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Evaluation of Museum Development Programme

Final Report

December 2022

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EXECUTIVE SUMMARY

Introduction

Arts Council England (ACE) commissioned DC Research - in partnership with Durnin Research and Pomegranate - to carry out the Evaluation of the Museum Development Programme for 2018-22 (and for 2015-18). This is a summary of the Final Report.

The overarching aim of the evaluation was: *"…to understand the impact of our investment in the Museum Development programme over time on the resilience and development of non-National museums in England. We wish to gain a stronger evidential picture of the extent to which the programme supports Arts Council England's role as the strategic lead for museum development and the priorities of the 2017 Mendoza Review of museums in England."*

Assessing the Delivery and Achievements of Museum Development

Since 2012, ACE has invested in three rounds (2012-15, 2015-18, 2018-22) of the national Museum Development programme. This investment focuses on building the resilience and ambition of non-national and, largely, non-NPO museums across England, prioritising the development of museums which do not receive direct investment from central government or its Non-Departmental Public Bodies.

A total of £12.58million was originally allocated to Museum Development for 2018-22, which increased to £19.1million due to the addition of 2022-23 and 2023-24.

Museum Development had almost **8,600 engagements with museums in 2019-20**, and this increased to **more than 10,500 in 2020-21**, and remained above **10,000 in 2021-22**. These figures represent a significant increase compared to 2018-19, where around 5,900 were reported to have engaged or participated.

Across all three years, **around two-thirds of this engagement is with priority museums** for Museum Development (65%, 71% and 68% respectively).

In terms of the **number of unique museums supported** through Museum Development, this was **more than 1,650 in 2019-20**, **almost 1,850 in 2020-21**, and **more than 1,500 in 2021-22**.

In terms of **highly-engaged museums**, there were **722 such museums in 2019-20, 874 in 2020-21 and 725 in 2021-22**. Across all three years, **at least two-thirds of these museums are priority museums for Museum Development** (75% in 2019-20, 72% in 2020-21 and 68% in 2021-22).

The scale of training provision has increased over time, from 241 activities (2019-20), to 275 (2020-21), and almost 300 in 2021-22. This **training provision engaged between 3,000 and 4,000 individuals** each year.

A key element of Museum Development provision is the financial support through small grants that is provided to museums. A total of **330 awards were made in 2019-20**, **379 awards in 2020-21**, and **325 in 2021-22**. The total **value of these grants was just over £490,000 in 2019-20**, increasing notably to **almost £850,000 in 2020-21**, and remaining above **£806,000 in 2021-22**.

Based on the 2022 museum survey carried out for this evaluation, **93% of respondents had engaged with Museum Development**. This is an increase from the 2020 Interim Report Survey when 86% reported engaging.

Museums report that they have **very good awareness of Museum Development**, with 82% describing this as 'high' and 16% describing their

awareness as 'moderate'. There has been a shift in the proportion describing their awareness as high, from 72% in 2020 to 82% in 2022.

88% of museums that responded to the survey report **high (53%) or moderate (35%) engagement** with their Museum Development programme. Again, this is an improvement on 2020 where 83% reported high or moderate engagement. There has been a shift from those reporting low or moderate engagement to those reporting high engagement – with the proportion reporting high engagement being 10% higher in 2022 than 2020.

These results show that the majority of survey respondents have engaged with Museum Development, have very good awareness of Museum Development, and have had high or moderate engagement with Museum Development.

In terms of the areas where museums have received support, the survey results show that: 74% received support around 'collections care and management'; 60% received support around 'organisational health and resilience'; and 47% received support around 'growing and diversifying your audiences'. The theme with the lowest number of responses was 'place-making': only 5% received support on this theme/issue.

The majority **(80%) of museums report that they found the support they received 'very useful'** with 16% describing it as 'quite useful'. These results are very similar to 2020, showing that the levels of usefulness reported have been maintained.

Respondents rated the quality of the support received out of 10 (0 being lowest, and 10 highest in terms of quality). The **average mean rating was 9.01** and the **average median rating was 10** – clearly demonstrating that museums regarded the support received as high quality.

75% of respondents rated the quality of provision at 9 or 10; only 4% of respondents rating it at 5 or less.

These results are very good when considered in isolation and show a **relative improvement compared to 2020**, where the average mean was 8.9, the average median was 9, 70% rated the quality of the support as 9 or 10, and the proportion rating the support as 5 of less was 5%.

Two-thirds of respondents (67%) report having **received support related to the Accreditation Scheme**, the vast majority of whom **(76%) described it as 'very useful'**.

Museums were asked to identify the scale of impact from the support they had received from Museum Development. In terms of the four most common themes/areas where museums have had support:

- 49% rated 'Collections Care and Management' support as having a high impact; 24% as a moderate impact; and 19% as a critical impact.

- 53% rated 'Organisational Health and Resilience' support as having a high impact; 25% as a moderate impact; and 13% as a critical impact.

- 42% rated 'Growing & Diversifying Your Audiences' support as having a moderate impact; 31% as a high impact; and 9% as a critical impact.

- 59% rated 'Leadership and Skills Development' support as having a high impact; 21% as a moderate impact; and 13% as a critical impact.

The Characteristics of Effective Museum Development Programmes

In terms of the characteristics of effective Museum Development Programmes, the evaluation has found that:

- Effective programmes are **strategic with a national and regional perspective** and have **adapted delivery to suit their geography and the demography** of museums

- Effective programmes **balance regional and national working** well

- Effective programmes look to **adapt their support** to meet developing needs and priorities

- Effective programmes **work well with key Sector Support Organisations**

- Effective programmes are **moving from one-off sessions to development approaches**

- Effective programmes can **respond quickly to changes at museums**, particularly leadership and governance changes

- Effective programmes can **collaborate effectively as a team** (with comparative expertise) **and with key associates and consultants**

- Effective programmes have **processes in place to regularly collect, share and use** performance management information and regional intelligence

- Effective programmes are **blending online and in person delivery**

- Effective programmes have a **good working relationship with ACE**

The Impact of the Covid-19 Pandemic on the Delivery and Impact of Museum Development

At the beginning of lockdown, **museums needed both business to business support and organisational wellbeing support** and **Museum Development** was open for business and **was able to fulfil both these roles.**

A key lesson going forward for Museum Development is the importance of **an approach to planning that can take lessons learned at speed about the reality on the ground as well as provide adaptability in focus and use of resources to support museum survival and sustainability**.

Many pre-existing challenges were brought into sharper focus for museums due to the Covid-19 pandemic. It was a *"massive digital wake up call for museums"* and the need for a greater focus on equality, diversity and inclusion was further emphasised. This includes the relevance of EDI to all museums in the context of the socio-demography of their location, their collections, and their offer.

Importantly, the 2022 survey results show that **accessibility to Museum Development is now just as good, if not better, than previously**. When asked how easy it is to access Museum Development now compared to pre-pandemic, 61% say that it is just the same, and 27% say it is easier/much easier.

Collaborative, national and cross/pan-regional working was also enabled by the response to the pandemic. In particular, the move to fortnightly meetings of all Museum Development programmes and ACE has been a key mechanism for supporting collaboration and national and cross-regional working.

Museum Development online training and support enabled greater participation and greater reach. The barriers of geography, and travel and time costs were reduced. Museum Development teams reported participation by more staff and a wider range of roles and from museums outside the region. It also enabled greater use of speakers and trainers from outside the region with no resultant travel and time costs.

There is continuing impact from the Covid-19 pandemic on museums and on Museum Development. This includes impact on the workforce with loss of staff, notable loss of volunteers, and a general sense of exhaustion. Furthermore, a loss of leaders and managers in museums is noted in some regions. In addition, the loss of schools, audience, and community engagement staff in museums is an area of concern highlighted by consultees.

Reflections, Conclusions, Issues to Consider & Recommendations

Museum Development has made significant progress since 2020 (when the Interim Evaluation Report was produced). It is now both **more strategic** and **more responsive**, due in part to the response to, and the digital revolution sparked by, the Covid-19 pandemic. This has confirmed Museum Development's role as a business-to-business service focused on organisation development.

There is now both **greater national consistency** and **greater levels of collaboration** between the programmes. In addition, the ways in which Museum **Development quickly adapted and responded** to the impact of the pandemic is praised by museums and other museum sector organisations.

There is evidence that **Museum Development is managing to balance achieving both national consistency and regional responsiveness** into what it offers.

It will be important that the characteristics of successful Museum Development delivery – whose importance have been reinforced by the Covid-19 pandemic – **are not overly disrupted by plans for Museum Development for 2024 and beyond**.

Digital working has changed how Museum Development operates and is delivered. It has brought **time efficiencies for both Museum Development and its cohort of museums** and **increased the reach and accessibility of Museum Development**. However, there needs to be recognition of the ongoing costs to sustain and develop effective digital working and delivery.

Museum Development and ACE need to have **capacity awareness** and recognise that there cannot be an ever-expanding programme of delivery without a respective increase in the capacity/resources to support it. This is a positive issue arising from Museum Development's success in attracting national grant funding.

As national working and delivery continues to develop, Museum Development (and ACE) should be clear about the difference between 'regional exceptionalism', which may, or can, be a barrier to effective delivery and collaboration, and 'regional knowledge' which informs successful planning and delivery and is an enabler of effective delivery and collaboration.

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Issues to Consider / Recommendations

There is now a **greater appreciation of the role and contribution of Museum Development** by the museums that it works with, and where this fits within the wider ecology of the museum sector.

However, **issues seem to remain in terms of how well Museum Development is understood more widely within ACE** (outside of the museums team) in terms of the engagement and impact that it achieves. This needs to be addressed and, hopefully, some of the findings from this evaluation can be used to help improve this understanding.

In addition, whilst there is (as highlighted in the 2020 Interim Evaluation Report) clear recognition from museums about the role of ACE as the core funder of Museum Development, **direct communications from ACE to the museums that engage with/are the priority museums for Museum Development is an area where museum consultees think there is room for improvement**.

There is **a lack of clarity and communication to the sector and organisations that work with Museum Development about the change from regions to areas** and the role of the expanded central team. Articulating why change is needed and providing clarity about roles & responsibilities between the central team and Museum Development will be important, including on understanding, ownership, and responsibility for impact/performance measures.

On balance, the suggestion from consultees that Museum Development would benefit from a **national communications strategy** is worthy of consideration. This is especially true around communicating plans for 2024 and beyond.

Museum Development successfully supported museums in accessing Culture Recovery Fund (CRF) and Art Fund resources during the Covid-19 pandemic. Given this success, and the **ongoing concerns from ACE around the low museum take-up of Project Grants**, there is an opportunity for Museum Development to play a supporting/development role in translating and supporting Project Grant applications, and navigating Grantium, for museums.

However, part of Museum Development's successful support of museums' grant applications is in their knowledge of the grant funding system and directing museums to the appropriate fund for the need and task – and it is important that this is maintained. As such, addressing this Project Grants issue might require more action from ACE than from Museum Development.

It is **important that additional funding attracted to Museum Development by the programmes should not blur the priorities and outcomes that ACE expects Museum Development to deliver**, although it should also be recognised that the funding allocated to Museum Development to deliver ACE priorities has not increased. From 2024, ACE Museums Development funding should be clearly seen by funding partners as contractual funding (i.e., funding to deliver specific outcomes), rather than grant or partnership funding to contribute to locality priorities.

There is scope for more of the processes that Museum Development uses to be nationally consistent – e.g., grant application forms, grant assessment processes, and data collection mechanisms have all been raised by consultees. It should be recognised that this may raise issues that will need to be resolved such as central costs, collection, data sharing, quality control and sharing.

It will be important that a data collation process continues for Museum Development – building on and improving the pro forma process that has been used for this evaluation. **Having data for the whole programme on a consistent basis is important to capture the scale of delivery and scale of engagement of Museum Development** with its cohort of museums.

It will **be important that ACE is clear about the intended target beneficiaries of Museum Development going forward**. The focus on non-NPO, non-national, Accredited Museums and those Working Towards Accreditation as the 'priority museums' for Museum Development has been clear, but the evaluation suggests that up to one-third of 'highly-engaged' museums are not 'priority' museums, showing the reach of Museum Development beyond its core museums. Clarity around this for 2024 onwards will be helpful.

Linked to this, and the planned/anticipated expansion of the portfolio of beneficiaries of Museum Development from 2024 to include non-Accredited museums and others, there is merit in revisiting the funding formula for Museum Development. It is currently based on four variables which are given equal weighting, and ACE should review the formula to check it is appropriate for the expanded constituency of Museum Development going forward.

Whilst Accredited Museums and those Working Towards Accreditation are the key focus for Museum Development support from ACE's perspective, the pause in Accreditation during Covid-19, the appointment of Relationship Managers with an Accreditation focus, ongoing issues around recruitment of Accreditation Mentors, and the 'uncertainty' consultees noted that some museums have about the value of Accreditation suggests there is **a need to be clear about the roles and responsibilities vis-a-vis Accreditation** prior to the 2024-2026 funding round.

It will be beneficial for **ACE to provide clear guidance to Museum Development about working with IPSOs (and vice versa)** for the next programme (2024 onwards), and from April 2023 when the IPSOs start delivering. Given the differing timings of announcements, guidance could explicitly state which IPSOs (museum and cross-sector focused) Museum Development should work with, as this will be known prior to applications for Museum Development delivery from 2024.

Relationship Managers are currently more removed/more distant from Museum Development than they have been in the past. This is at least in part due to the changing roles and remits for Museum Development within ACE. It will be helpful to clarify the expected role/involvement of Relationship Managers in Museum Development for the new programme from 2024 onwards.

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1. INTRODUCTION

1.1 Arts Council England (ACE) commissioned DC Research - in partnership with Durnin Research and Pomegranate - to carry out the Evaluation of the Museum Development Programme 2018-22.

Aim of Evaluation

1.2 The overarching aim of the evaluation for Arts Council England as set out in the Scope of Requirements was as follows:

"Our aim in commissioning this evaluation is to understand the impact of our investment in the Museum Development programme over time on the resilience and development of non-National museums in England. We wish to gain a stronger evidential picture of the extent to which the programme supports Arts Council England's role as the strategic lead for museum development and the priorities of the 2017 Mendoza Review of museums in England."

1.3 More specifically, as set out in the Scope of Requirements, the evaluation was intended to answer a range of evaluation questions[1]:

- How and to what extent has the Museum Development programme met its overarching aims?

- What difference has the Museum Development programme made to the sustainability and development of relevant museums in England, both – nationally and regionally?

- What are the characteristics of an effective regional Museum Development programme/provider and what have been the main barriers and enablers to change across the 9 Museum Development providers?

- What are the key features of regional context within which individual MD programmes operate, and how do these influence the delivery of MD in different regions and nationally?

- What has the impact of Covid-19 been on the MD programme in terms of:

  (i) the delivery of MD (i.e., process evaluation)? This will include assessing the national and cross/pan-regional working by the MD programmes that has been accelerated by Covid-19, and the extent to which there is potential for greater levels of this going forward.

  (ii) the impact of MD on beneficiary museums (i.e., impact evaluation)?

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[1] These evaluation questions are a revised version of the original evaluation questions, which were amended following the completion of the Interim Evaluation Report in mid-2020 and reflect both the findings from the Interim Report and the changing context for Museum Development at this time – most notably the impact of the Covid-19 pandemic.

Report Structure

1.4 This document is the Final Report for the Evaluation. The report seeks to address each of the evaluation questions noted above, and as such, is structured as follows:

- **Section 1** – sets out the **evaluation aim and key evaluation questions** as well as providing a **summary of the key method tasks** that have been carried out for this report.

- **Section 2** – provides an **assessment of the delivery and achievements of Museum Development** and therefore addresses the evaluation question: **"***What difference has the Museum Development programme made to the sustainability and development of relevant museums in England, both – nationally and regionally?"*.

- **Section 3** – considers the **characteristics of effective Museum Development programmes** and addresses the question: *"What are the characteristics of an effective regional Museum Development programme/provider and what have been the main barriers and enablers to change across the 9 Museum Development providers?"*

- **Section 4** – looks at the **impact of the Covid-19 Pandemic on the delivery and impact of Museum Development**, addressing the evaluation question: *"What has the impact of Covid-19 been on the MD programme in terms of: (i) the delivery of MD; (ii) the impact of MD on beneficiary museums?"*

- **Section 5** – considers the **influence of regional context on the delivery of Museum Development**, and therefore addresses the evaluation question: *"What are the key features of regional context within which individual MD programmes operate, and how do these influence the delivery of MD in different regions and nationally?"*

- **Section 6** – presents the **reflections, conclusions, and issues to consider for Museum Development emerging from the evaluation**, seeking to address the evaluation question: *"How and to what extent has the Museum Development programme met its overarching aims?"* as well as highlighting key considerations for Museum Development going forward.

- **Annex 1** – provides a **list of the individuals that have been consulted** as part of this final stage of the evaluation.

- **Annex 2** – briefly explains the **pro forma process** that has been used to collect data from each of the nine Museum Development programmes and presents a summary of the results of the analysis for the three most recent years of delivery – 2019-20, 2020-21, and 2021-22.

- **Annex 3** – provides a summary of **the survey of museums** that took place during this stage of the evaluation and presents the key survey results in tabular format.

- **Annex 4** – presents a range of brief museum vignettes that exemplify the impact that Museum Development has had on beneficiary museums.

- **Annex 5** – presents a summary of ACE Project Grant data for museums.

Key Method Tasks

1.5   The key method tasks carried out for this Final Report included:

- **Data Pro Forma** – each of the Museum Development programmes completed an annual data pro forma as part of the evaluation, providing data and information about the delivery of their programme – covering 2019-20, 2020-21, and 2021-22[2]. These pro forma have been used in Section 2 to provide an overview of the scale of engagement and delivery for Museum Development across England. Annex 2 includes a copy of the pro forma and provides more information about the process.

- **Survey of Museums** – a survey of museums took place in the summer of 2022 (between late July and mid-September). The survey was open to any museums in England and was promoted and publicised by the Museum Development programmes. In addition, Arts Council England promoted the survey via the quarterly museums newsletter, and a range of other museum sector organisations helped to publicise the survey via their own websites, newsletters, and social media channels. In total the survey received **289 replies** and Annex 3 provides more detail and presents a summary of the key survey results in tabular format.

- **Consultations with museums** – throughout the evaluation, the study team have carried out consultations (via a mix of face-to-face visits and virtual consultations) with representatives from individual museums or museums services. For this report, a cohort of eighteen museums were consulted – 2 per region, and (with one or two exceptions) these are all museums that have been consulted on one or two previous occasions as part of previous stages of the evaluation. This has enabled the study team to consider the ongoing impact of Museum Development on these museums. Annex 4 presents vignettes that exemplify the impact that Museum Development has had on beneficiary museums[3].

- **One-to-one consultations with a range of individuals involved in Museum Development.** This included the Museum Development programmes, key Arts Council England staff involved in the programme, and a range of external stakeholders. Annex 1 provides a list of all consultees.

- **Desk Based Research and Analysis** – this involved a range of tasks that assessed various aspects of Museum Development. This included reviewing a range of documents, plans, strategies, and data provided by Arts Council England and the individual Museum Development programmes – including data on Project Grants to museums and information about Accreditation and Accredited Museums in England.

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[2] A previous pro forma process was used for the Interim Evaluation Report – but this was subsequently revised, so is not directly comparable to the results presented in this report. Where relevant, comparable results from the pro forma process for 2018-19 are referenced in this report.
[3] The list of consultees provided in Annex 1 to this report includes those from the eighteen museums that were consulted as part of this stage of the evaluation.

The Museum Development Programme

1.6   Since 2012, ACE has invested in three rounds (2012-15, 2015-18 and 2018-22[4]) of the national Museum Development programme. The Museum Development programme focuses on building the resilience and ambition of non-national and, largely, non-NPO museums across England, prioritising the development of museums which do not receive direct investment from central government or any associated Non-Departmental Public Bodies.

1.7   According to the ACE website:

"Museum Development delivers a vision of thriving museums by being challenging, approachable and ambitious agents of change. They work in partnership with others to raise standards and drive excellence.

The programme invests in the development of individuals and organisations via a range of advice, information, initiatives and small grants to help museums to develop and diversify their governance, workforce, users, income, collections and public programming. The programme directly supports the delivery of the UK Accreditation Scheme for museums and galleries in England."[5]

1.8   In terms of delivery, *"Museum Development is delivered by nine regional providers which form a national network[6]…Each provider tailors opportunities for participation in schemes, training, grants programmes and networks based on an informed understanding of the context and needs of museums in their area."* [7]

1.9   ACE has stated that it is currently *"planning some changes to the Museum Development programme, so that museums can successfully reset following the pandemic and to access more investment from us."[8]*

1.10   The current regional providers will continue to deliver Museum Development until at least the end of March 2024. In 2023, ACE will open applications for five strategic partners to work with ACE to deliver a reframed Museum Development programme 2024-26.

Funding

1.11   Whilst a total of £12.58million was originally allocated to Museum Development for 2018-22, as Table 1.1 overleaf shows, this increased to £19.1million due to the inclusion of the additional 2022-23 and 2023-24 years and an uplift that was introduced in 2020-21. ACE funding to each region is based on a long-established funding formula that gives equal

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[4] Due to the Covid-19 pandemic, the 2018-22 Museum Development programme was initially extended to 2023 and has subsequently been extended to 2024.

[5] https://www.artscouncil.org.uk/supporting-arts-museums-and-libraries/supporting-museums/museum-development-programme

[6] i.e. The Museum Development Network (MDN)

[7] https://www.artscouncil.org.uk/supporting-arts-museums-and-libraries/supporting-museums/museum-development-programme

[8] https://www.artscouncil.org.uk/supporting-arts-museums-and-libraries/supporting-museums/museum-development-programme

weighting to four variables: population in the region; geographical area of the region; number of Accredited museums in the region; and the number of museums in the region needing museum mentor support.

1.12 For 2018-2022 ACE defined Museum Development Providers as Sector Support Organisations (SSOs) within the National Portfolio.

Table 1.1: Museum Development Programme Funding

Programme (Applicant Name)	2018-19	2019-20	2020-21	2021-22	2022-23	2023-24	TOTAL
East Midlands (Leicestershire County Council)	£298,179	£298,179	£303,665	£303,665	£303,665	£303,665	**£1.81M**
East of England (Norfolk Museums Service)	£436,282	£436,282	£444,310	£444,310	£444,310	£444,310	**£2.65M**
London (Museum of London)	£244,820	£244,820	£249,325	£249,325	£249,325	£249,325	**£1.49M**
North East (Tyne & Wear Archives & Museums)	£156,936	£156,936	£159,824	£159,824	£159,824	£159,824	**£0.95M**
North West (Manchester Museum)	£320,150	£320,150	£326,041	£326,041	£326,041	£326,041	**£1.94M**
South East (Brighton & Hove City Council)	£511,612	£511,612	£521,026	£521,026	£521,026	£521,026	**£3.11M**
South West (Bristol City Council)	£530,444	£530,444	£540,204	£540,204	£540,204	£540,204	**£3.22M**
West Midlands (Ironbridge Gorge Museum Trust)	£307,595	£307,595	£313,255	£313,255	£313,255	£313,255	**£1.87M**
Yorkshire (York Museums Trust)	£338,982	£338,982	£345,219	£345,219	£345,219	£345,219	**£2.06M**
TOTAL	**£3.145M**	**£3.145M**	**£3.203M**	**£3.203M**	**£3.203M**	**£3.203M**	**£19.1M**

Source: Arts Council England – National Portfolio Organisations 2018-2022 and 2022-23 data supplemented by specific data from ACE[9]

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[9] https://www.artscouncil.org.uk/npo/data-2018-22; https://www.artscouncil.org.uk/npo/data-202223-extension and additional specific data from ACE

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Number of regional museums

1.13   To be eligible for Museum Development support a museum must be Accredited or Working Towards Accreditation. As at July 2022[10] there were 1,413 museums in England in the Accreditation scheme. It should be noted that these figures include National Museums and National Portfolio Museums who are not eligible for Museum Development support. The number of museums by region was as follows:

- East Midlands   121 Accredited museums (8.6%)
- East of England   178 Accredited museums (12.6%)
- London   141 Accredited museums (10.0%)
- North East   65 Accredited museums (4.6%)
- North West   150 Accredited museums (10.6%)
- South East   256 Accredited museums (18.1%)
- South West   224 Accredited museums (15.9%)
- West Midlands   136 Accredited museums (9.6%)
- Yorkshire   142 Accredited museums (10.0%)
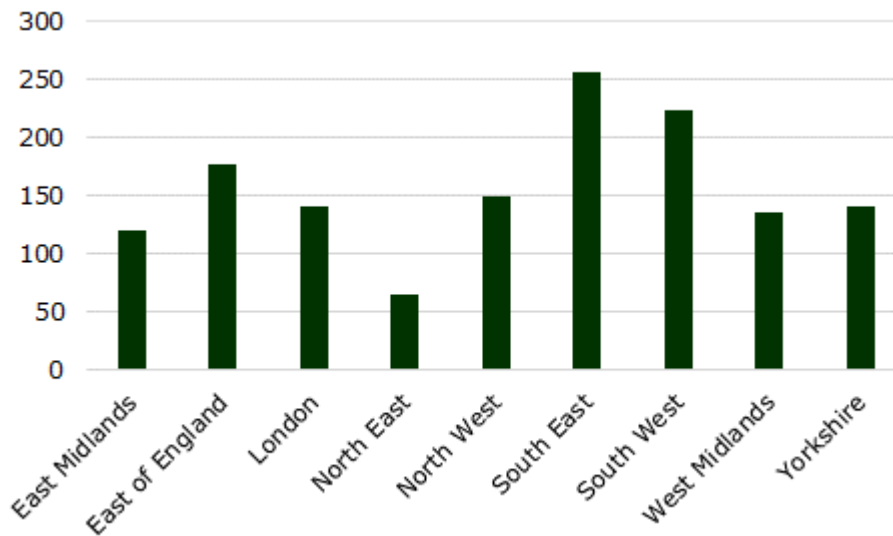
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Museum Development 2015-18

1.14   The Arts Council invested £9million in grants to nine regional providers for the period 2015-18. Whilst the 2015-18 programme did not benefit from the national coordination, the SMART objectives introduced by ACE, an ongoing evaluation (with its related ongoing data collection and collation processes), and the improved collaboration, that has characterised the current 2018-22 programme, there were significant achievements[11].

1.15   It should also be noted that throughout this evaluation, which commenced in early 2019, all consultees at each stage have been focused on the delivery and achievements of the current programme, and rarely reflected on the 2015-18 programme.

1.16   In the 2015-18 Museum Development Programme, providers worked with other Sector Support Organisations **to help museums gain insight into the audiences they serve and improve service delivery** to existing and potential visitors. For example, in the North East, strategic grants were awarded to support audience development activities, including to produce an audio guide for blind, partially sighted and older visitors. In London, the Digital Futures training programme helped smaller museums to innovate in areas such as 3D printing, virtual reality, film making and live streaming.

1.17   Museum Development also **supported volunteering and the employment in the sector, and enabled initiatives that increase health and wellbeing.** In the East Midlands, Museum Development supported the development of a new initiative to address loneliness and isolation in older people with funding from Leicestershire County Council. The programme of work provided training, guidance and mentoring through monthly local history cafés in museums.

1.18   In Yorkshire, Museum Development delivered learning group support for museums to engage with health and wellbeing agendas. This involved a number of museums engaging in workshops and mentoring from Museum Development Yorkshire and expert consultants. Participants were able to reframe their work in a health and wellbeing context, with increased confidence in working with practitioners and commissioners.

1.19   All nine Museum Development programmes worked during 2015-18 to **ensure greater access to collections**, increased opportunities for research and interpretation, and supported collaboration and partnership working at a regional and national level. Across England all nine Museum Development providers worked with Collections Trust to develop and deliver a documentation backlog support programme (**Banish the Backlog**), piloted in the North West and rolled out nationally by Collections Trust.

1.20   In the North West, Museum Development developed projects to address the lack of specialist expertise in collections including numismatics, industrial heritage, natural sciences, human remains, textiles, and manuscripts.

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[11] The achievements outlined in this section are taken from the 'Our Impact 2015-18' report published by the Museum Development Network.

1.21   12 museums participated in an **Expert Eye programme** in the West Midlands, providing museums with specialist support regarding collections which are potentially at risk, particularly where objects or collections are not used or displayed due to a lack of specialist knowledge or expertise.

1.22   Museum Development also **supported the sector to increase knowledge, capacity and skills** during the 2015-18 programme. For example, in the East Midlands Digital Engagement Facilitator worked with 34 museums to offer support on website and social media development as well as digitisation of collections, mobile technology, online membership systems and communications. Support was delivered directly one-to-one through email, meetings, phone, training and more extensive group work over time. Specialist training enabled museums to access experts in industry and universities.

1.23   In the North East Museum Development worked in partnership with the British Museum to deliver a skills sharing programme to support 11 museums requesting and borrowing collection materials for short and long-term exhibitions and displays, some of whom went on to successfully apply for Arts Council England's Ready to Borrow funding.

1.24   In the South West, a volunteering advice service was delivered through county museum forums along with 'Question Time' peer advice sessions in Dorset and Bath, providing in-depth support to 22 museums advising on issues such as governance, diversity in recruitment, volunteer management systems and succession planning.

1.25   During the 2015-18 Programme, Museum Development worked to **support museums to become more commercially aware** and enable them to generate a greater proportion of their own income. For example, seven Museum Development providers worked with the Association of Cultural Enterprises' retail development programme, which helped to improve the sustainability of smaller regional museums by providing high quality training on core retail skills and resources accessible to over 200 participants from 180 Accredited museums.

1.26   Museum Development programmes in Yorkshire, the North East and the North West worked with Arts & Heritage on an Arts Council England resilience-funded Meeting Point project to improve museums' skills and confidence in working with contemporary artists by giving them the opportunity to commission site-specific artwork. 19 museums from across the North participated in this programme.

1.27   **Through collaborative working, Museum Development maximised investment from funders – and supported funding opportunities at a regional and national level.** Eight Museum Development teams across England collaborated with the Museum-University Partnership Initiative and the Share Academy, creating opportunities for museums and universities to develop joint projects.

1.28   In the South West the pilot project Muse: Makers in Museums explored how small, primarily volunteer-run, museums could create mutually beneficial

collaborations with artists. Eight participating museums across Devon and Somerset had their first experience of working with local arts organisations and collaborating with contemporary artists with the aim of creating new opportunities for community groups to engage with the collections.

1.29   In the North West £126,867 from the Sustainable Improvement Fund was awarded to 27 projects to drive development and deliver sustainability, resilience and innovation. London Museum Development ran a programme of funding for small-scale digital projects. 21 grants with a total value of £10,500 were awarded to museums for a variety of projects including to purchase a 3D printer for printing models from historic architectural drawings.

1.30   In 2017-2018 seven museums were awarded grants in the East to help them review, rationalise, or assess the significance of all or part of their collections. The grants were supported by training in collections review and rationalisation from Norfolk Museums Service staff.

2. ASSESSING THE DELIVERY AND ACHIEVEMENTS OF MUSEUM DEVELOPMENT

2.1 This section addresses the evaluation question: *'What difference has the Museum Development programme made to the sustainability and development of relevant museums in England, both – nationally and regionally?'.* This section draws on the pro forma results, the survey of museums, consultations with case study museums, and the consultations with Museum Development providers, Arts Council England staff, and relevant key stakeholders and partners.

Defining difference and impact, sustainability, and development

2.2 For the purposes of this evaluation (carried out between 2019-2022), and following on from the Interim Report of June 2020, difference and impact, sustainability, and development are defined below. It is important to note that some of these definitions are presented in the context of ACE's previous strategy *Great Art and Culture for Everyone 2010-2020*[12] as well as *Let's Create*: *Strategy 2020-2030*[13] and the "*building a fit for the future cultural sector*" theme.[14]

2.3 Regarding **difference and impact,** the evaluation study team have drawn on evaluation guidance[15] and have assumed that impact in terms of Museum Development will be *indicated as a marked effect, change or influence over time on how a museum perceives its purpose, understands its constituency and context, and approaches its business*. To address questions of "sustainability and development", impact would be expected to last beyond the short term[16] and to be embedded in a museum's culture and operations.

2.4 In the context of Museum Development, **sustainability** was not specifically defined with ACE viewing the focus of Museum Development as "*building the resilience and ambition of non-national and largely, non-NPO museums across England, prioritising development of museums which do not receive direct investment from central government or any associated Non-Departmental Bodies.*"[17]

2.5 **Resilience** in this context is based on ACE's definition, "*Resilience is the vision and ability of organisations to anticipate and adapt to economic,*

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[12] https://www.artscouncil.org.uk/sites/default/files/download-file/Great_art_and_culture_for_everyone.pdf Accessed 7.10.22

[13] https://www.artscouncil.org.uk/lets-create/strategy-2020-2030 Accessed 7.10.22

[14] https://www.artscouncil.org.uk/lets-create/delivery-plan-2021-2024/building-fit-future-cultural-sector Accessed 7.10.22

[15] The HM Treasury Magenta Book 'Central Government guidance on evaluation' (March 2020) outlines three types of evaluation, the most relevant of which to this evaluation are: Process Evaluation ("What can be learned from how the intervention was delivered?") and Impact Evaluation ("What difference has an intervention made?"). As stated in the guidance: "*Impact evaluations focus on the changes caused by an intervention; measurable achievements which either are themselves, or contribute to, the objectives of the intervention.*" (p.15)

[16] In simple terms, short-term can be described as 'within the next year', medium-term as 'by the end of the programme', and long-term as 'beyond the lifetime of the programme'.

[17] ACE Evaluation of Museum Development programmes 2015-2018 and 2018-2022 Scope of Requirements p2

technological, environmental and social change by taking opportunities, identifying and reducing risks, and using resources effectively to continue delivering quality work in line with their mission"[18]. Furthermore, *"we believe long-term thinking and planning, supported by strong leadership and good governance, are important in increasing resilience".*[19]

2.6 On **development**: *"The programme invests in the development of individuals and organisations via a range of advice, information, initiatives and small grants to help museums to develop and diversify their governance, workforce, users, income, collections and public programming. The programme directly supports the delivery of the UK Accreditation Scheme for museums and galleries in England."*[20]

2.7 Museum Development also *"…provides support to all Accredited regional museums and those working towards Accreditation, so that they can maximise their benefit to audiences and communities… support will prioritise those museums not receiving investment as a National Portfolio Organisation"*[21]. Museum Development Providers are required to offer Technical Accreditation advice and support and *"…provide regular data to inform the Arts Council and Department for Culture Media and Sport's understanding of the development of regional museums."*[22]

Delivery and Achievements of Museum Development

2.8 From the consultations with museums, stakeholders, and ACE – as well as the evidence from the case study museums (see Annex 4) – **Museum Development is viewed as making a difference to museum organisational health and resilience** in relation to governance, forward planning, leadership, developing audiences, collections care and management. Museum Development's role in supporting sustainability and resilience was brought sharply into focus during the Covid-19 pandemic (see Section 4 for more detail on this).

2.9 The 2022 consultations noted that **Museum Development was working at a more strategic level with museums** to provide advice, signposting to resources, and building confidence to make change, apply for funding and manage the impact of the Covid-19 pandemic.

2.10 This Museum Development offer is **rooted in local and regional knowledge about individual museums and the context in which they operate** combined with specialist, or access to specialist, knowledge e.g., audience development, digital offer, collections management and development. Museums access to specialist knowledge may be through Museum Development working in partnership with specialist providers such

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[18] National Portfolio Organisation Investment Programme 2018/19-2021/22 Guidance for Applicants: Introduction and Essential Information, Goal 3, p43
[19] ibid p44
[20] https://www.artscouncil.org.uk/supporting-arts-museums-and-libraries/supporting-museums/museum-development-programme Accessed 7.10.22
[21] The National Portfolio Investment Programme 2018/19-2021/22 Guidance for Applicants Sector Support Organisations p12
[22] ibid p12

as Collections Trust, Culture 24 and Kids in Museums, as well as other Sector Support Organisations (SSOs).

2.11 The use of data from the Annual Museum Surveys[23] and Skills Needs Survey[24] to inform decision making was also noted, as is the value of on the ground intelligence about museums that Museum Development has (i.e., tacit knowledge) which also helps to support the development approaches of non-regionally based organisations.

2.12 **Making a difference through national working and collaboration between Museum Development providers was positively commented on** with examples including a more coordinated approach to business diagnostics, and the ability to secure additional funding at a national level with the Art Fund grants. This Art Fund collaboration which has occurred in 2020, 2021 and 2022, has supported small to medium sized museums to manage and recover from the impact of the Covid-19 pandemic.[25]

2.13 National working has also enabled a coordinated response to sector issues with examples including equality, diversity, and inclusion through *Equity & Inclusion 2021-2022* (in partnership with AIM)[26]; and environmental responsibility via *Roots and Branches* (in collaboration with The Carbon Literacy Project and Manchester Museum)[27]. *Volunteer Development 2021* (in collaboration with 10G)[28] is a response to the issues museums are facing around volunteering identified through the Annual Museum Survey and through Museum Development's regional work throughout the Covid-19 pandemic.

2.14 Similarly, the development of a nationally coordinated approach to EDI training for museums led by one region and then rolled out nationally. Though some consultees highlighted the need for work to make sure that such training 'lands well' in areas with relatively high proportions of volunteer run museums.

2.15 The partnership and small grants programme with the Art Fund has enabled funding resources to reach further with more museums now engaged, and is being further developed with the 2022-2023 *Great Escape[29]* programme for museums to work with schools, families and the natural environment. This was a significant achievement for Museum Development and, taken together with instances of success in supporting museums access to Cultural Recovery Fund resources, highlights an ongoing and future role for programmes in developing support to museums to access funding opportunities.

2.16 Reflecting on this **positive role and contribution of Museum Development in supporting museums to access various funding**

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[23] https://mduk.org.uk/resources/
[24] Funded by ACE, commissioned by the Museum Development Network in 2021 (unpublished)
[25] https://mduk.org.uk/covid-19-recovery/ Accessed 7.10.22
[26] https://mduk.org.uk/equity-inclusion-programme/ Accessed 7.10.22
[27] https://mduk.org.uk/roots-and-branches/ Accessed 7.10.22
[28] https://mduk.org.uk/volunteer-development/ Accessed 7.10.22
[29] https://mduk.org.uk/the-great-escape/

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sources – most notably through Museum Development small grant programmes (which 56% of respondents to the Museum Development Evaluation Survey 2022 acknowledge having received – see Table A3.10 in Annex 3), as well as the Art Fund and CRF examples noted above, there is an ongoing concern noted by a number of consultees, especially from ACE, about the low take up and award of ACE Project Grants to museums.

2.17   The tables in Annex 5 show that museums have accounted for less than 1% of applications received for ACE Project Grants, and less than 1% of the number of awards each year from 2018 to date, although there has been modest improvement in both over time. Notably, the number of awards to museums as a proportion of all awards is greater than the number of applications from museums as a proportion of all applications – suggesting that the museums are more successful on average than other disciplines.

2.18   In total, between 2018-19 and 2021-22, museums submitted 290 Project Grant applications, and 145 of these were awarded grants – an overall success rate of 50% (although this varies between 41% and 59% in individual years). This is more than most other disciplines, behind only Libraries (56%, but with only 44 awards over this period) and Dance (55% with 1,496 awards). In 2018-19, museums had the highest success rate of any of the disciplines.

2.19   These results suggest that whilst museums applications for Project Grants are low, the success of these applications is above average, and as such the key issue to be addressed is with the level of applications not the quality of applications.

2.20   There is an opportunity for ACE and Museum Development to review the supporting/development role around Project Grant applications for museums, and this is considered in Section 6 of this report.

2.21   Museum Development consultees noted that the emerging 'develop, test, deliver, evaluate' approach to national programmes should be strengthened. In addition to which, consultees are confident that national working does not necessarily require all regions to participate – depending on regional need or a similar programme being delivered in the region previously. The value of learning from the national programme evaluations was also noted.

2.22   At a regional level, the provision of small grants, training, one-to-one support and advice and networking enables museums to make change. In particular, and increasingly, **working with a group or cohort of museums over a period of time** e.g., on diversity and inclusion, is seen as an effective means to combine a diagnostic approach, training, delivery, and peer learning, often with small grants being available towards the end of the process to help support implementation.

2.23   **Strategically, Museum Development is viewed as the means by which ACE can deliver development to a sector that is predominantly made up of small museums**. The Covid-19 pandemic

highlighted this in channelling support and providing intelligence about museums at risk through the Museum Development programmes to ACE.

2.24   Looking ahead, the Investment Principles[30] outlined in *Let's Create* provide a clear strategic focus based on organisations making a difference through understanding themselves, their context, and their development and it will be important that the **Investment Principles provide this focus for Museum Development going forward**.

Scale of Delivery and Engagement with Museum Development

2.25   In order to gather information about the scale of delivery and scale of engagement, a pro forma process was used to collect information from the nine Museum Development programmes in a consistent manner. The results from this data collection exercise are reported below for the three most recently completed years of the Museum Development programme, i.e., 2019-2020, 2020-21 and 2021-22.   More information about the process and the results are included in Annex 2 of this report.

2.26   Based on the data provided in the pro forma by each of the programmes, Museum Development had almost **8,600 engagements with museums in 2019-20**, and this increased to **more than 10,500 in 2020-21**, and maintained a level **in excess of 10,000 in 2021-22**. These figures also

Total number of museums supported by the programme
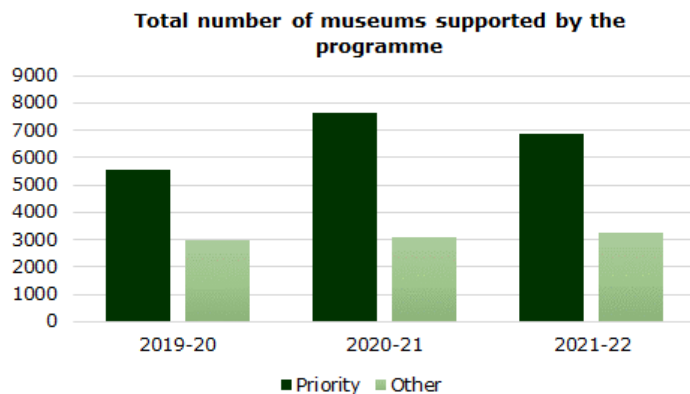
represent an increase when compared to 2018-19, where just over 5,900 were reported to have engaged with or participated in the programmes.

2.27   Across all three years, **around two-thirds of this engagement is with priority museums** for Museum Development (65%, 71% and 68% respectively) in terms of overall engagement.

Total number of unique museums supported

2.28   In terms of the **number of unique museums supported** through Museum Development, this was **more than 1,650 in 2019-20**, **almost 1,850 in 2020-21**, and **in excess of 1,500 in 2021-22**.   This reach is comparable with 2018-19 when the programmes reported supporting more than 1,500 unique museums. Whilst the priority museums for Museum Development accounted for two-thirds

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[30] https://www.artscouncil.org.uk/lets-create/investment-principles Accessed 7.10.22

(67%) of the total in 2019-20, this diminished to 54% in 2020-21, and was 55% in 2021-22.

2.29   In terms of the number of **highly-engaged museums** (i.e., those that have had multiple points of proactive engagement with Museum Development throughout the year), there were **722 such museums in 2019-20, 874 in 2020-21 and 725 in 2021-22**. Across all three years, **at least two-thirds of these museums are priority museums for Museum Development** (75% in 2019-20, 72% in 2020-21 and 68% in 2021-22).

Total number of 'highly-engaged' museums
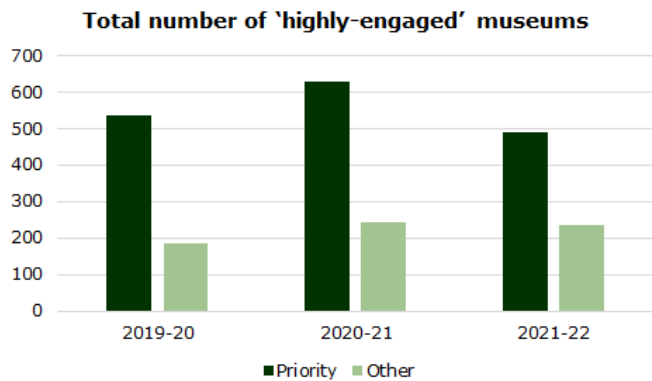
2.30   The **total value of funding received from Arts Council England** remains consistent at **around £3.2 million per year** across each of the three years. However, the value of funding received from other sources i.e., in match and partnership funding increases over this period from around £308,000 in 2019-20, to almost half a million pounds in each of the subsequent two years (£489,000 in 2020-21, and £491,000 in 2021-22).

Total Funding Received
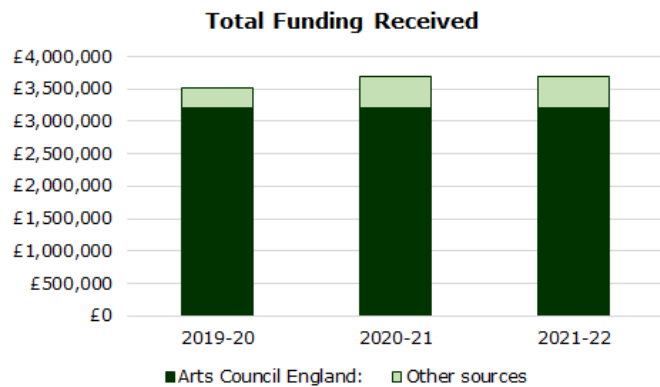
2.31   The total number of Museum Development staff either directly employed by the host organisations or funded by Museum Development and employed by others has remained constant over time – with 69 staff in 2019-20 and 66 staff in 2020-21 and 2021-22. The vast majority of these are directly employed by the host organisation (between 77% and 80%).

2.32 The number of programme-long contractors working on the Museum Development programme has increased slightly over time across this period (from 8 to 11 and then 13) whilst the **number of other Museum Development contractors involved in programme delivery has grown from 49** (2019-20), **to 88** in 2020-21, **reaching 102** by 2021-22.

Staffing and Contractors for Museum Development
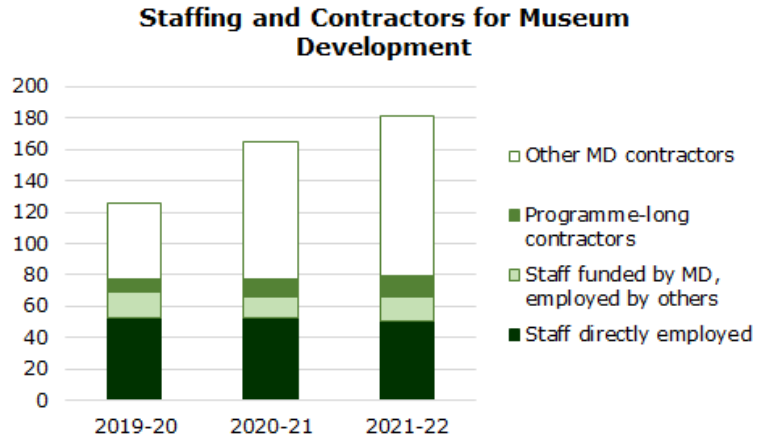
2.33 In terms of training provision, across all types of training (i.e., delivered by MD, funded by MD and brokered by MD), the results from the pro forma show that the scale of activity has increased over time, from 241 activities (2019-20), to 275 (2020-21) and then almost 300 (298) training activities in 2021-22. This training provision engaged between 3,000 and 4,000 individuals each year – 2,966 in 2019-20, 3,927 in 2020-21, and 3,246 in 2021-22.

Museum Development Training - Activities

Museum Development Training - Individuals
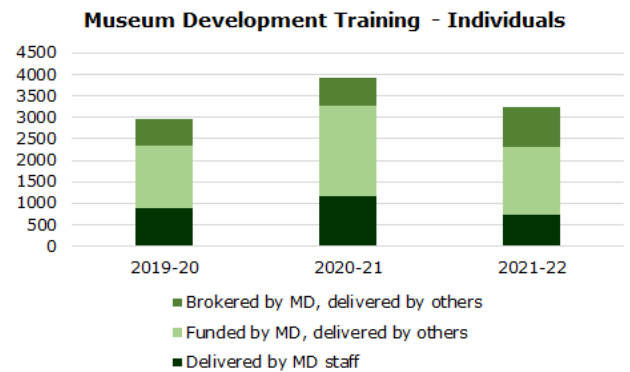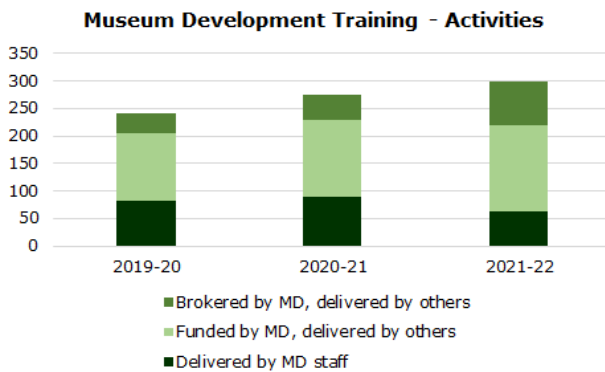
2.34 A key element of Museum Development support is the financial support through small grants that the programme provides to museums. A total of **330 awards were made in 2019-20**, and this increased to **379 awards in 2020-21**, and reached **325 in 2021-22**.

Small Grants Awarded by Museum Development
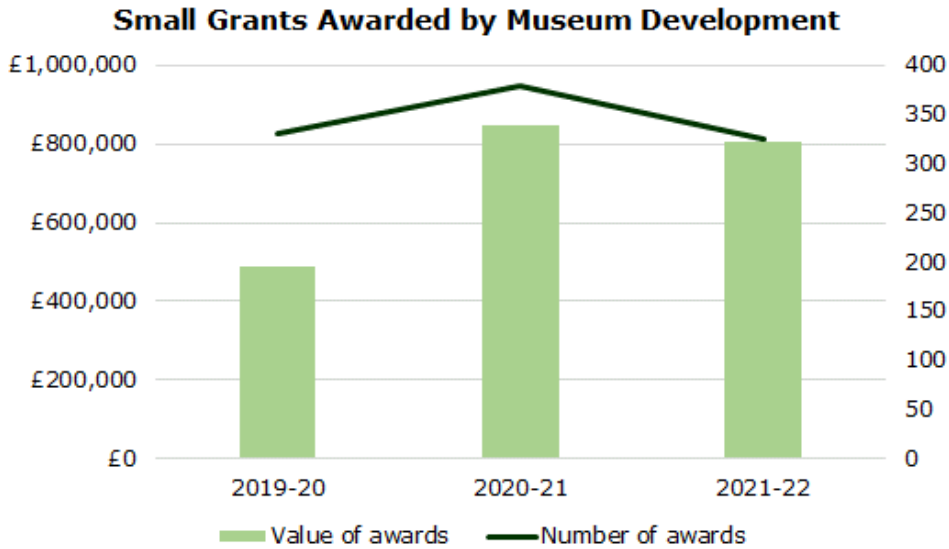
2.35   The total **value of these grants was just over £490,000 in 2019-20**, and this increased notably to **almost £850,000 in 2020-21**, and remained **in excess of £806,000 in 2021-22**.

2.36   The number of conferences (and the number of individuals involved in these conferences) diminished over time – clearly due to the impact of the Covid-19 pandemic – from 15 in 2019-20, down to 6 in 2020-21 and 8 in 2021-22. The number of individuals involved reflected the same pattern – more than 900 in 2019-20, down to around 440 in 2020—21 and 660 in 2021-22.

2.37   In contrast, the number of networking events and opportunities, both directly organised by the programme and also attended by the programme, increased over this period, form around 220 in 2019-20, up to almost 350 in 2020-21 and 340 in 2021-22.   The number of individuals involved reflected this increase in events – increasing from almost 2,200 in 2019-20, to more than 3,700 in 2020-21, and remaining above 3,500 in 2021-22.

2.38   The number of newsletters produced and disseminated by the programmes (including blog posts) was almost 650 in 2019-20. This increased to almost 680 in 2020-21 and exceeded 800 in 2021-22. The number of individuals engaging with these newsletters of various types increased notably from around 11,500 in 2019-20 to almost 25,000 in 2020-21, and close to 24,000 in 2021-22.

2.39   Finally, the pro forma process also sought to identify the scale of activity and engagement with Museum Development in terms of a range of specific thematic areas which is drawn from the list of priorities from the Mendoza Review.

2.40   These results are presented both in terms of the scale of input to these areas (in terms of the level of funding or staff time) and also in terms of the number of museums supported or engaged in this area of activity. It is noted that on occasion programmes find it difficult to allocate museums or

resources to a particular priority as many activities are cross-cutting in nature. Notwithstanding this, the results are presented in Table 2.1 overleaf and provide a useful overview.

2.41   In terms of the proportion of museums engaged in each area of activity, the most common in 2019-20 was around 'dynamic collections, curation and management' (16%), followed by 'growing and diversifying audiences' (14%) and then 'adapting to today's funding environment' (13%).

2.42   There is a clear shift in 2020-21 with 'adapting to today's funding environment' becoming the highest ranked priority (21%), followed by 'growing and diversifying audiences' (18%) and then 'dynamic collections, curation and management' (14%). The pattern reverted again in 2021-22, with 'dynamic collections, curation and management' ranked highest (20%), followed by 'growing and diversifying audiences' (16%) and then 'adapting to today's funding environment' (15%). This shift is likely to reflect, and have been due to, the focus on funding in and immediately after the impacts of the Covid-19 pandemic on museums.

2.43   Similar patterns are evidenced if the same priorities are looked at in terms of the scale of input dedicated to this priority by the Museum Development programmes – see the tables in Annex 2.

Table 2.1: Number of museums supported/engaged – by Mendoza Priorities

Mendoza Priorities	2019-20	2020-21	2021-22
adapting to today's funding environment	**13%**	**21%**	**15%**
growing and diversifying audiences	**14%**	**18%**	**16%**
dynamic collections curation and management	**16%**	**14%**	**20%**
contributing to place-making and local priorities	6%	6%	6%
delivering cultural education	4%	4%	4%
developing leaders with appropriate skills	11%	**14%**	14%
diversifying the workforce	6%	6%	7%
digital capacity and innovation	10%	12%	5%
working internationally	1%	0%	1%
Other (non-Mendoza)	19%	4%	12%
TOTAL	**100%**	**100%**	**100%**

Source: DC Research Analysis of Museum Development Programmes Pro Forma 2019-20 to 2021-22

Museum Perspectives on Delivery & Achievements of Museum Development (2022 Survey Findings)

2.44   Based on the results of the survey of museums that was carried out for this final evaluation report (the survey received 283 replies in total – more details are provided in Annex 3), **93% of respondents had engaged with Museum Development**. This is an increase from the Interim Report Survey in 2020 when 86% reported engaging with Museum Development.

Have you engaged with the Museum Development Programme in your area (from 2020 to date)?
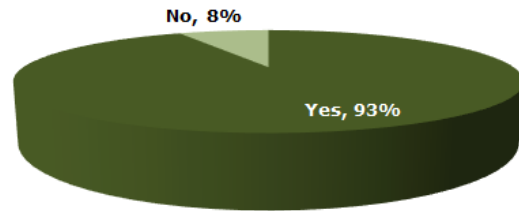
No, 8%

Yes, 93%
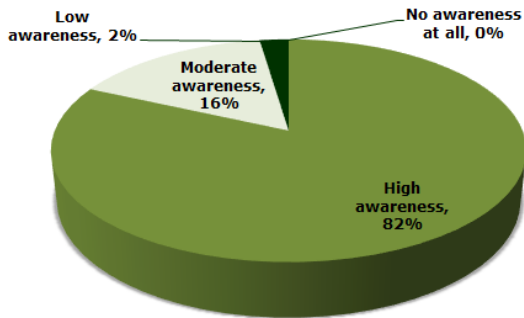
2.45   Museums report that they have **very good awareness of Museum Development**, with 82% of respondents describing this as 'high' and 16% describing their awareness as 'moderate'. There has been a shift in the proportion of respondents describing their awareness as high, from 72% in 2020 to 82% this year (with a resultant decrease in those reporting their awareness as moderate) – showing that the change is clearly about museums that previously had good awareness now reporting high awareness.

How would you describe your awareness of the Museum Development Programme in your area?

Low awareness, 2%

No awareness at all, 0%

Moderate awareness, 16%

High awareness, 82%

2.46   Furthermore, **88%** of museums that responded to the survey report **high (53%) or moderate (35%) engagement** with their Museum Development programme. Once again, this is an improvement on the position in 2020, where 83% reported high or moderate engagement. Further analysis shows that there has been a shift from those reporting low or moderate engagement to those reporting high engagement – with the proportion reporting high engagement specifically being 10% higher in 2022 than 2020.

How would you describe the level of engagement your museum has had with the Museum Development Programme in your area since 2020?

High engagement | Moderate engagement | Low engagement | No engagement
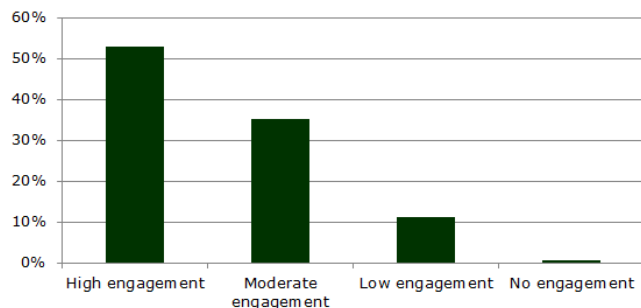
2.47   These results show that the vast majority of survey respondents have engaged with Museum Development, overwhelmingly have very good

awareness of Museum Development, and have had high or moderate engagement with Museum Development since 2020.

2.48   In terms of the areas / themes where museums have received support from Museum Development, the survey results show that:

- 74% received support around 'collections care and management'.

- 60% received support around 'organisational health and resilience'.

- 47% received support around 'growing and diversifying your audiences'.

- The theme with the lowest number of responses was 'place-making': only 5% received support on this theme/issue.
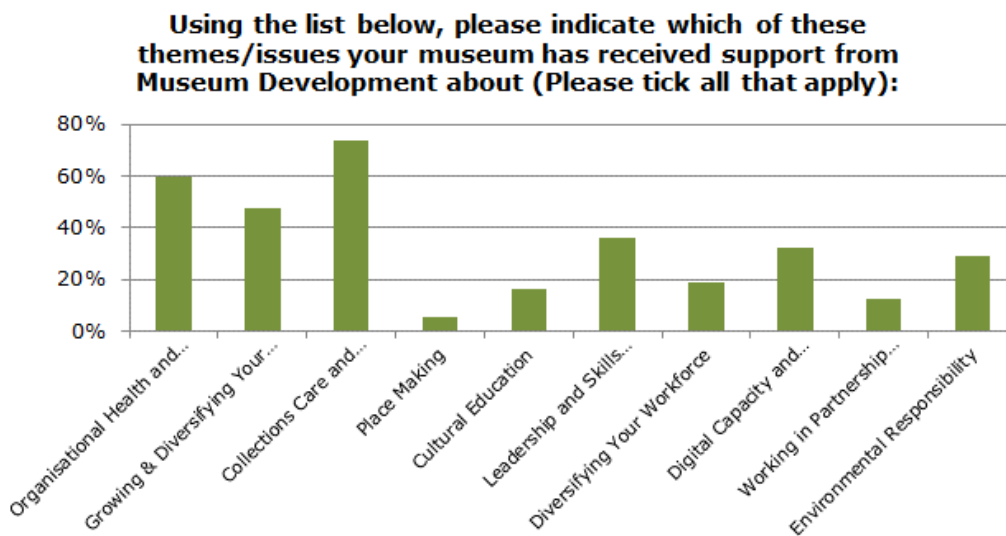
2.49   The majority **(80%) of museums report that they found the support they received 'very useful'** with a further 16% describing it as 'quite useful'. These results are very similar to 2020, showing that the levels of usefulness reported have been maintained (and very slightly increased from 79% to 80%) over the recent period from 2020 to 2022.
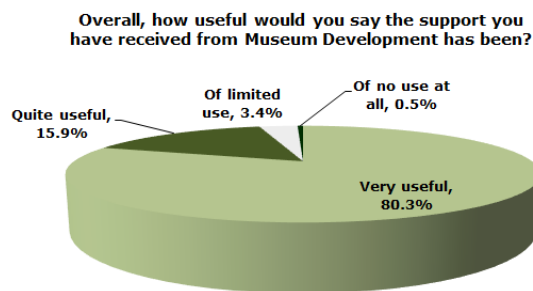
2.50   Respondents rated the quality of the support received out of 10 (0 being lowest, and 10 highest in terms of quality). The **average mean rating was 9.01** and the **average median rating was 10** – clearly demonstrating that museums regarded the support received as high quality.

2.51 The **vast majority of respondents (75%) rated the quality of provision at 9 or 10**; only 4% of respondents rating it at 5 or less.

Rating of quality of support from Museum Development
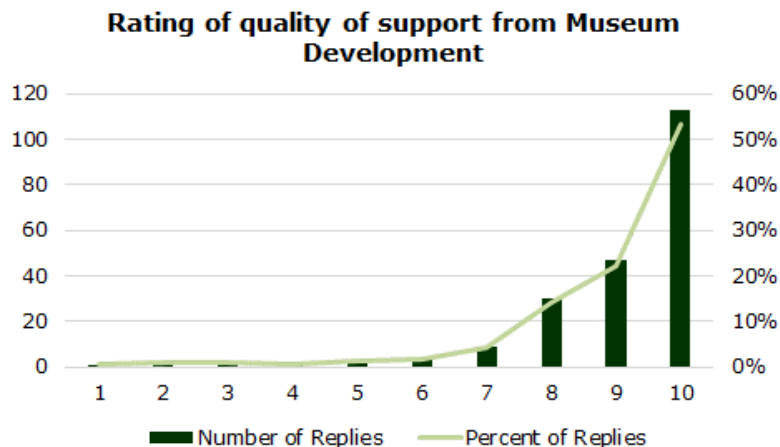
2.52 These results are very good when considered in isolation, and also show a **relative improvement in quality compared to 2020**, where the average mean was 8.9, the average median was 9, 70% rated the quality of the support as 9 or 10, and the proportion rating the support as 5 of less was 5%.

2.53 Two-thirds of respondents (67%) report having **received support related to the Accreditation Scheme**, the vast majority of whom **(76%) described it as 'very useful'**. In terms of support provision, this is a slight decrease from 2020 where 73% had received support about Accreditation, and 80%

How useful was this support?
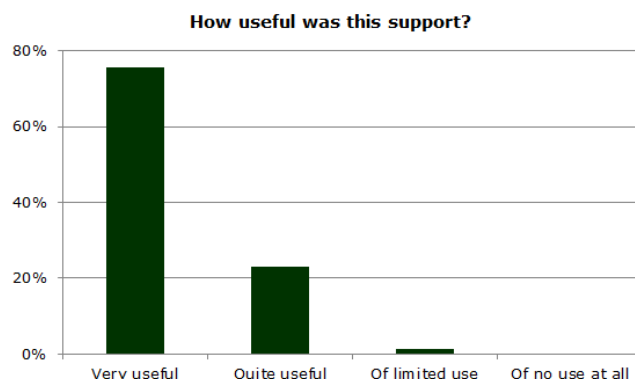
described the support as very useful in 2020 compared to 76% in 2022. These shifts are likely to reflect, at least in part, the impact of the Covid-19 pandemic on the Accreditation Scheme since 2020.

2.54 Museums were asked to identify the scale of impact so far from the support they had received from Museum Development. In terms of the four most common themes/areas where museums have had support:

  ▪ 49% rated 'Collections Care and Management' support as having a high impact; 24% as a moderate impact; and 19% as a critical impact.

  ▪ 53% rated 'Organisational Health and Resilience' support as having a high impact; 25% as a moderate impact; and 13% as a critical impact.

  ▪ 42% rated 'Growing & Diversifying Your Audiences' support as having a moderate impact; 31% as a high impact; and 9% as a critical impact.

  ▪ 59% rated 'Leadership and Skills Development' support as having a high impact; 21% as a moderate impact; and 13% as a critical impact.

2.55 Overall, these results are consistent with the results from 2020, in terms of the proportion reporting critical or high impact for each of the four most common areas, albeit with a slight decrease for 'collections care and management' and a slight increase for 'organisational health and resilience'. These slight shifts are consistent with the results earlier in this section from the Museum Development programmes pro forma information, about scale of delivery by these same themes – and most likely reflects the very strong focus for museums and Museum Development on 'organisational health and resilience' as a result of the immediate and legacy impacts of the Covid-19 pandemic on the museums sector.

3. THE CHARACTERISTICS OF EFFECTIVE MUSEUM DEVELOPMENT PROGRAMMES

3.1 This section addresses the evaluation question: *'What are the characteristics of an effective regional Museum Development programme/provider and what have been the main barriers and enablers to change across the 9 Museum Development providers?'.* It draws on the findings from the consultations with case study museums, the consultations with Museum Development providers, Arts Council England staff, and relevant key stakeholders and partners, including where relevant the Sector Support Organisations (SSOs).

Effective programmes are strategic with a national and regional perspective and have adapted delivery to suit their geography and the demography of museums

3.2 **Effective Museum Development provision works collaboratively at the national level** to address key sector issues **and brings a regional perspective to the design and delivery of programmes**. National and regional programme development is informed by data and intelligence such as the Annual Museum Survey and the Skills Needs Survey and by programme evaluation and review – at both the regional and national level. It also recognises, and draws, on sector expertise in other organisations to support delivery.

3.3 An effective Museum Development (MD) programme is able to efficiently reach most of the sector. The programme is clear, well communicated and promoted online, through county or other local networks, and face-to-face. ACE and other sector bodies can promote, support, and roll out new ideas and initiatives through Museum Development. Museum Development also provides a brokerage role - matching opportunities, funding, and enabling leverage.

3.4 Effective programmes maintain good relationships and connections between museums and the Museum Development team be it through locality-based staff or thematic/specialist staff combined with a locality focus. This provides a trusted point of contact and allows programmes to 'check in' when museums have not recently engaged or been in touch. For example, Museum Development started keeping a closer eye on museums at risk during the Covid-19 pandemic, something that can only be done if Museum Development has these good relationships.

3.5 Evaluation and review of delivery and processes is part of effective delivery and having an external steering group/advisory board supports such review and development.

Effective programmes look to adapt their support to meet developing needs and priorities

3.6   In terms of structure and approach, some programmes have evolved over time (such as the South West, South East, East and London) retaining elements of geographic focus, whilst others have experienced significant change that has impacted their approach to deliver (such as the West Midlands and East Midlands) and have a more thematic approach to delivery.   Others have tended to maintain their structure and approach over time (such as the North West, North East and Yorkshire) given the appropriateness of the approach to their respective regions.

3.7   **Adaptation is a key feature of effective Museum Development**. This can be in the context of changing circumstances at museums (such as governance), ongoing issues (such as volunteer recruitment and retention), and specific priorities (such as equality, diversity, and inclusion).

3.8   Museum Development adaptation extends to making sure nationally designed or delivered content 'lands well' for their museum cohort. For example, content that is aimed mainly at museums with staff can need further support when being delivered to volunteer museum audiences. **Programmes are keen to ensure that any centralised approach to training from 2024 onwards retains this ability to adapt and contextualise**.

3.9   Museum Development stepped up to the challenges of the Covid-19 pandemic (see Section 4 for details), and some programmes are developing support and advice for those museums facing adversity and difficult decisions because of current energy and cost of living crises.

Effective programmes work well with key Sector Support Organisations (SSOs)

3.10   Sector Support Organisations (SSOs) provide specialist knowledge, training and programmes that Museum Development are not able to, and are not funded to, provide.

3.11   The Collections Trust is especially well regarded by Museum Development programmes, with both the Collections Trust and Museum Development supporting museums to gain and retain Accreditation status.   Both deliverers have deep roots in the sector, their roles are well understood, and collaboration has led to successful delivery – for example 'Banish the Backlog' would have been very difficult to deliver without the cooperation and support of Museum Development.

3.12   Culture 24 view Museum Development as representing the 'voice' of smaller museums and noted that working with Museum Development enabled them to reach and build relationships with museums in a region. This is something that is more challenging to do with other culture and heritage organisations where there is no regional development presence. It was noted that a change of approach to working with a group of three regions is working well in terms of the choices of training and development offer for museums.

3.13   Kids in Museums echoed the value of Museum Development in enabling engagement with smaller museums and in understanding the regions. Annual discussions with Museum Development identify priorities for training and development. Working with a group of museums over several months was found to be an effective way to create change – reinforcing the effectiveness of the cohort approach to Museum Development delivery.

3.14   One issue highlighted by various SSOs is that there can be some 'ownershipping' from some Museum Development programmes towards SSOs, who like to be told when an SSO is operating 'in their patch'.

3.15   Learning lessons from the experience of Museum Development working with SSO's and others, where there have been varying degrees of engagement/ collaboration, clearer guidance could be provided for future programmes. Given the differing timings of announcements, guidance could outline which IPSOs Museum Development should work with, as this will be known prior to applications for Museum Development delivery from 2024.

Effective programmes are moving from one-off sessions to development approaches

3.16   Across all programmes there are good examples of cohort-based training, some with small grants available at the end of the training. This means that participating museums are on a progressive journey, they can work as part of a group, and tangible change is observable. Consequently, Museum Development programmes are increasingly strategic and developmental in their approach, and delivery is deeper, more embedded, and has a greater impact than that achieved through 'one off' training or interventions.

Effective programmes can respond quickly to changes at museums, particularly leadership and governance changes

3.17   Whilst there is a move away from 'county MDO' approaches of working, effective programmes still have good relationships with museums in places. For example, one case study museum had a visit from its Museum Development programme to discuss support soon after the new Chair took up their post, drawing on the programme's knowledge of the museum through staff changes, enabling advice and support to be targeted and specific.

Effective programmes can collaborate effectively as a team (with comparative expertise) and with key associates and consultants

3.18   **Since the Interim Evaluation Report in 2020, there are several examples of delivery collaboration between the Museum Development programmes**.   This includes Equality Diversity and Inclusion (EDI) training – with EDI now being a standard agenda item at Museum Development programme manager meetings), as well as disability access and training. Further examples, as outlined in Section 2, include: *Equity & Inclusion 2021-2022* (in partnership with AIM)[31]; *Roots and*

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[31] https://mduk.org.uk/equity-inclusion-programme/ Accessed 7.10.22

Branches (in collaboration with The Carbon Literacy Project and Manchester Museum)[32]; *Volunteer Development 2021* (in collaboration with 10G)[33].

Effective programmes have processes in place to regularly collect, share and use performance management information and regional intelligence

3.19 There has been a notable improvement in the provision of programme data over the course of this evaluation (i.e., from 2019 through to 2022), with particularly effective programmes having someone responsible for all data and management information.

Effective programmes are blending online and in person delivery

3.20 This blended model of delivery (using a combination of online and in person) results in improved participation across the board. Many museums who cannot commit the time and travel for in-person events can engage digitally. This also means that in-person events have stronger networking elements or, as one programme put it, *'networking with a purpose'*.

3.21 Recruitment is currently difficult for some Museums Development programmes, and this is thought to be due to the uncertainty and lack of clarity about Museum Development post March 2024.

Effective programmes have a good working relationship with ACE

3.22 **Museum Development programmes have benefited from the introduction of ACE's national Museum Development role**, and the sector understanding of this has improved since the Interim Report, although there remains a need to keep making and reinforcing this association with the sector, and ACE being seen 'out and about' is positively regarded.

3.23 Some ACE Relationship Managers noted a change in the relationship with Museum Development following the Covid-19 pandemic, as well as changes in their roles and priorities, and over the past 12 months Relationship Managers do not appear to be as engaged with Museum Development as was the case previously. This may be because they have had other priorities (such as the NPO application process); that the strengthening of ACE's national Museum Development function means their input is less sought after by the programmes; or that Relationship Managers are more confident that Museum Development is performing well and does not need as much oversight and support.

3.24 Nevertheless, Relationship Managers are the contract holders for the Museum Development programmes, and they do still have an important role. There may be value in convening national joint Relationship Manager and Museum Development meetings to support exchanging knowledge and sharing issues.

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[32] https://mduk.org.uk/roots-and-branches/ Accessed 7.10.22
[33] https://mduk.org.uk/volunteer-development/ Accessed 7.10.22

3.25   Many consultees feel that **Museum Development is not properly understood within ACE** (particularly outside of the museums team) or that delivery, engagement, impact and good practice is acknowledged. As such, some consultees suggested that Museum Development would benefit from a national communications strategy.

3.26   In summary, this section has found that:

> ▪ Effective programmes are strategic with a national and regional perspective and have adapted delivery to suit their geography and the demography of museums
>
> ▪ Effective programmes balance regional and national working well
>
> ▪ Effective programmes look to adapt their support to meet developing needs and priorities
>
> ▪ Effective programmes work well with key Sector Support Organisations
>
> ▪ Effective programmes are moving from one-off sessions to developmental approaches
>
> ▪ Effective programmes can respond quickly to changes at museums, particularly leadership and governance changes
>
> ▪ Effective programmes can collaborate effectively as a team (with comparative expertise) and with key associates and consultants
>
> ▪ Effective programmes have processes in place to regularly collect, share and use performance management information and regional intelligence
>
> ▪ Effective programmes are blending online and in person delivery
>
> ▪ Effective programmes have a good working relationship with ACE

3.27   These findings clearly reinforce the findings from the 2020 Interim Evaluation Report, which found that the common characteristics of effective Museum Development programmes were:

- Having **strong leadership** within the programme
- Adopting a **strategic approach to assessing regional need**
- Providing a clear **development offer** for museums
- Having a **well-developed understanding** of the museums in their area
- Being **easily accessible** to their target beneficiary museums
- Providing an **effective gateway and signposting** role for museums
- Fulfilling an **information sharing and dissemination** role
- Supporting **Accreditation**
- Connecting the sector by providing **networking** opportunities & events
- Providing **training** programmes that meet the needs of their museums
- Offering simple, small **grant** schemes (for activity not funded by others)
- **Supporting funding bids** from museums to external funders
- Being a **stimulus for positive change** within museums

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- Having **flexibility in the offer**, ensuring it can adapt to changing need
- Being both **nationally consistent** and **regionally responsive**
- **Collaborating** and working with museums within and across the sector
- Providing **reach** (for MD and others) into all areas of the museum sector
- Provide an effective **brokerage** role (incl. with SSOs, SSNs, and NPOs)

4. THE IMPACT OF THE COVID-19 PANDEMIC ON THE DELIVERY AND IMPACT OF MUSEUM DEVELOPMENT

4.1 This section addresses the evaluation question: *'What has been the impact of Covid-19 been on the MD programme in terms of: (i) the delivery of MD; (ii) the impact of MD on beneficiary museums'.* It draws on the findings from the consultations with case study museums, the consultations with Museum Development providers, Arts Council England staff, and key stakeholders and partners.

4.2 At the beginning of lockdown, **museums needed both business to business support and organisational wellbeing support** and, in short, **Museum Development** was open for business and **was able to fulfil both of these roles.**

4.3 There was a need for Museum Development to work fast, 'pivot' and re-think plans to address immediate needs with an ongoing need to be 'fleet of foot'. The immediate needs of museums were advice, information, and training about business survival; re-positioning the museum offer; accessing government funding; staff and volunteer wellbeing and safety; and building and collections management.

4.4 Museum Development budgets were re-prioritised to increase the number of small grants with a focus on business and museum operations. Museum Development newsletters and other communications became more frequent (e.g., weekly). Distilling and making accessible the information from government and funding bodies was important as the volume of information and speed of change were challenging for museums. Museum Development fulfilled this role very effectively.

4.5 Over time, the initial crisis response moved towards support for recovery and re-opening in the context of unclear timescales as the country moved out of initial lockdown and then back into various subsequent lockdowns. Uncertainty continues for the museums that Museum Development works with, especially around the challenges posed by utility costs and the cost-of-living crises.

4.6 A key lesson going forward for Museum Development is the importance of **an approach to planning for the programmes that can take lessons learned at speed about the reality on the ground as well as provide adaptability in focus and use of resources to support museum survival and sustainability**. This moves beyond the rigidity imposed by aspects of an annual, more fixed, planning cycle.

4.7 **Many pre-existing challenges were brought into sharper focus for museums due to the Covid-19 pandemic**. It was a *"massive digital wake up call for museums"* according to a number of consultees. The need for a greater focus on equality, diversity and inclusion was further emphasised during this period. This includes the relevance of EDI to all museums in the context of the socio-demography of their location, their collections and offer.

4.8 For smaller museums, existing challenges around governance and organisation were further amplified – most notably this included issues around volunteer succession planning and recruitment. Issues around funding and income generation which for many were offset in the short term by government support; as well as relevance and responsiveness to their community, and their digital offer and digital/virtual working were also brought to the fore.

4.9 Delivery of Museum Development provision moved online, and this became a 'game changer', requiring Museum Development teams to adapt to, and support, homeworking – recognising issues such as staff not having access to a dedicated workspace, as well as demands around balancing home schooling and care requirements and personal wellbeing. In addition, Museum Development delivery had to consider the impact of the quality of digital connection, equipment and digital skills on effective working – both for staff and also for beneficiary museums seeking to engage in/take up Museum Development support.

4.10 The benefits of moving online were recognised, including better and more effective use of time, alongside reduced costs as a result of there being no, or very limited, need to travel. Alongside this, increased and improved communication within teams and more effective working as a result of improved working relationships with colleagues.

4.11 As noted in Section 3, the benefits of online delivery are also clear in terms of the greater accessibility of Museum Development for those museums that cannot afford the time and cost of travel to 'in person' events and training.

4.12 The Museum Development Evaluation Survey 2022 results reflect the change in how museums accessed Museum Development, with 53% of museums reporting that their access has been mainly virtual/online; for 44% it has been a mix of both face-to-face/in person and virtual/online; and just 3% report that it has been mainly face-to-face/in person.

4.13 Importantly, the survey also shows that **accessibility to Museum Development is now just as good, if not better, than previously**. Most museums, when asked how easy it is to access Museum Development now compared to pre-pandemic, report that it is just the same (61%). However, more than one-quarter (27%) say it is easier or much easier, with only 5% reporting that it is harder.

4.14 **Collaborative, national and cross/pan-regional working was also enabled by the response to the pandemic**. In particular, the move to fortnightly meetings of all nine Museum Development programmes which was initiated by ACE, stimulated by Covid-19, but has continued to date, and will continue into the future, has been a key mechanism for supporting collaboration and national and cross-regional working.

4.15 Getting to know, or getting to know better, colleagues supported closer working across the Museum Development programmes, with several consultees noting that this helped with *"ironing out a lot of things"* and developing *"a greater spirit of collaboration"*. The impact of this is seen in

the ongoing Art Fund grant support for the UK wide Covid-19 recovery programme as well as in the delivery of national programmes on equality and diversity, environmental responsibility, and volunteer development.

4.16 Working online also facilitated more effective working with ACE and other support organisations for Museum Development. For example, identifying museums at risk where Museum Development's knowledge and local connection to museums provided intelligence for ACE.

4.17 **Museum Development online training and support enabled greater participation and greater reach**. The barriers of geography, and travel and time costs were reduced. Museum Development teams reported participation by more staff and a wider range of roles e.g., front of house, Trustees, museums from outside the region, and internationally. It also enabled greater use of speakers and trainers from outside of the region with no resultant travel and time costs. Some programmes also report that take up and viewing of recorded training sessions was higher than anticipated, although this is not the experience of all programmes, with some reporting low numbers and/or partial viewings of the resources.

4.18 There was also less concern about excluding participants based on them not being part of the core/priority cohort of Museums Development museums – opening up the offer to the wider museum ecology did not add anything to the cost of online delivery for Museum Development, and also enabled Museum Development to support other parts of the museum sector during the pandemic. This is reflected in the scale of engagement from non-priority museums reported in Section 2.

4.19 There was joint commissioning of training (between Museum Development providers) and continued work with SSOs such as the Collections Trust, Culture 24, and Kids in Museums. Work with the ACE Tech Champions was initiated, as was supporting other organisations such as the National Heritage Lottery Fund in reaching and connecting museums to their Digital Skills programme.

4.20 The Covid-19 pandemic led some regions to re-thinking their approach to key issues e.g., equalities, diversity, and inclusion. Examples include one region where there was a complete review of approach and work in this area, and in another there was a re-focus of the programme, in part driven by the recognition that an Equality Action Plan changes nothing unless it is acted upon. The ongoing challenge of museums realising equality, diversity and inclusion is relevant to them was commented on by a number of the programmes. However, it is also noted that smaller museums are taking up and engaging with EDI programmes being offered by Museum Development.

4.21 **There is of course a continuing impact from the Covid-19 pandemic on museums and on Museum Development**. This includes the impact on the workforce with loss of staff, notable loss of volunteers, and a general sense of exhaustion. Furthermore, a loss of leaders and managers in museums is noted in some regions. In addition, the loss of schools, audience, and community engagement staff in museums is an area of

concern highlighted by consultees. This raises concerns about the loss of knowledge, experience, and expertise with a view that the real impact of this will emerge over the next few years. As one Museum Development consultee put it, *"there are intersecting issues of financial sustainability, succession planning, workforce change and loss of expertise"*.

4.22   Museums' lack of time and capacity to participate in Museum Development programmes was also noted, and the same issue is raised by some SSOs. In addition, there has been, or there are expectations that there will be, reductions in or losses of training budgets.

4.23   In contrast to these concerns, more entrepreneurial and dynamic thinking has been evidenced by the programmes and through discussions with some of the case study museums - as one consultee reflected, *"museums have had to change"* and *"think about the whole package"* not just collections.

4.24   The legacy impacts of the pandemic are still being felt, with many museums reporting that visitor numbers are yet to recover to 2019 levels, with resultant impacts on their income and funding.

4.25   People resources across the museum sector are being increasingly stretched, in addition to the issues around volunteers noted earlier in this section, those museums who employ staff have also faced challenges and this can negatively impact the ability of museums to engage with Museum Development.

4.26   **The pandemic disrupted the volunteering model that museums had established over many years**. Museums reported that many volunteers had not returned, and attracting new volunteers is proving more difficult than previously. The Museum Development programmes are responding to this challenge – most notably through the Volunteer Development programme.

4.27   Museum Development programmes have also reflected on the impact of the changes in response to the Covid-19 pandemic on their own teams and working practices and the lessons learned are being used to inform future planning.

4.28   Reflecting on the legacy impact of the pandemic, and the emerging priorities for museums over the next two to three years, reference was made to the Museum Development national 2021 Skills Needs Survey identifying, *"fundraising and ecommerce, audience development, community engagement, digital"* as priorities. There is also *"growing interest and demand around health and wellbeing, sustainable local partnerships and equality action planning"*. Notably, there is demand for *"contemporary collections"*, but *"collections management less so"*. Governance generally and *"getting the house in order"* is an issue for smaller museums, with *"demand for creative and innovative work"* from medium sized and larger museums. Finally, *"Re-engaging audiences"* continues to be a challenge for all museums.

4.29   The increased focus on audiences and communities has also highlighted museums level of understanding and limited ability to analyse and interpret data and extract what they need from it.

4.30   Museum Development programmes are expecting the fuel and cost of living crisis to hit museums hard and are designing packages of support, although given the scale of the challenges, museum closures are anticipated by sector stakeholders.

5. THE INFLUENCE OF REGIONAL CONTEXT ON THE DELIVERY OF MUSEUM DEVELOPMENT

5.1 This section addresses the evaluation question: *'What are the key features of regional context within which individual MD programmes operate, and how do these influence the delivery of MD in different regions and nationally?'.* It draws on the findings from the consultations with Museum Development providers, Arts Council England staff, and key stakeholders and partners, including (where relevant) the Sector Support Organisations (SSOs).

5.2 Museum Development can be characterised as nine autonomous structures. There are commonalities in terms of approach, and these commonalities have become areas of greater collaboration since the Interim Report - in particular there are now more thematic approaches to delivery. However, **each programme is structured because of the background and track record of Museum Development delivery in the region, and the regional demography of museums**.

5.3 Geography is a key feature of regional context. The more rural a region is, the more likely it is that museums are small and volunteer-run or volunteer-reliant. Therefore, a key feature of regional context might be the relative proportion of volunteer-run museums (according to the Annual Museum Survey 2021 it is 30% nationally, but varies notably by region – e.g., from 6% in the North West to 42% in the South West). This can lead in turn to specific expectations from museums, needs and behaviours, and much higher rates of churn in terms of individuals.

5.4 Naturally, the geographic scale of a region has an impact in terms of reach and in terms of transport links, which Museum Development needs to take into account in its delivery. However, as noted in the previous section, the move to online working has notably mitigated this.

5.5 Museum demography is linked to geography and is a key feature of regional context. This was highlighted during the Covid-19 pandemic with the collapse of tourism and the impact on the smaller inner London Museums for whom tourists (domestic and overseas) are an important part of their audience.

5.6 In terms of structure and approach, some programmes have evolved over time (such as the South West, South East, East and London) retaining elements of geographic focus along with a thematic focus, whilst others have experienced significant change that has impacted their approach to deliver (such as the West Midlands and East Midlands) and have a more thematic approach to delivery. Others have tended to maintain their structure and approach over time (such as the North West, North East and Yorkshire) given the appropriateness of the approach to their respective regions.

5.7 In some regions, county approaches to Museum Development are linked to local funding and to county museum forums. Whilst additional funding is welcome, programmes can find that this comes with priorities and outcomes

that are not always aligned with those of Museum Development (or ACE) and can manifest in resulting management challenges.

5.8 Programmes that benefit from such additional funding need to ensure that ACE's Museum Development priorities are sovereign. A solution to this going forward would be to ensure ACE Museum Development funding is seen by funding partners as contractual funding (i.e., funding to deliver specific outcomes), rather than as grant or partnership funding that can be used to contribute to locality priorities.

5.9 Delivery partners to Museum Development (such as SSOs) value Museum Development's regional knowledge and understanding and the variances in approach taken by the Museum Development Programmes, seeing them as responses to local needs and conditions. Regional knowledge and intelligence about museums are also valued by Relationship Managers who note that they do not have the time to acquire this knowledge themselves. The value of the Skills Needs Survey was also noted for its national and regional perspective.

5.10 The Art Fund used Museum Development's regional knowledge and understanding of smaller museums in distributing its Recovery Grants. These grants were awarded at the discretion of Museum Development providers based on urgency of need, project description and research, understanding of audience needs, track record of managing funds, value for money, evidence of strategic planning, organisational sustainability, and impact on communities.

5.11 An observation is the prevalence of locality MDOs (especially those externally funded in part) in those programmes that have not seen structural change. It is worth noting that in the East, these MDOs are, in the main, employed by their host local authority, whereas in the South West and South East it is more mixed, with some funding being received by the Programme Host, who then employ staff, and some staff are employed by partners.

5.12 One previous barrier to change and collaborative national working, that was more prevalent in the consultation for the Interim Report, was the tendency for 'regional exceptionalism'. This is now less often reported, in part due to strengthened national working and successful delivery in the response to the Covid-19 pandemic.

5.13 One final reflection is that those Museum Development programmes with smaller core teams, or that have long standing relationships with key consultants, feel the departure of key people more keenly than those with a greater scale of internal staff resource. Museum Development programmes are well aware of this as a risk that needs to be managed.

6. REFLECTIONS, CONCLUSIONS, AND ISSUES TO CONSIDER/RECOMMENDATIONS

6.1 This section of the report reflects on the findings presented in the preceding sections of the report and considers the evaluation question: *'How and to what extent has the Museum Development programme met its overarching aims?'*. It also outlines some issues to consider around Museum Development going forward.

Key Reflections

6.2 It is clear from the findings of this report, that Museum Development has made significant progress since 2020 (when the Interim Evaluation Report was produced). It is now both **more strategic** and **more responsive**, due in part to the response to, and the digital revolution sparked by, the Covid-19 pandemic – which has confirmed Museum Development's role as a business-to-business service focused on whole organisation development.

6.3 There is now both **greater national consistency** and **greater levels of collaboration** (both nationally and cross/pan-regionally) between the programmes. In addition, the ways in which Museum **Development quickly adapted and responded** to the impact of the pandemic is roundly praised by museums and other museum sector organisations. As such, there is evidence that **Museum Development is now managing to balance the achievement of both national consistency and regional responsiveness** into what it offers.

6.4 National delivery is focused on key sector issues and there is an emerging pattern of designing, developing, and testing/piloting a programme in one region that is then rolled out across other regions and evaluated. The national Annual Museum Survey, Skills Needs Survey and regional/locality knowledge and intelligence informs both national and regional planning.

6.5 Programmes are forged and fashioned by their journey, and by their regional context. Regional delivery is characterised by a core offer of training, advice and support, and targeted development work on specific themes that bring a group of museums together to work on change through combining diagnostics, training, small grants, peer learning and evaluation.

6.6 As such, each region, by and large, has the Museum Development approach – a blend of locality-specific and specialist knowledge (or access to specialist knowledge) – that best fits its context. **It will be important that the characteristics of successful Museum Development delivery** (e.g., accessibility, understanding of museums, flexibility/adaptability of offer, brokerage, providing reach into all parts of the sector, gateway and signposting, training, small grants provision, tacit knowledge, reputation, and networks) – whose importance have been reinforced by the Covid-19 pandemic – **are not overly disrupted by plans for Museum Development for 2024 and beyond**.

6.7 **Digital working** has changed how Museum Development operates and is delivered. It has brought **time efficiencies for both Museum**

Development and its cohort of museums and **increased the reach and accessibility of Museum Development**. However, there needs to be recognition of the ongoing costs to sustain and develop effective digital working and delivery.

6.8   Museum Development and ACE need to have **capacity awareness** and recognise that there cannot be an ever-expanding programme of delivery without a respective increase in the capacity to support it. This is a positive issue arising from Museum Development's success in attracting national grant funding.

6.9   As national working and delivery continues to develop, Museum Development (and ACE) should be clear about the difference between 'regional exceptionalism', which may, or can, be a barrier to effective delivery and collaboration, and 'regional knowledge' which informs successful planning and delivery and is an enabler of effective delivery and collaboration.

Issues to Consider / Recommendations

6.10   There is now a **greater appreciation of the role and contribution of Museum Development** by the museums that it works with, and where this fits within the wider ecology of the museum sector. However, whilst there have been ongoing improvements in this area, **issues seem to remain in terms of how well Museum Development is understood more widely within ACE** (outside of the museums team) in terms of the engagement and impact that it achieves and this needs to be addressed. Hopefully, some of the findings from this report can be used to help improve this understanding.

6.11   In addition, whilst there is (as highlighted in the 2020 Interim Evaluation Report) clear recognition from museums about the role of ACE as the core funder of Museum Development, **direct communications from ACE to the museums that engage with/are the priority museums for Museum Development is an area where museum consultees think there is room for improvement**.

6.12   Improving the direct communications between ACE and the priority museums for Museum Development would also help to address the issues around these museums feeling part of the ACE portfolio of museums (or not) and may help to address some of the issues outlined below about Project Grants.

6.13   There is currently **a lack of clarity for (or communication to) the sector and organisations that work with Museum Development about the change from regions to areas** and the role of the expanded central team. Articulating why the change is needed and providing clarity about the roles and responsibilities between the central team and Museum Development will be important, including on understanding, ownership and responsibility for impact and performance measures.

6.14   On balance, the suggestion from consultees that Museum Development would benefit from a national communications strategy is worthy of

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consideration. This is especially true around communicating plans for 2024 and beyond.

6.15 Museum Development successfully supported museums in accessing the Culture Recovery Fund (CRF) and Art Fund resources during the Covid-19 pandemic. Given this success, and the **ongoing concerns from ACE around the low museum take-up of Project Grants**, there is an opportunity for Museum Development to play a supporting/development role in translating and supporting Project Grant applications, and navigating Grantium, for museums.

6.16 However, part of Museum Development's successful support of museums' grant applications is through their knowledge of the grant funding system and directing museums to the appropriate fund for the need and task. It is important that this is maintained. Additionally, feedback from museums suggests that some do not think Project Grants are for them – partially linked to the some of the issues outlined above around ACE's communications to these museums – and therefore addressing this Project Grants issue might require more action from ACE than from Museum Development.

6.17 It will **be important for ACE to clarify**, given the development role of Museum Development**, that it will be the Let's Create Investment Principles** (i.e., Ambition & Quality; Inclusivity & Relevance; Dynamism; and Environmental Responsibility) rather than the outcomes **that Museum Development will be expected to help deliver against**. Clarity on the expectations for Museum Development from 2024 in this regard – and on the purpose, aims and impacts expected of Museum Development - will be helpful. (See the end of this section for the recommendations from the 2020 Interim Evaluation Report on this.)

6.18 It is **important that additional funding attracted to Museum Development by the programmes should not blur the priorities and outcomes that ACE expects Museum Development to deliver**, although it should also be recognised that the funding allocated to Museum Development to deliver ACE priorities has not increased. From 2024, ACE Museums Development funding should be clearly seen by funding partners as contractual funding (i.e., funding to deliver specific outcomes), rather than grant or partnership funding to contribute to locality priorities.

6.19 There is scope for more processes that Museum Development use to be developed nationally – e.g., grant application forms, grant assessment processes, and data collection mechanisms have been raised by consultees. It should also be recognised that this may raise issues that will need to be resolved such as central costs, collection, data sharing, quality control and sharing.

6.20 As noted earlier in this report, a data pro forma process was used during the evaluation to gather data from the programmes to capture the scale of delivery and engagement of Museum Development on a consistent basis. It will be important that a similar process continues for Museum Development – building on and improving the pro forma process that has

been used so far. **Having data, for the whole programme, on a consistent basis is important to help capture the scale of delivery and scale of engagement of Museum Development** with its cohort of museums.

6.21   It will **be important that ACE is clear about the intended target beneficiaries of Museum Development going forward**. The focus on non-NPO, non-national, Accredited Museums and those Working Towards Accreditation as the 'priority museums' for Museum Development has been clear, but the data suggests that up to one-third of 'highly-engaged' museums are not 'priority' museums, showing the reach of Museum Development beyond its core museums. Clarity around this for 2024 onwards will be helpful.

6.22   Linked to this, and the planned/anticipated expansion of the portfolio of beneficiaries of Museum Development from 2024 to include non-Accredited museums and others, there is merit in revisiting the funding formula for Museum Development. As noted in Section 2, it is currently based on four variables which are given equal weighting, and ACE should review the formula to check it is appropriate for the expanded constituency of Museum Development going forward.

6.23   Whilst Accredited Museums and those Working Towards Accreditation are the key focus for Museum Development support from ACE's perspective, the pause in Accreditation during Covid-19, the appointment of Relationship Managers with an Accreditation focus, ongoing issues around the recruitment of Accreditation Mentors, and the reported 'uncertainty' some consultees noted that some museums have about the value of Accreditation suggests there is **a need to be clear about the roles and responsibilities vis-a-vis Accreditation** prior to the 2024-2026 funding round.

6.24   It will be beneficial for **ACE to provide clear guidance to Museum Development about working with IPSOs (and vice versa)** for the next programme (2024 onwards), and maybe even from April 2023 when the IPSOs will start delivering. Learning lessons from the experience of Museum Development working with SSO's and others, where there were varying degrees of engagement/collaboration, clearer guidance could be provided. Given the differing timings of announcements, guidance could explicitly state which IPSOs Museum Development should work with, as this will be known prior to applications for Museum Development delivery from 2024.

6.25   It seems, on reflection - and for a variety of reasons – that **Relationship Managers are currently more removed/more distant from Museum Development than they have been in the past**. This is at least in part due to the changing roles and remits for Museum Development within ACE. It will be helpful to clarify the expected role/involvement of Relationship Managers in Museum Development for the new programme from 2024 onwards.

6.26   Finally, the 2020 Interim Evaluation Report set out six recommendations for Museum Development, and these are repeated overleaf**. These have**

all seen improvement since 2020 – most especially (4) below, but it will be useful for ACE to revisit these recommendations as the plans for 2024 are developed to ensure they are addressed in full.

Interim Evaluation Report Recommendations (from 2020)

(1) Clarify the purpose/aims of, and set clear objectives for, Museum Development

(2) Be clear about the impacts expected of Museum Development

(3) Refine the processes for data collection, monitoring, targets, and reporting based on the clarified objectives

(4) Ensure that the arrangements for working nationally and cross-regionally are effective

(5) Internal consistency of approach towards Museum Development

(6) Clarify roles and relationships between SSOs/SSNs, NPOs, and Museum Development and ensure these are effectively communicated

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ANNEX 1: LIST OF CONSULTEES

Consultee Name		Role	Organisation
Lisa	Ollerhead	Director	AIM
Margaret	Harrison	Programme Manager	AIM
Rachael	Browning	Head of Programme Development	Art Fund
Laura	Sole	Relationship Manager, Museums	Arts Council England
Nikola	Burdon	Relationship Manager, Museums	Arts Council England
Gillian	Greaves	Relationship Manager, Museums	Arts Council England
Ben	Lewis	Relationship Manager, Museums	Arts Council England
Sue	Barnard	Relationship Manager, Museums	Arts Council England
Michael	Cooke	Relationship Manager, Museums	Arts Council England
Emma	Cook	Relationship Manager, Museums	Arts Council England
Zelina	Garland-Rowan	Relationship Manager, Museums	Arts Council England
Wendy	Parry	Relationship Manager, Museums	Arts Council England
Isabel	Wilson	Senior Manager Museums (Development)	Arts Council England
Emmie	Kell	Director, Museums and Cultural Property	Arts Council England
Isabel	Churcher	Senior Manager, Museums (Investment)	Arts Council England
Liz	Johnson	Director, Museums and Collections Development	Arts Council England
Aysha	Afridi	Senior Manager, Museums (Collections Development)	Arts Council England
Sophie-May	Johnson	Relationship Manager, Museum Accreditation (South West)	Arts Council England
Jean	Humphreys	Chair	Bailiffgate Museum
Steve	Gibbon	Chairman	Bellingham Heritage Centre
Julian	Porter	Curator	Bexhill Museum
Samantha	Elliott	Head of Service	Bolton Library and Museum Service
Camilla	Churchill	Heritage Collections Manager	Brent Museum and Archives
Crystal	Johnson		Bridport Museum Trust
Alison	Giles	Manager	Burwell Museum
Richard	Macfarlane	Calderdale Museums Manager	Calderdale Council
Mark	O'Neill	Chair	Classic Boat Museum
Kevin	Gosling	Chief Executive	Collections Trust
Sarah	Brown	Deputy Director	Collections Trust
Alec	Ward	Digital Skills Manager	Culture 24
Lesley	Kazer	Trustee	de Havilland Aircraft Museum
Mike	Garrick	Trustee	de Havilland Aircraft Museum
Alison	Bowyer	Executive Director	Kids in Museums
Deborah	Marsland	Museums and Galleries Manager	Kirklees Museums and Galleries
Jennie	Pitceathly	Museum Development Network Coordinator	MDN

Consultee Name		Role	Organisation
Liz	Moran	Museum Development Programme Manager	Museum Development East Midlands
Laura	Hughes	Museum Development Project Officer	Museum Development East Midlands
Ben	Travers	Museum Development Manager	Museum Development London
Yvette	Shepherd	Museum Development Officer, Organisational Health	Museum Development London
Beth	Wyrill	Programme Officer, Communications and Data Management	Museum Development London
Rachael	Crofts	Museum Development Officer, Audiences	Museum Development London
Lauren	Speed	Museum Development Officer, Workforce	Museum Development London
Alex	Bird	Museum Development Officer (Workforce and Skills)	Museum Development North West
Kaye	Hardyman	Museum Development Officer North	Museum Development North West
Ian	Bapty	Museum Development Manager	Museum Development North East
Carolyn	Chinn	Programme Manager	Museum Development South East
Juliet	Thomas	Assistant Programme Manager and Museum Development Officer West Sussex & Surrey	Museum Development South East
Joanna	Low	Museum Development Officer Kent & Medway	Museum Development South East
Katrina	Burton	Museum Development Officer Hampshire Solent	Museum Development South East
Helen	Derbyshire	Museum Development Officer East Sussex & Surrey	Museum Development South East
Victoria	Harding	Programme Manager	Museum Development South West
Alex	Gibson	Museum Development Officer Bath, Bristol, North East Somerset, South Gloucestershire and Swindon	Museum Development South West
Helena	Jaeschke	Conservation Development Officer	Museum Development South West
Roz	Bonnett	Programme and Projects Officer	Museum Development South West
Eleanor	Moore	Sustainable Volunteering Officer	Museum Development South West
Jo	Bartholomew	Head of Museum Development Yorkshire	Museum Development Yorkshire
Kevin	Ward	Museum Development Manager	Museum In the Park
Kristy	Turner	Manager/Curator	Museum of Dartmoor Life & Visitor Information Point
Suzie	Tucker	Head of Strategy & Communications	NMDC
Kathryn	Simpson	Policy and Projects Manager	NMDC
Robert	Clayton	Head of Culture and Registration	Rutland County Museum

Consultee Name		Role	Organisation
Lynette	Needham	Trustee	The Cottage Museum, Woodhall Spa
Jamie	Everitt	Regional Museum Development Manager	SHARE Museums East
Sally	Ackroyd	Museum Development Project Officer (Leadership & Resilience)	SHARE Museums East
Kathy	Moore	Museum Development Project Officer (Children & Young People and Audience Development)	SHARE Museums East
Charlotte	McGreavy	Museum Development Assistant	SHARE Museums East
Hannah	Bentley	Museum Development Project Officer (Collections) & Accreditation Advisor	SHARE Museums East
Jo	Warr	Head of Development at Norfolk Museums Service	SHARE Museums East
Ashleigh	Jeyes	Manager	The Almonry, Evesham
Sarah	Corn	Director	The Old Operating Theatre & Herb Garret
Nicola	Euston	Head of Museums and Galleries	Victoria Gallery & Museum, University of Liverpool
Jill	Phillips	Trustee	Waterworks Museums
Michelle	Davies	Joint Programme Manager	West Midland Museum Development
Olivia	Basterfield	Joint Programme Manager	West Midland Museum Development
Dawn	Allman	Museum Development Officer – Data and Comms	West Midland Museum Development
Helen	Johnson	Museum Development Officer	West Midland Museum Development
David	Hill	Chair of Trustees	Woodhall Spa Cottage Museum
Patricia	Duke-Cox	Trustee	Woodhall Spa Cottage Museum
Lynette	Needham	Trustee	Woodhall Spa Cottage Museum
Michael	Turnpenny	Head of Content and Public Engagement	York Museums Trust

ANNEX 2: PRO FORMA PROCESS

Each of the Museum Development programmes completed an annual data pro forma as part of the evaluation, providing data and information about the delivery of their programme – covering 2019-20, 2020-21, and 2021-22[34]. These pro forma have been used to in Section 2 to provide an overview of the scale of engagement and delivery for Museum Development across England.

> **The time and effort of the Museum Development programmes in providing this information is much appreciated. The evaluation team recognises, in particular, the extra efforts that some programmes went to in order to provide data as accurately as possible.**

The results from the analysis of the pro forma responses are provided in this section, and a copy of the pro forma is also included at the end of this Annex.

Notes:

It appears that different programmes may have treated non-ACE funded Museum Development staff differently – with some programmes including these staff in both the match funding values reported and the number of staff whilst other programmes have excluded these staff and funding from the information provided.

It appears that SWMD has included their activity in relation to the Annual Museum Survey (AMS) in some of their pro forma reporting – especially in terms of 'number of activities' and 'total number of museums supported by programme' in the most recent two years (2020-21 and 2021-22). Most notably, in 2021-22, a total of 7,650 out of 7,839 have been included in number of activities for this year, 2,295 individuals out of 2,538 and 765 out of 976 museums – all of which seems to relate to activity on the Annual Survey of Museums for both SW museums and for museums in other regions. For the moment, and to ensure consistency over time with the pro forma data reported, we have removed these AMS related activities from the totals reported as they were not included in previous years. If these specific activities are excluded, the respective totals would be as set out in the tables below.

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[34] A previous pro forma process was used for the Interim Evaluation Report – but this was subsequently revised, and as such, it is not directly comparable to the results presented in this annex or the main report. However, where it is relevant and appropriate to do so, comparable results from the pro forma process for 2018-19 are referenced in the main report.

CORE DATA 2019-20	Priority	Other	Total
Total number of museums supported by the programme:	5577	3000	8577
Total number of unique museums supported (if different to above):	1107	548	1655
Total number of 'highly-engaged' museums:	538	184	722
Total value of funding received from Arts Council England:	£3,215,672		91.3%
Total value of funding received from other sources – i.e. match/ partnership funding (please provide a list of each funder and the value of funding received):	£307,954		8.7%
Total funding received[i] for programme (incl. all match/partnership funding outlined above)	£3,523,626		
Total number of MD staff directly employed by host organisation	53		
Total number of FTE MD staff directly employed by host organisation	40.56		
Total number of MD staff funded by MD, employed by others	16		69
Total number of FTE MD staff funded by MD, employed by others	11.8		52.36
Total number of MD programme-long contractors working on the programme:	8		
Total number of FTE MD programme-long contractors working on the programme:	0.1		
Total number of other MD contractors involved in programme delivery:	49		

OVERALL LEVEL OF ACTIVITY – OFFER AND TAKE UP OF SUPPORT	Number of activities...	No. individuals involved...	No. museums involved...
Core programmes and projects: delivered by MD staff	1269.5	2498	1370
Core programmes and projects: funded by MD, delivered by others	171.5	769	650
Core programmes and projects: brokered by MD, delivered by others	30	231	254
Training: delivered by MD staff	81	883	651
Training: funded by MD, delivered by others	123	1464	1108
Training: brokered by MD, delivered by others	37	619	465
Financial support (e.g. grants) awarded by MD:	Number of awards	330	
	Value of awards	£490,482	
Conferences	15	921	
Networking events and opportunities directly organised by the programme	59	567	
Networking events and opportunities attended by the programme	164	1626	
Toolkits/tools/resources developed	60		
Newsletters	647	11477	

SCALE OF ACTIVITY AND ENGAGEMENT BY MENDOZA PRIORITIES			
Priority	Scale of input (£/staff-time) dedicated to this priority	No. of museums supported/engaged	Percent of museums supported/engaged
adapting to today's funding environment	12%	695	13%
growing and diversifying audiences	15%	792	14%
dynamic collections curation and management	15%	878	16%
contributing to place-making and local priorities	9%	347	6%
delivering cultural education	6%	231	4%
developing leaders with appropriate skills	10%	581	11%
diversifying the workforce	7%	304	6%
digital capacity and innovation	9%	535	10%
working internationally	1%	57	1%
Sub-Total	84%	**4420**	81%
Other (non-Mendoza)	16%	1059	19%
TOTAL	100%	**5479**	100%

CORE DATA 2020-21	Priority	Other	Total
Total number of museums supported by the programme:	7632	3068	10700
Total number of unique museums supported (if different to above):	1004	842	1846
Total number of 'highly-engaged' museums:	629	245	874
Total value of funding received from Arts Council England:	£3,201,570		86.7%
Total value of funding received from other sources – i.e. match/ partnership funding (please provide a list of each funder and the value of funding received):	£489,172		13.3%
Total funding received[i] for programme (incl. all match/partnership funding outlined above)	£3,690,742		
Total number of MD staff directly employed by host organisation	53		
Total number of FTE MD staff directly employed by host organisation	40.6		
Total number of MD staff funded by MD, employed by others	13		66
Total number of FTE MD staff funded by MD, employed by others	8.1		48.7
Total number of MD programme-long contractors working on the programme:	11		
Total number of FTE MD programme-long contractors working on the programme:	0.25		
Total number of other MD contractors involved in programme delivery:	88		
OVERALL LEVEL OF ACTIVITY – OFFER AND TAKE UP OF SUPPORT	Number of activities...	No. individuals involved...	No. museums involved...
Core programmes and projects: delivered by MD staff	1422	1713	1507
Core programmes and projects: funded by MD, delivered by others	209	385	535
Core programmes and projects: brokered by MD, delivered by others	40	143	159
Training: delivered by MD staff	89	1152	1061
Training: funded by MD, delivered by others	141	2116	1775
Training: brokered by MD, delivered by others	45	659	612
Financial support (e.g. grants) awarded by MD:	Number of awards	379	▮▮▮
	Value of awards	£848,426	▮▮▮
Conferences	6	437	
Networking events and opportunities directly organised by the programme	168	1675	
Networking events and opportunities attended by the programme	181	2054	
Toolkits/tools/resources developed	127	▮▮▮	▮▮▮
Newsletters	679	24968	▮▮▮
SCALE OF ACTIVITY AND ENGAGEMENT BY MENDOZA PRIORITIES			
Priority	Scale of input (£/staff-time) dedicated to this priority	No. of museums supported/engaged	Percent of museums supported/engaged
adapting to today's funding environment	19%	1476	21%
growing and diversifying audiences	15%	1264	18%
dynamic collections curation and management	12%	1007	14%
contributing to place-making and local priorities	7%	406	6%
delivering cultural education	5%	298	4%
developing leaders with appropriate skills	10%	1003	14%
diversifying the workforce	7%	458	6%
digital capacity and innovation	13%	859	12%
working internationally	1%	29	0%
Sub-Total	90%	**6800**	96%
Other (non-Mendoza)	10%	283	4%
TOTAL	100%	**7083**	100%

CORE DATA 2021-22	Priority	Other	Total
Total number of museums supported by the programme:	6840	3256	10096
Total number of unique museums supported (if different to above):	843	691	1534
Total number of 'highly-engaged' museums:	490	235	725
Total value of funding received from Arts Council England:	£3,208,299		86.7%
Total value of funding received from other sources – i.e. match/ partnership funding (please provide a list of each funder and the value of funding received):	£490,650		13.3%
Total funding received[i] for programme (incl. all match/partnership funding outlined above)	£3,698,949		
Total number of MD staff directly employed by host organisation	51		
Total number of FTE MD staff directly employed by host organisation	38.7		
Total number of MD staff funded by MD, employed by others	15		66
Total number of FTE MD staff funded by MD, employed by others	10.5		49.2
Total number of MD programme-long contractors working on the programme:	13		
Total number of FTE MD programme-long contractors working on the programme:	1.2		
Total number of other MD contractors involved in programme delivery:	102		

OVERALL LEVEL OF ACTIVITY – OFFER AND TAKE UP OF SUPPORT	Number of activities...	No. individuals involved...	No. museums involved...
Core programmes and projects: delivered by MD staff	1137	2111	2144
Core programmes and projects: funded by MD, delivered by others	244	1667	1199
Core programmes and projects: brokered by MD, delivered by others	57	403	457
Training: delivered by MD staff	62	748	689
Training: funded by MD, delivered by others	158	1572	1519
Training: brokered by MD, delivered by others	78	926	873
Financial support (e.g. grants) awarded by MD:	Number of awards	325	
	Value of awards	£806,385	
Conferences	8	657	
Networking events and opportunities directly organised by the programme	135	1432	
Networking events and opportunities attended by the programme	204	2098	
Toolkits/tools/resources developed	66		
Newsletters	802	23677	

SCALE OF ACTIVITY AND ENGAGEMENT BY MENDOZA PRIORITIES			
Priority	Scale of input (£/staff-time) dedicated to this priority	No. of museums supported/engaged	Percent of museums supported/engaged
adapting to today's funding environment	16%	1314	15%
growing and diversifying audiences	15%	1413	16%
dynamic collections curation and management	13%	1739	20%
contributing to place-making and local priorities	7%	491	6%
delivering cultural education	5%	373	4%
developing leaders with appropriate skills	13%	1230	14%
diversifying the workforce	8%	610	7%
digital capacity and innovation	8%	466	5%
working internationally	1%	82	1%
Sub-Total	87%	**7718**	88%
Other (non-Mendoza)	13%	1022	12%
TOTAL	100%	**8740**	100%

Evaluation of Museum Development Programme (Arts Council England)

MUSEUM DEVELOPMENT DATA PRO FORMA

This (revised) pro forma will be used by the evaluation study team **to collect data on an annual basis** for the remainder of the current Museum Development Programme (i.e. through to March 2023) from each of the Museum Development providers. This data pro forma is intended to supplement data collected in other ways from Museum Development programmes – including the SMARTs and Accreditation data.

Please note:

- With reference to the first two pages of the pro forma – it may be useful for providers to capture this information on an ongoing basis throughout the year.

- With reference to the third page – this is currently built around Mendoza priorities, and data should be provided by Museum Development programmes in this way for the 2019-20 year. Data collected for 2020-21 and beyond (on the third page only) may be adjusted based on revisions that are made over the coming months around this aspect to reflect the findings from the Interim Evaluation Report and any changes to the wider context for Museum Development.

A. PRO FORMA INFORMATION		
Programme Name:	Your Name:	Time Period Covered:

B. CORE DATA	Priority[i]	Other
Total number of **museums**[ii] supported by the programme:		
Total number of **unique**[iii] **museums** supported (if different to above):		
Total number of **'highly-engaged' museums**[iv]:		
Total value of **funding received** from **Arts Council England**:	£	
Total value of **funding received** from **other sources** – i.e. match/ partnership funding (please provide a list of each funder and the value of funding received):	£	
Total funding received[v] for programme (incl. all match/partnership funding outlined above)	£	

Evaluation of Museum Development Programme (Arts Council England)

B. CORE DATA (continued)	
Total number of **MD staff directly employed by host organisation**[vi]:	
Total number of **FTE MD staff directly employed by host organisation**[vii]:	
Total number of **MD staff funded by MD, employed by others**[viii]:	
Total number of **FTE MD staff funded by MD, employed by others**[ix]:	
Total number of **MD programme-long contractors**[x] working on the programme:	
Total number of **FTE MD programme-long contractors** working on the programme:	
Total number of **other MD contractors** involved in programme delivery:	

C. OVERALL LEVEL OF ACTIVITY – OFFER AND TAKE UP OF SUPPORT			
	Number of activities…[xi]	No. individuals involved…[xii]	No. museums involved…[xiii]
Core programmes and projects: *delivered by MD staff*[xiv]			
Core programmes and projects: *funded by MD, delivered by others*[xv]			
Core programmes and projects: *brokered by MD, delivered by others*[xvi]			
Training: *delivered by MD staff*[xvii]			
Training: *funded by MD, delivered by others*[xviii]			
Training: *brokered by MD, delivered by others*[xix]			
Financial support (e.g. grants[xx]) *awarded by MD*:	Number of awards: _____ Value of awards (£): _____		
Conferences[xxi]:			
Networking events and opportunities directly organised by the programme[xxii]:			
Networking events and opportunities attended by the programme[xxiii]:			
Toolkits/tools/resources developed[xxiv]:			
Newsletters[xxv]:			

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Evaluation of Museum Development Programme (Arts Council England)

D. SCALE OF ACTIVITY AND ENGAGEMENT BY MENDOZA PRIORITIES		
Priority	**Scale of input (£/staff-time) dedicated to this priority**	**No. of museums supported/engaged**
adapting to today's funding environment	%	
growing and diversifying audiences	%	
dynamic collections curation and management	%	
contributing to place-making and local priorities	%	
delivering cultural education	%	
developing leaders with appropriate skills	%	
diversifying the workforce	%	
digital capacity and innovation	%	
working internationally	%	
Sub-Total	**%**	
Other (non-Mendoza)	%	
TOTAL[xxvi]	**100%**	

Evaluation of Museum Development Programme (Arts Council England)

[i] Please note: **'Priority'** relates to those museums that are the priority for the MD Programme for Arts Council England – i.e. Accredited (and, where relevant, museums that are Working Towards Accreditation) that are non-NPO and non-national museums. **'Other'** relates to all other museums; organisations; and individuals that have engaged with the MD Programme.

[ii] i.e. the total number of museums that the programme engaged with during the year (can include counting museums more than once if they have engaged with the programme on more than one occasion).

[iii] i.e. how many *different* museums the programme has engaged with during the year.

[iv] i.e. the number of museums that have **had multiple points of pro-active engagement during the year**. It is expected that this will include museums that have had a minimum of 3 active engagements during the year (e.g. via grants, projects, training, programme, ongoing development support).

[v] This figure should be equal to the sum of the various aspects of funding listed in the previous question.

[vi] If this has changed throughout the year, please provide the average number of staff for the year.

[vii] If this has changed throughout the year, please provide the average number of FTE (full-time equivalent) staff for the year.

[viii] If this has changed throughout the year, please provide the average number of staff for the year.

[ix] If this has changed throughout the year, please provide the average number of staff for the year.

[x] For example, Accreditation Advisers, Collection Advisers etc.

[xi] This should capture the total number of activities offered/delivered – so if a programme involves six sessions it should be counted six times.

[xii] This should simply capture the total number of individuals attending/involved in the activity – including counting individuals more than once if they have engaged in multiple activities.

[xiii] i.e. the total number of museums engaged with through this activity (this can include counting museums more than once if they have engaged with the activity on more than one occasion).

[xiv] i.e. the activity is funded by MD and delivered by core MD staff.

[xv] i.e. the activity is funded by MD but is delivered by others (i.e. non-staff), paid for through MD funding.

[xvi] i.e. where MD staff have brokered the link between the museum and the support available (which is delivered by others), but where MD does *not* pay for the actual delivery of the support. This will include all SSO and SSN activity where MD has brokered bringing the support to the region.

[xvii] i.e. the training is funded by MD and delivered by core MD staff.

[xviii] i.e. the training is funded by MD but is delivered by others (i.e. non-staff), paid for through MD funding.

[xix] i.e. where MD staff have brokered the training (which is delivered by others), but where MD does *not* pay for the actual delivery of the training. This will include all SSO and SSN training where MD has brokered bringing the support to the region.

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Evaluation of Museum Development Programme (Arts Council England)

[xx] This should count the number and value of grants awarded that have used MD funding.

[xxi] Please provide the number of conferences organised by the programme and the number of attendees (do not include conferences and seminars organised by others that are attended by core MD staff – these can be included in the networking events attended by the MD programme).

[xxii] Please provide the number of networking events **organised** by the MD programme and the number of attendees at these events (including county/sub-regional forums).

[xxiii] Please provide the number of networking events **attended** by (but not organised by), core MD staff and the number of attendees at these events (including county/sub-regional forums).

[xxiv] As well as providing the number of tools, toolkits, and resources produced during the year, please provide links to (or e-copies of) the various toolkits and resources with your completed pro forma.

[xxv] Please provide the number of newsletters produced during the year in the column for number of activities and the number of subscribers to the newsletter in the column for number of individuals involved. If the newsletter is posted on a website rather than sent out, please provide the number of website hits/downloads.

[xxvi] The total number of museums figure should match the number of museums figure provided for Section B on page 1 of the pro forma.

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ANNEX 3: SURVEY OF MUSEUMS

As part of the primary research for this Final Evaluation Report, a survey of museums took place in the summer of 2022. The survey was live between late July and mid-September 2022 and was open to museums across England to respond to – whether they had engaged with Museum Development or not.

The survey was promoted and publicised through the Museum Development programmes themselves. The programmes took a range of approaches to this – including direct emails to museums in their area, special editions of newsletters, items in regular newsletters, promotion via social media, websites/blogs, etc.

Whilst the scale of effort may vary between programmes, the evaluation team understands that all nine Museum Development programmes actively promoted the survey in various ways, and this is reflected in the results by region presented in Table A3.1 overleaf.

In addition, Arts Council England promoted the survey via the quarterly museums newsletter, and a range of other museum sector organisations and networks helped to publicise the survey via their own websites, newsletters, and social media channels.

In total the survey received **289 replies** (representing 18% of all museums with Full Accreditation, Provisional Accreditation, or those Working Towards Accreditation). Given that this total includes museums that are not the target cohort for Museum Development (e.g., NPO Museums and National Museums) it is clear that a good response rate has been achieved for the survey. This level of response is an improvement on a similar survey carried out for the Interim Evaluation Report which received 243 replies. In addition, responses have been received from museums in all regions (at least 14 in each case, and more than 50 in one case). The response rate per region is presented in Table 3.1 overleaf and shows which regions met or exceeded the overall average (in green) and which regions fell below the national average (in red) in terms of their response rates.

The remainder of this Annex presents a summary of the key survey results in tabular format.

Table A3.1: Which Museum Development Programme does your museum engage with?

	No of Responses	Percent of responses	No of Museums (2022)[35]	Regional Response Rate[36]
East (Museum Development East of England (SHARE Museums East)	39	15%	178	22%
East Midlands (Museum Development East Midlands - MDEM)	38	15%	121	31%
London (London Museum Development)	26	10%	141	18%
North East (Museum Development North East)	14	5%	65	22%
North West (Museum Development North West)	14	5%	150	9%
South East (South East Museum Development Programme)	54	21%	256	21%
South West (South West Museum Development Programme)	16	6%	224	7%
West Midlands (West Midlands Museum Development)	33	13%	136	24%
Yorkshire (Museum Development Yorkshire)	22	9%	142	15%
TOTAL	**256**	**100%**	**1,413**	**18%**

Source: DC Research Analysis of Museum Development Evaluation Survey 2022 (n=256)

Note: of the 283 that replied to the survey, 27 did not specify which region they were located within

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[35] Taken from 2022 data provided by Arts Council England which included museums with Full Accreditation, Provisional Accreditation, and those Working Towards Accreditation.

[36] Calculated as the number of responses received by region (where the respondent identified the programme they had engaged with) divided by the total number of museums in the region (2022).

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Table A3.2: Type of Museum

	Percentage of Responses	Number of Responses
Independent	68%	176
Local Authority	19%	48
University	3%	9
English Heritage	0%	1
National Trust	1%	2
Other (please specify)	9%	23
Total	**100%**	**259**

Source: DC Research Analysis of Museum Development Evaluation Survey 2022 (n=259)

Table A3.3: Which of the following regions of England is your museum located within (and therefore which Museum Development programme does your museum engage with):

	Percentage of Responses	Number of Responses
East (Museum Development East of England (SHARE Museums East)	15%	39
East Midlands (Museum Development East Midlands - MDEM)	15%	38
London (London Museum Development)	10%	26
North East (Museum Development North East)	5%	14
North West (Museum Development North West)	5%	14
South East (South East Museum Development Programme)	21%	54
South West (South West Museum Development Programme)	6%	16
West Midlands (West Midlands Museum Development)	13%	33
Yorkshire (Museum Development Yorkshire)	9%	22
Total	**100%**	**256**

Source: DC Research Analysis of Museum Development Evaluation Survey 2022 (n=256)

Table A3.4: Have you engaged with the Museum Development Programme in your area (from 2020 to date)?

	Percentage of Responses	Number of Responses
Yes	93%	259
No	8%	21
Total	**100%**	**280**

Source: DC Research Analysis of Museum Development Evaluation Survey 2022 (n=280)

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Table A3.5: How would you describe your awareness of the Museum Development Programme in your area?

	Percentage of Responses	Number of Responses
High awareness	82%	175
Moderate awareness	16%	34
Low awareness	2%	5
No awareness at all	0%	0
Total	**100%**	**214**

Source: DC Research Analysis of Museum Development Evaluation Survey 2022 (n=214)

Table A3.6: How would you describe the level of engagement your museum has had with the Museum Development Programme in your area since 2020?

	Percentage of Responses	Number of Responses
High engagement	53%	113
Moderate engagement	35%	75
Low engagement	11%	24
No engagement	0%	1
Total	**100%**	**213**

Source: DC Research Analysis of Museum Development Evaluation Survey 2022 (n=213)

Table A3.7: Using the list below, please indicate which of these themes/issues your museum has received support from Museum Development about (Please tick all that apply):

	Percentage of Responses	Number of Responses
Organisational Health and Resilience	**60%**	123
Growing & Diversifying Your Audiences	**47%**	97
Collections Care and Management	**74%**	151
Place Making	5%	11
Cultural Education	16%	33
Leadership and Skills Development	**36%**	74
Diversifying Your Workforce	19%	39
Digital Capacity and Innovation	32%	66
Working in Partnership Beyond Own Locality	13%	26
Environmental Responsibility	29%	60

Source: DC Research Analysis of Museum Development Evaluation Survey 2022 (n=205)

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Table A3.8: Overall, how useful would you say the support you have received from Museum Development has been?

	Percentage of Responses	Number of Responses
Very useful	80.3%	167
Quite useful	15.9%	33
Of limited use	3.4%	7
Of no use at all	0.5%	1
Total	**100%**	**208**

Source: DC Research Analysis of Museum Development Evaluation Survey 2022 (n=208)

Table A3.9: Overall, how would you rate the quality of support your museum has received from Museum Development? (where 0 is the lowest and 10 is the highest)

	Score	No of Responses
Average (Mean) Rating	9.01	212
Average (Median[37]) Rating	10	212

Source: DC Research Analysis of Museum Development Evaluation Survey 2022 (n=212)

Table A3.10: Has your museum received a small grant from Museum Development since 2020?

	Percentage of Responses	Number of Responses
Yes	56%	116
No	44%	92
Total	**100%**	**208**

Source: DC Research Analysis of Museum Development Evaluation Survey 2022 (n=208)

Table A3.11: Has your museum received any support about the Museum Accreditation scheme from the Museum Development Programme?

	Percentage of Responses	Number of Responses
Yes	67%	151
No	33%	75
Total	**100%**	**226**

Source: DC Research Analysis of Museum Development Evaluation Survey 2022 (n=226)

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[37] The median average is the middle number in a set of data, when the data has been written in ascending size order.

Table A3.12: What is your museum's current Accreditation status?

	Percentage of Responses	Number of Responses
Full Accreditation	82%	116
Provisional Accreditation	4%	5
Working Towards Accreditation	8%	11
Not currently Accredited	7%	10
Total	**100%**	**142**

Source: DC Research Analysis of Museum Development Evaluation Survey 2022 (n=142)

Table A3.13: How useful was this support?

	Percentage of Responses	Number of Responses
Very useful	76%	105
Quite useful	23%	32
Of limited use	1%	2
Of no use at all	0%	0
Total	**100%**	**139**

Source: DC Research Analysis of Museum Development Evaluation Survey 2022 (n=139)

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Table A3.14: Using the list below (which is the list of themes/issues you identified earlier in this survey where your museum has had support from Museum Development) please identify the scale of impact the support has had so far?

	Critical impact		High impact		Moderate impact		Minor impact		No impact (and none expected)		No impact yet (but expect it will have in future)		Total
Organisational Health and Resilience	13%	14	53%	59	25%	28	7%	8	0%	0	3%	3	112
Growing & Diversifying Your Audiences	9%	8	42%	36	31%	27	7%	6	1%	1	9%	8	86
Collections Care and Management	19%	27	49%	68	24%	34	6%	9	0%	0	1%	1	139
Place Making	0%	0	33%	3	22%	2	22%	2	0%	0	22%	2	9
Cultural Education	10%	3	42%	13	32%	10	6%	2	3%	1	6%	2	31
Leadership and Skills Development	13%	9	59%	41	21%	15	6%	4	0%	0	1%	1	70
Diversifying Your Workforce	8%	3	33%	12	31%	11	17%	6	0%	0	11%	4	36
Digital Capacity and Innovation	8%	5	35%	21	40%	24	12%	7	0%	0	5%	3	60
Working in Partnership Beyond Own Locality	8%	2	56%	14	24%	6	4%	1	0%	0	8%	2	25
Environmental Responsibility	14%	8	41%	23	36%	20	7%	4	0%	0	2%	1	56
Total													**188**

Source: DC Research Analysis of Museum Development Evaluation Survey 2022 (n=188)

Table A3.15: How have you accessed Museum Development support since 2020?

	Percentage of Responses	Number of Responses
Mainly face-to-face/in person	3%	6
Mainly virtual/online	53%	100
A mix of both face-to-face/in person and virtual/online	44%	82
Total	**100%**	**188**

Source: DC Research Analysis of Museum Development Evaluation Survey 2022 (n=188)

Table A3.16: How easy (or not) do you find it to access Museum Development support now compared to pre-pandemic?

	Percentage of Responses	Number of Responses
Much easier	7%	13
Easier	20%	39
Just the same	61%	117
Harder	4%	8
Much harder	1%	1
N/A - didn't access support pre-pandemic	7%	13
Total	**100%**	**191**

Source: DC Research Analysis of Museum Development Evaluation Survey 2022 (n=191)

Table A3.17: How would you describe your awareness of the types of support available from the Museum Development Programme in your area?

	Percentage of Responses	Number of Responses
High awareness	22%	4
Moderate awareness	44%	8
Low awareness	17%	3
No awareness at all	17%	3
Total	**100%**	**18**

Source: DC Research Analysis of Museum Development Evaluation Survey 2022 (n=18)

Table A3.18: Do you plan to engage with the Museum Development Programme in your area in the future?

	Percentage of Responses	Number of Responses
Yes	50%	9
No	6%	1
Don't know	44%	8
Total	**100%**	**18**

Source: DC Research Analysis of Museum Development Evaluation Survey 2022 (n=18)

ANNEX 4: CASE STUDY MUSEUMS

This Annex contains a range of case studies of museums to illustrate the impact of Museum Development.

The short Museum cases studies focus on how museums have engaged with and used Museum Development and the impact on the organisation. These illustrate along with the Museum Survey analysis and interview analysis the response to one of the evaluation questions: *"What difference has the Museum Development programme made to the sustainability and development of relevant museums in England?"*

The case studies are:

- The Almonry, Evesham

- Bailiffgate Museum and Gallery, Alnwick, Northumberland

- The Heritage Centre, Bellingham, Northumberland

- Bexhill Museum, Bexhill-on-Sea

- Bolton Library and Museum Service

- Brent Museum and Archives, London

- Bridport Museum, Dorset

- Burwell Museum & Windmill

- Calderdale Museums, Calderdale, Yorkshire

- The Classic Boat Museum

- Cottage Museum, Woodhall Spa

- DeHavilland Museum

- Kirklees Museums and Galleries

- Museum in the Park Stroud

- Old Operating Theatre Museum and Herb Garret, London

- Victoria Gallery and Museum at the University of Liverpool

The Almonry, Evesham is a Grade I listed house with an eclectic collection that spans the prehistoric to the 20th Century.

Displayed over 12 rooms and a garden, the emphasis is on how Evesham has developed and grown during this time. There are exhibitions about the Abbey, the battle of Evesham in 1265, horticulture in the area, Anglo-Saxon burial treasure, 18th Century clothing and the impact of war upon the town.

The Almonry has been a participant in the Diversity Champions, Secret Museums and Bright Future programmes developed by WMMD[38], and has engaged with a range of events and training sessions. Its current focus is making the building sustainable and fit for purpose.

During the first lockdown, The Almonry benefited from tapping into the 'Coffee and Chatter' events that WMMD arranged to keep the sector engaged. Whilst the Almonry closed during the lockdowns, it experienced a boom on reopening, with a busy summer in 2021, exceeding 2019 visitor numbers, although 2022 has not been as strong.

WMMD is highly rated by the museum, and Bright Futures[39], with its focus on environmental sustainability, influenced The Almonry in making an application to the DCMS Museum and Estate Development Fund (MEND). Many of the WMMD initiatives that the museum has been involved with have influenced and fed into the MEND application.

"I always get what I need when I need it from Museum Development".

http://www.almonryevesham.org/

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[38] See https://mdwm.org.uk/projects-and-events/ for more details: Secret Museums: A 'mystery shopper' programme for museums designed to explore the visitor experience; Diversity Champions: A professional training programme designed for managers, trustees and decision makers. Diversity Champions receive training to support them in better understanding the legal, moral and business case for equality, diversity and inclusion and implementing strategic organisational change to become more inclusive.

[39] https://mdwm.org.uk/news/bright-future-programme/

Bailiffgate Museum and Gallery, Alnwick
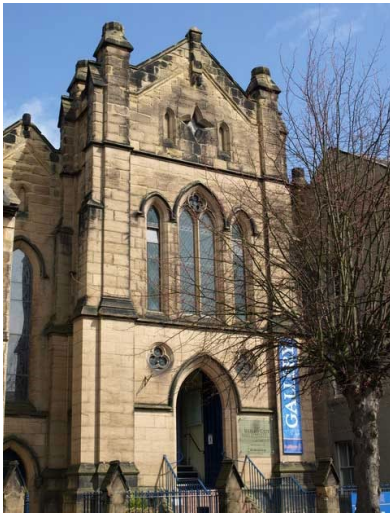
Bailiffgate Museum & Gallery is a small, independent, award-winning local museum and gallery based in Alnwick, Northumberland. The museum is led and run by a team of dedicated volunteers. Its objective is to be a people's museum that preserves and celebrates the heritage of Alnwick and district. The museum is open six days a week, throughout the year and won the Kids in Museums Family Friendly Museum Award in 2021.

Bailiffgate has engaged with Museum Development North East throughout the 2018-22 programme, and has received support in various ways throughout this time.

Recent examples include engaging with **the Carbon Literacy course** which was "*great*", as well as support to ensure that Bailiffgate was up to date with **Accreditation** – which included taking part in workshops run by an Accreditation adviser.

The **2021 Kids in Museums Family Friendly Museum Award** – which initially came to the museum's attention through the Museum Development group – has increased the profile and "*professional standing*" of the museum, enabling it to be "*taken seriously by the sector*".

Bailiffgate has continued to receive **financial support** via Museum Development North East in the form of small grants, and also highlighted the **signposting role** of Museum Development in providing updates about what is happening.

A key element of Museum Development for Bailiffgate is the **networking opportunities** it provides – enabling museums, and especially those that are "*ahead of the game*", to share practical ideas and experiences.

The networks supported by Museum Development North East are the main networks that Bailiffgate use in this way, and they are described as the "*most practical and useful*" networks that the museum engages with.

In dealing with the impacts of the Covid-19 pandemic, Bailiffgate recognise that the **move to online provision** is cheaper, easier, saves time, is quicker and has an environmental benefit.

Bailiffgate summed up the role of **Museum Development North East as being the "*lifebelt*"**, especially for museums that can be "*struggling to keep their chin up*".

https://bailiffgatemuseum.co.uk/

The Heritage Centre, Bellingham

Bellingham Heritage Centre is a small museum based in Bellingham (in Northumberland). The museum is volunteer led, attracts around 3,000 visitors a year and is open 7 days a week between April and November.

The Centre has engaged with Museum Development North East throughout the 2018-22 programme, and the engagement was described as *"fantastic"* – the access to free training and the **networking opportunities provided by Museum Development North East are key benefits of the programme**.

The **training offer**, with programmes such as Audience Champions, Carbon Literacy and Digital as well as Collections Care is described as *"one of the most useful aspects of delivery"*.

In addition, the **availability of grants** via Museum Development has been very useful for the Centre – helping to support a revamp of the shop and the retail offer.

The strengths of the Museum Development support relate to the fact that the programme is focused on the region, and that it provides the **opportunity to network with and engage with other similar museums**, as well as some of the larger museums that smaller museums can aspire to emulate.

The regular Museum Development newsletter is a good route to find out about what is happening – both in terms of the offer from Museum Development but also more widely about issues for the museum sector.

Engagement with the Museum Development team is described as *"fabulous"* and the fact that the Museum Development Manager comes to visit is *"invaluable"*. There is clear recognition that Museum Development staff are *"very accessible"* and that the support provision *"focuses on what we need"*.

The challenges of the pandemic resulted in much more virtual support being provided by Museum Development, and whilst this worked well in 2020 and 2021, for the Centre there are benefits from face-to-face support provision and networking with other museums that are not being realised at the moment.

Concerns going forward for the Centre relate to the wider economic challenges and the impact that these will have on the Centre and the sector more generally.

https://bellingham-heritage.org.uk/

Bexhill Museum, Bexhill-on-Sea is a volunteer run Independent Registered Charity with curatorial support provided by Rother District Council's Museum Service District Curator based at the Museum.

In 2019 on the advice of their Museum Development Officer and to support Accreditation the Museum took part in the *Museum MOT*[40] programme. This confirmed the need to revise governance, the Forward Plan and Business Plan. With grant support a consultant worked with the Museum on volunteer and stakeholder consultation, and to produce the plans.

Board and shop development were also needed. The Museum Development Officer facilitated a Board skills audit and identification of training needs. The development of a new plans led to broadening the age range, skills and experience recruited to the Board. The Museum paid for a consultant to review the shop, leading to an improved layout and stock, and increased income.

Museum Development supported the Museum's participation in the *Museum and Schools*[41] programme from 2018*.* Access to an Education Development officer working with the volunteer education team has developed the learning offer and increased school visits.

Following the new Business Plan, and with advice from Museum Development, the Museum applied to the *Museum Estate and Development*[42] and *Capital Investment Programme*[43] with a focus on collections storage, flood proofing and carbon footprint reduction. In addition, Museum Development has provided support to the Museum to secure funds for urgent structural and environmental repairs to its archaeology stores. Working with Museum Development enables the Museum to access opportunities, work at greater scale and depth than would otherwise happen.

https://www.bexhillmuseum.org.uk

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[40] https://southeastmuseums.org/support/health-check/ Accessed 18.11.22
[41] https://www.artscouncil.org.uk/blog/museums-and-schools-enabling-quality-cultural-engagement-children-and-young-people Accessed 18.11.22
[42] https://www.artscouncil.org.uk/our-open-funds/cultural-investment-fund/museum-estate-and-development-fund-mend-round-2#t-in-page-nav-2 Accessed 18.11.22
[43] https://www.artscouncil.org.uk/developing-creativity-and-culture/capital Accessed 6.12.22

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Bolton Library and Museum Service is a local authority service whose responsibilities includes Bolton Museum.

The service has received support from Museum Development North West at various stages during the 2018-22 programme, and the type and level of support provided varies across different staff – but the offer across the period, including during and after the Covid-19 pandemic is *"as good as always".*

This includes informal, easily accessible support to senior staff, as well as supporting the CPD of staff across the service in various ways. Key recent areas/programmes of support have included Roots and Branches and Volunteer Management.

Given the very tight budgets for local authority services such as Bolton Library and Museum Service, the **CPD training offer from Museum Development North West is *"key".***

A key aspect of the Museum Development offer is that it is ***"really flexible",*** and this was especially the case during the Covid-19 pandemic. In addition to the grants available via the Sustainable Improvement Fund (SIF), bid writing support for funding applications such as the Culture Recovery Fund has also been helpful.

Given their networks, Bolton has witnessed Museum Development North West provide support for museums in the region at both the operational and strategic levels.

Some of the key elements of Museum Development that Bolton Library and Museum Service highlight include the availability of small grants and the speed of response; the CPD opportunities for staff; and the bid writing support.

Earlier in the 2018-22 programme, the support from Museum Development North West (especially via Ready to Borrow which helped them achieve the required conditions for the British Museum) was very important – Bolton feel they *"wouldn't have got anywhere near"* the loan of a touring exhibition from the British Museum (*Desire, love, identity - exploring LGBTQ histories in Bolton*), and as such believe **they would not have benefitted from this exhibition loan without Museum Development North West support**.

The changes in the Museum Development offer due to the Covid-19 pandemic made it easier for other staff (e.g., front line staff) to engage in the support offered but, for Bolton, there is still a role for face-to-face provision – especially around leadership development and for cohort working.

https://www.boltonlams.co.uk/museum

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Brent Museum and Archives, London are Local Authority run and based in the Library at Willesden Green, Brent.

Museum Development programmes have supported audience and community development. In 2018 participation in *Survive and Thrive*[44] identified the need to improve work with young people and families. A *Family Friendly*[45] grant then enabled the creation of a family space and collections' focused activities.

Diversity Matters[46] supported work with young people who don't engage with the service to look at contemporary collecting and exhibition production. *All Roads Lead to Brent*[47](Feb 2020- Sept 2020) was created and curated by a group of young people who explored the development of culture in Brent. One of the young people involved continued to work with the Museum as a volunteer on the *Icons of Colour*[48] (Dec 2021- Feb 2022). While *Conscious of the Female Perspective*[49] (2021-2022) was led by a group of women exploring current perspectives and views on gender through creative workshops and contemporary collecting.

A *Recovery Grant*[50] enabled the whole team to work with their Museum Development Officer and included a detailed review of who audiences are and developing work based on previous projects. From this the Museum worked with the Brent Black Music Cooperative who led and curated two events *Conversations With Our Legacy* during reggae month in February 2022.

https://www.brent.gov.uk/libraries-arts-and-heritage/brent-museum-and-archives

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[44] London Museum Development 2018 Looking Back Looking Forward https://www.museumoflondon.org.uk/application/files/4515/5862/7027/Loooking_Back_Looking_Forward.pdf p38 Accessed 16.11.22
[45] ibid https://www.museumoflondon.org.uk/application/files/4515/5862/7027/Loooking_Back_Looking_Forward.pdf p10 Accessed 16.11.22
[46] https://www.museumoflondon.org.uk/supporting-london-museums/development-grant-programmes/diversity-matters Accessed 16.11.22
[47] https://www.brent.gov.uk/libraries-arts-and-heritage/brent-museum-and-archives/previous-exhibitions/previous-exhibitions-events-and-projects/all-roads-lead-to-brent Accessed 16.11.22
[48] https://www.brent.gov.uk/libraries-arts-and-heritage/brent-museum-and-archives/previous-exhibitions/previous-exhibitions-events-and-projects/icons-of-colour Accessed 16.11.22
[49] https://ne-np.facebook.com/brentmuseumandarchives/posts/the-conscious-of-the-female-perspective-cfp-textiles-workshop-on-saturday-led-in/510042239674876/ Accessed 16.11.22
[50] https://www.museumoflondon.org.uk/supporting-london-museums/development-grant-programmes/re-set Accessed 16.11.22

Bridport Museum, Dorset is an Independent Charitable Trust, receiving support from Dorset County Council and Bridport Town Council.

The Museum has drawn on Museum Development to support strategic development. *Rapid Retail* in 2013, in advance of major Heritage Lottery funded redevelopment, funded a consultant led review to develop a new shop doubling previous income.

Ready to Borrow[51] in 2016-17 had a significant impact on the Museum with funding and support to specify security and environmental monitoring for the temporary exhibition gallery plus purchase of conservation grade cases. In 2019 the Museum borrowed a Turner watercolour from Bury Museum. A town wide audience development programme reached about 20K people generating an estimated £650K of economic impact.

Museum Development has provided collections care and management advice, and funding for a toolkit to share learning with other museums as part of *The Right Stuff*[52]. Funded by an Esmée Fairbairn Collections Fund grant[53], and delayed by the pandemic, the project is one of three priorities in the Museum's revised strategic plan.

The development of which was supported by the County Museum Development Officer. Project drivers were how to approach and manage the documentation backlog, and deal with a damp store. The grant is supporting a community engaged collections review, including disposals. This is part of the Museum's vision of being accessible, community focused and engaging the community in collections development.

https://www.bridportmuseum.co.uk

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[51] South West Development Museum Annual Report 2016-2017 https://southwestmuseums.org.uk/wp-content/uploads/2020/01/South-West-Museum-Development-Annual-Report-16-17-FINAL.pdf p12 Accessed 16.11.22

[52] https://www.bridportmuseum.co.uk/whats-on/view/?v=therightstuff Accessed 16.11.22

[53] https://www.museumsassociation.org/funding/esmee-fairbairn-collections-fund/ Accessed 16.11.22

Burwell Museum & Windmill is a small volunteer run museum and Grade II* listed working 19th century tower windmill, Stevens' Mill.

The Museum first opened in 1992, and has steadily grown since, supported by Heritage Fund supported projects 'Fresh Wind in Our Sails' and 'A Mill for All Seasons'.

Nestled in the middle of a 1970s housing estate, themes and exhibits about the people of Burwell and the things that mattered to them include agriculture, period rooms and household items, military life, a blacksmith's shop, a reconstruction of a Roman potter's workshop, Victorian school room, vintage vehicles, carts and farm equipment.

The Museum was supported through the pandemic by emergency grants from East Cambridgeshire District Council. It received a substantial legacy just before the pandemic, and then a generous donation just after reopening, and as a result is currently able to undertake developments and plan with some certainty.

During the pandemic, maintaining contact with the sector through SHARE Museums East was invaluable, sharing experiences. Finding and retaining volunteers has been a challenge during and after the pandemic, although the Museum has recruited three new trustees who have benefited from SHARE Museums East support and networks.

http://burwellmuseum.org.uk/

Calderdale Museums, Calderdale, Yorkshire

Calderdale Museums is the local authority museums service for the district of Calderdale. The service operates four museum sites - Bankfield Museum, Shibden Hall, Smith Art Gallery, and the Duke of Wellington's Regimental Museum.

Calderdale Museums has received support from Museum Development Yorkshire at various points during the 2018-22 programme.

Most recently, to deal with the impacts of the Covid-19 pandemic, Calderdale Museums received support from Museum Development Yorkshire to carry out a **review of their education service**. The support received enabled Calderdale Museums to develop a new plan and a new staffing approach to their education offer, and they that they *"couldn't have done that without the support of Museum Development Yorkshire".*

Like many local authority museum services, limited capacity can make it difficult for Calderdale Museums to engage with the Museum Development offer and, in some instances, the Museum Development offer does not fit with what Calderdale Museums needs but there is still **clear recognition about the value of the offer provided**. Calderdale Museums highlighted that there are a variety of ways to engage with the Museum Development offer, that Museum Development is *"receptive"* to the needs of different types of museums, and that the whole spectrum of museums is supported by Museum Development.

Calderdale Museums reflect that **Museum Development Yorkshire understands the region well** – and it is a very diverse region in terms of its museums. Museum Development Yorkshire has both the local knowledge and understand the wider context of the region.

For Calderdale, other positive elements of Museum Development Yorkshire include the important **signposting role** that it fulfils, as well as the good communications and ideas sharing that take place via networks such as WYLAMP (West Yorkshire Local Authority Museum Partnership) – which both Museum Development Yorkshire and Arts Council England attend.

https://museums.calderdale.gov.uk/

The Classic Boat Museum is a volunteer run Independent Charitable Trust. The Museum engages with and uses Museum Development resources to focus on organisation sustainability and development. This is rooted in contact with the Museum Development Officer, access to programmes, grants, and networks.

In 2016 the Museum participated in the two year *Inspiring a Culture of Philanthropy*[54] programme funded through an HLF Catalyst grant and supported by Museum Development and the Hampshire Culture Trust. Following the programme, the Museum successfully developed fundraising and grant applications. A National Lottery Heritage Fund WW1 grant for a community partnership project and exhibition was highly commended in the Collections Trust 2019 Awards[55]. Projects like this support the Museum to work in partnership, motivate and bring in new volunteers, and increase visitors.

The Museum has received grants for collections care and support with achieving Accreditation. Accreditation benefits the museum by providing clear processes and procedures to follow, gives the Museum status and enables loans and joint working, including transfer of collections, with the National Maritime Museum Cornwall. While the Isle of Wight network[56] is important to the Museum for developing joint projects and partnerships such as the *Museums in Schools* programme.[57]

Two *Recovery Grants*[58] have supported a gallery redisplay including the purchase of a dinghy sailing training simulator, popular with schools: a marketing strategy, and social media improvements. The Museum is seeing a positive response to this.

https://www.classicboatmuseum.com

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[54] https://southeastmuseums.org/resource-library/cicp-resources/
https://southeastmuseums.org/networks/inspiring-culture-of-philanthropy-legacy-peer-support-group/
Accessed 18.11.22
[55] https://collectionstrust.org.uk/blog/innovation-on-the-isle-of-wight/ Accessed 18.11.22
[56] https://southeastmuseums.org/networks/isle-of-wight-museums-forum/ Accessed 18.11.22
[57] https://www.iow.gov.uk/news/Museums-and-schools-programme Accessed 18.11.22
[58] https://mduk.org.uk/covid-19-recovery/ Accessed 18.11.22

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The **Cottage Museum, Woodhall Spa** is a community museum managed by volunteers in Lincolnshire. The museum documents the history of Woodhall Spa's development as a 19th-century spa town designed by Richard Adolphus Came.

It opened in 1987, and as well as the Cottage itself, houses an extensive collection of photographs and artefacts, mainly attributed to John Wield, who lived in the Bungalow over a 100 years ago, is used to illustrate the history and development of Woodhall Spa.

The local tourist information facility is now housed within the Museum.

The Cottage Museum benefited from a Heritage Fund project to renovate and replace buildings behind the Cottage, including a room that is available for hire. The Museum is looking at developing a new building to house larger objects and a permanent cover to the patio, undertaking a comprehensive collections audit in the near future, updating its displays, managing trustee succession and improving its social media profile, and hopes to draw on MDEM expertise in all these initiatives.

The Cottage Museum received support from MDEM on improving organisation health, governance and volunteer development and recruitment. The museum has also received a business diagnostic, participated in Audience Champions[59], and received small grants for specific activities (for example in developing a marketing plan in 2018).

The Cottage Museum valued the support from MDEM during height of the pandemic, especially the Collections Symposium, and attended a range of sessions. Whilst closed, the Museum 'ticked over', although it lost several volunteers during this period. Visitor numbers returned to 2019 levels in 2021.

https://www.cottagemuseum.co.uk/

"We would struggle without MDEM – you always need that professional input."

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[59] Led by Audience Agency (and supported by Museum Development East Midlands and Arts Council England) to support staff and volunteers at non-NPO museums to focus on using audience data https://mdem.org.uk/audience-champions-2019-east-midlands/

de Havilland Museum

The de Havilland Aircraft Museum is the only Museum in the world to have 3 de Havilland Mosquitos on display where the prototype was originally designed and built.

The collection is built around the definitive prototype and restoration shops for the de Havilland Mosquito and also includes two examples of the de Havilland Vampire – the third operational jet aircraft in the world. The museum is the largest such museum devoted to one manufacturer in the country.

The Museum has two large hangars (the Walter Goldsmith Hangar and the Geoffrey de Havilland Hangar) with most of the collection undercover protecting visitors and objects from the weather. There is a third hangar (the Amy Johnson Hangar) where visitors can view volunteer restoration teams at work. There is an outdoor grass aircraft park with five other aircraft and two sections of Comet aircraft, some of which are available to visitors when the ground is dry and firm. There is also a mini cinema, and a Link Trainer which the Museum makes available to budding pilots to have a go at flying in a simulator from a bygone age.

HRH The Duke of Gloucester visited the de Havilland Aircraft Museum on Tuesday 6th September 2022 to present The Queen's Award for Voluntary Service, as part of Her Majesty's Platinum Jubilee celebrations.

Building on the major Heritage Lottery project (The de Havilland Aircraft Museum in the 21st Century) to deliver the **Geoffrey de Havilland Hanger** to house key parts of the collections and modernise, the Museum has recently undergone significant changes to its governance and volunteer management processes, supported by SHARE Museums East, including involving young people, and EDI training.

The Museum have developed a strong education offer, focussing on KS2 and STEM, and ran two Zoom sessions for a local primary school during the lockdown.

The Museum has received significant support from SHARE Museums East and the Hertfordshire Museum Development team, particularly in the past 12 months. This has included small grants from Hertfordshire, and regular advice and training for succession planning, diversity and volunteer recruitment and management from SHARE. The Museum also received support from SHARE Museums East and Herts MD on a successful Cultural Recovery Fund application in 2020.

https://www.dehavillandmuseum.co.uk/

Kirklees Museums and Galleries is a local authority service that operates four sites in Kirklees. A key project at the current time is the development of a new museum and gallery in Huddersfield town centre as part of a £210million scheme.

The service has had a range of support from Museum Development Yorkshire over time with more recent support focusing on helping the service to cope with substantial budget cuts in 2012 and 2017.

Kirklees clearly appreciate the role of Museum Development Yorkshire – reflecting that it is *"great to have them and get support from them"*.

The **offer is both relevant and flexible** – it has evolved quickly to match what Kirklees needs, and staff at Kirklees has benefitted from both the general offer and specific support – with recent examples including SEND support, Family Friendly support, and an access audit.

Kirklees have experienced some **clear impacts** from Museum Development support – including **increases in income** due to support around commercial activity; **increased uptake of school visits** due to a learning programme review (with resultant increase in income); **better advocacy** about the service – internally within the local authority and externally; **increased confidence** for staff; **validation** of the service; and **establishment of a collections review board**.

To help support leadership and skills development, support from Museum Development Yorkshire has included mentoring support for senior staff and the involvement of other staff in a number of the Museum Development Yorkshire Learning Cohorts. As well as increasing skills, this support has had various positive impacts including increased confidence for staff.

The impact of the Covid-19 pandemic on the delivery of Museum Development has been beneficial for Kirklees, with the team now **finding it much easier to engage** via online sessions, and the use of shorter, drop-in sessions has also made it easier to engage with Museum Development across the team at Kirklees.

Other pandemic-related support from Museum Development Yorkshire included the offer of consultant support to help with Culture Recovery Fund grant applications, which was very helpful.

Some of the **key success factors** of Museum Development Yorkshire highlighted by Kirklees include: **accessibility** (especially via **online provision**); **easy access to small grants**; and Museum Development Yorkshire's **understanding of the region and its museums**.

https://www.kirklees.gov.uk/beta/museums-and-galleries/index.aspx

Museum in the Park Stroud is provided by means of a partnership between Stroud District Council and the Stroud District (Cowle) Museum Trust (a registered charity). The Council provide the operational management and funding for the service and the Trust are the legal guardians of the collections.

The Museum has engaged with the full range of Museum Development services over many years. In particular, the Museum has used the *Small Grant Big Improvement*[60] programme for organisation development, including interpretation in 2015 with digital screens for postcards and magnified top specimen boxes, still in use. In 2016 the Museum was the lead partner in developing guidance for the deposition of archaeological archives from developer led projects, with guidance in use since then.

Shop development, including fixtures and fittings over two grants in 2017 and 2018, led to a 60% increase in gross shop income. A major difference to the business with continuing impact. In 2019 exploring approaches to organisational health and wellbeing through mindfulness photography brought staff and volunteers together in a new way. And led to a temporary exhibition and provided learning about working together.

Participation in the *Business Diagnostic Pilot* (2019) enabled the development of a collections management system project, identified as a key strategic issue. The 2020-21 *Recovery Grants*[61] programme supported developing online learning resources. This led to a more accessible, flexible, and sustainable learning programme.

Most recently the Museum participated in *Rebuilding the Foundations*[62] focusing on widening audience reach and diversity, and volunteer development. Grant programmes enable museum budgets to go further and demonstrate external support for the Museum to Council Members and Senior Management. The Museum staff have also drawn on support and advice from specialist officers, such as conservation, as required.

https://museuminthepark.org.uk/

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[60] https://southwestmuseums.org.uk/what-we-do/grants/small-grants-for-change-and-improvement/ Accessed 16.11.22
[61] https://mduk.org.uk/covid-19-recovery/ Accessed 16.11.22
[62] https://southwestmuseums.org.uk/what-we-do/projects/rebuilding-the-foundations/ Accessed 16.11.22

Old Operating Theatre Museum and Herb Garret, London is an independent Charitable Incorporated Organisation (CIO).

In 2018 the Museum worked with their MDO on *Survive and Thrive*[63]. This confirmed the need to clarify who the museum is for, create a clear purpose, and that the museum had a low local profile. Audience data and feedback was needed to underpin family programming and to start developing relationships with community groups.

The shift in approach was supported by staff involvement in the self-assessment, and peer review feedback. Staff worked with a consultant to identify the strength and weaknesses in the museum's visitor experience and used audience research findings to enhance grant applications, developing their skills in the process.

Staff were motivated by revising the museum's purpose and delivery, in a process supported by the Board. A new audience focused business plan connecting the museum to the local area informed the recruitment of new Trustees. Visitor figures and income increased. The work also underpinned a successful NLHF grant application for the museum's 2022 bicentenary.

The loss of visitors during the pandemic severely challenged the business model leading to a staff re-structure and reduction, and a rethink of the visitor experience and learning programme delivery. The community focus was increased. Two *Cultural Recovery Fund*[64] grants supported digital offer development and financial health. With a *Recovery Grant*[65] the visitor welcome, management, and shop were changed, including a pilot project working with female and non-binary artists to design shop products.

https://oldoperatingtheatre.com/

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[63] London Museum Development 2018 Looking Back Looking Forward
https://www.museumoflondon.org.uk/application/files/4515/5862/7027/Loooking_Back_Looking_Forward.pdf p23 Accessed 17.11.22
[64] https://www.gov.uk/government/groups/culture-recovery-board Accessed 17.11.22
[65] London Museum Development Art Fund Projects 2020-21
https://www.museumoflondon.org.uk/application/files/3716/2332/9180/recovery-grants-2021-evaluation-report.pdf p5 Accessed 17.11.22

Located in Oakham, **Rutland County Museum** is housed in the Old Riding School of the Rutland Fencible Cavalry.

Opening in 1969, the Museum one of two sites run by Rutland Council (the other being Oakham Castle) and houses a collection of objects relating to local rural and agricultural life, social history and archaeology. Temporary exhibitions are shown alongside the permanent displays.

Admission is free, and the Museum is supported by Friends of Rutland County Museum and Oakham Castle.

There have been many discoveries in Rutland both in terms of natural history and treasure (including most recently the Rutland Sea Dragon, fossilised remains of Britain's largest ichthyosaur, and a Roman villa[66]), which has been supported with MD grants. The Museum hosts the Rutland and Leicestershire's Finds Liaison Officer, part of the Portable Antiquities Scheme.

The Museum has benefited from a Collections Access Grant for the excavation of a Roman Villa and has engaged in training and the Emergency Risk Network.

During the pandemic, Rutland County Museum was in receipt of Cultural Recovery Funds and benefited from a range of MDEM advice and support, including disaster preparedness and sharing experiences with others in the sector. The Museum will continue to draw on the expertise and advice of MDEM as it looks to become ever more sustainable.

https://rutlandcountymuseum.org.uk/

"We would not be where we are without MD East Midlands"

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[66] https://rutlandcountymuseum.org.uk/grant-funding-secured-to-ensure-the-future-of-amazing-discoveries/

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Image credit: McCoy Wynne

The **Victoria Gallery and Museum at the University of Liverpool** has had a range of support from Museum Development North West in recent years.

The museum currently has part of the building closed for repairs, so it is only partially open, and once the external and internal work has been completed the museum will be fully reopen in late 2024-25.

Some of the aspects of Museum Development that the Victoria Gallery and Museum have recently engaged with include the national Equality and Inclusion programme, which was *"really good"* for the museum, as well as being in receipt of grants via the Sustainable Improvement Fund (SIF).

This support ***"massively helped" with the museum's equality and inclusion work***, as well as feeding into its decolonisation work, and helping with wider equality, diversity, and inclusion.

The training offer from Museum Development is described as *"fantastic"*, it is the right offer in terms of museum needs, and all/almost all the training is free to access. Similarly, the activities delivered due to the funding available via the SIF is not something that the museum would be able to do otherwise.

A particular success has been around the support the museum received through the **Age Friendly Accessibility Programme** – with **all staff at the museum now trained Dementia Friends** and the gallery's Curator for Lifelong Learning is a **Dementia Champion**.

In addition, the museum has made a number of **practical changes to the building – to make it more accessible** (e.g., floor plan, new/improved signage, and introduction of a quiet area), and has also introduced a relaxed concert series which is ongoing and attracts a good audience.

The support from Museum Development North West is recognised as a ***"catalyst for change"*** by the museum, who admit that they *"wouldn't have done half of the stuff otherwise"* (i.e. without Museum Development support).

https://vgm.liverpool.ac.uk/

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The **Waterworks Museum Hereford** is an independent working museum concerned primarily, but not exclusively, with the story of the supply of water for public consumption from earliest habitation to the close of the 20th century. The Museum is successfully recognised as a specialist museum that brings industrial heritage to life.

When closed to the public during the pandemic, the Museum strategically reconfigured its visitor centre to improve accessibility and facilities and reviewed its business model. This work has both improved visitor engagement and increased its capacity to host more and different community events (such as Halloween, Steam Punk and extra steam days during half terms), to generate new income.

Trustees are currently focussed on improving the financial stability of the Museum; addressing the post-pandemic flight of volunteers through recruitment and retention, expanding community links as a host venue and improving its approach to social media.

The Waterworks Museum has received help from WMMD for an access audit, attended a range of events and training sessions, and valued the support given to keep in touch with the sector during lockdowns.

In 2022, the Museum had a visit from WMMD to discuss support soon after the new Chair of Trustees took up the position; drawing on the programme's knowledge of the museum through staff changes, and targeted and specific advice and support.

In June 2022, the Waterworks Museum was awarded The Queen's Award for Voluntary Service, in the Late Queen Elizabeth II's final Birthday Honours.

"Over many years, the former Chairman of the Museum facilitated WWMD attendance at meetings of the Herefordshire Museums Forum. This led to increased awareness, engagement and take up of WMMD support and advice, and increased collaboration across the county".

https://www.waterworksmuseum.org.uk/

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ANNEX 5: SUMMARY OF ACE PROJECT GRANT DATA

Table A5.1A: Number of Project Grant <u>applications</u> by discipline

Main Discipline	2018/19	2019/20	2020/21	2021/22	Total
Combined arts	1,489	1,587	1,054	1,662	5,792
Dance	735	737	547	723	2,742
Film	67	42	106	111	326
Libraries	20	3	19	36	78
Literature	769	693	662	729	2,853
Museums	**51**	**73**	**46**	**120**	**290**
Music	1,574	1,786	1,769	2,147	7,276
Not discipline specific	256	187	143	138	724
Other/Not Known	53	64	29	22	168
Theatre	3,030	3,211	2,386	3,148	11,775
Visual arts	2,022	1,982	1,666	1,939	7,609
Total	**10,066**	**10,365**	**8,427**	**10,775**	**39,633**

Source: Arts Council England, 2022

Table A5.1B: Number Project Grant <u>applications</u> by discipline (Percent)

Main Discipline	2018/19	2019/20	2020/21	2021/22	Total
Combined arts	14.8%	15.3%	12.5%	15.4%	14.6%
Dance	7.3%	7.1%	6.5%	6.7%	6.9%
Film	0.7%	0.4%	1.3%	1.0%	0.8%
Libraries	0.2%	0.0%	0.2%	0.3%	0.2%
Literature	7.6%	6.7%	7.9%	6.8%	7.2%
Museums	**0.5%**	**0.7%**	**0.5%**	**1.1%**	**0.7%**
Music	15.6%	17.2%	21.0%	19.9%	18.4%
Not discipline specific	2.5%	1.8%	1.7%	1.3%	1.8%
Other/Not Known	0.5%	0.6%	0.3%	0.2%	0.4%
Theatre	30.1%	31.0%	28.3%	29.2%	29.7%
Visual arts	20.1%	19.1%	19.8%	18.0%	19.2%
Total	**100.0%**	**100.0%**	**100.0%**	**100.0%**	**100.0%**

Source: Arts Council England, 2022

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Table A5.2A: Project Grant <u>awards</u> by discipline

Main Discipline	2018/19	2019/20	2020/21	2021/22	Total
Combined arts	639	743	397	684	2,463
Dance	429	455	266	346	1,496
Film	7				7
Libraries	8	1	11	24	44
Literature	339	334	245	289	1,207
Museums	**30**	**40**	**19**	**56**	**145**
Music	659	744	479	650	2,532
Not discipline specific	91	75	21	35	222
Other/Not Known	15	7		1	23
Theatre	1,350	1,402	970	1,280	5,002
Visual arts	731	745	531	614	2,621
Total	**4,298**	**4,546**	**2,939**	**3,979**	**15,762**

Source: Arts Council England, 2022

Table A5.2B: Project Grant <u>awards</u> by discipline

Main Discipline	2018/19	2019/20	2020/21	2021/22	Total
Combined arts	14.9%	16.3%	13.5%	17.2%	15.6%
Dance	10.0%	10.0%	9.1%	8.7%	9.5%
Film	0.2%	0.0%	0.0%	0.0%	0.0%
Libraries	0.2%	0.0%	0.4%	0.6%	0.3%
Literature	7.9%	7.3%	8.3%	7.3%	7.7%
Museums	**0.7%**	**0.9%**	**0.6%**	**1.4%**	**0.9%**
Music	15.3%	16.4%	16.3%	16.3%	16.1%
Not discipline specific	2.1%	1.6%	0.7%	0.9%	1.4%
Other/Not Known	0.3%	0.2%	0.0%	0.0%	0.1%
Theatre	31.4%	30.8%	33.0%	32.2%	31.7%
Visual arts	17.0%	16.4%	18.1%	15.4%	16.6%
Total	**100.0%**	**100.0%**	**100.0%**	**100.0%**	**100.0%**

Source: Arts Council England, 2022

Table A5.3: Project Grant <u>applications</u> and <u>awards</u> - Museums

Museums	2018/19	2019/20	2020/21	2021/22	Total
Applications	51	73	46	120	290
Awards	30	40	19	56	145
Success Rate	**59%**	**55%**	**41%**	**47%**	**50%**