

# Evidencing Social and Environmental Impacts of Museums: AIM Advocacy Toolkit

Association of Independent Museums

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## INTRODUCTION

The Association of Independent Museums (AIM) appointed DC Research in 2014 to research the expansion of the successful and much-used AIM Economic Impact Toolkit (produced by DC Research in 2010, and updated in 2014) into social and environmental questions, while remaining true to the AIM tradition of evidence-led research and policy making.

This AIM Advocacy Toolkit, supported by Arts Council England, comprises an impact evaluation/assessment framework, which has been tested using evidence from a small number of AIM member museums.

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### INTRODUCING THE ADVOCACY TOOLKIT

The Association of Independent Museums (AIM) appointed DC Research in 2014 to research the expansion of the successful and much-used AIM Economic Impact Toolkit (produced by DC Research in 2010, and updated in 2014) into social and environmental questions, while remaining true to the AIM tradition of evidence-led research and policy making.

This AIM Advocacy Toolkit, supported by Arts Council England, comprises an impact evaluation/assessment framework, which has been tested using evidence from a small number of AIM member museums.

AIM (the Association of Independent Museums) is the national UK body connecting, supporting and representing independent museums.

Founded in 1977 in response to the growing number of community-based projects seeking to preserve locally and nationally-important heritage, AIM has grown to become a respected sector group, consulted on national policy and providing a thriving network for members.

Independent museums range from small local organisations, mainly operated by volunteers, to large institutions, many operating as charitable trusts, and represent over half the museum provision in the UK.

For more information on AIM please go to [www.aim-museums.co.uk](http://www.aim-museums.co.uk).

DC Research is most grateful for the time and insights given by consultees and the six museums who participated in the research. A list of consultees is set out at the end of the report.

### EVIDENCING MUSEUM IMPACTS

The development process which underpinned this Toolkit touched on many of the issues and debates that surround evidencing the impact of museums, and social impacts in particular, with the unstated ideal being a 'perfect solution' that quantifies the social impact of museums in a similar approach to economic impacts.

On the basis of the evidence that has influenced and informed the Toolkit, these issues and debates suggest that pursuing quantitative approaches to measuring social impacts present practical problems for most museums, including independents. For example (i) cost and scale puts such research out of the reach of many museums; (ii) studies are typically highly caveated and often inconclusive; and (iii) academics calling for quantified counterfactual scenarios and control groups<sup>1</sup> further increases the potential scale of resources for such work.

Whilst these debates will raise a 'so what?' question from many independent museums, they are important to note as they shape the themes, outcomes and impacts that are important to partners, funders and stakeholders. This does not mean that independent museums need to devolve into the detail of these debates, but if they want to demonstrate social impacts, they do need to know which themes, outcomes and impacts are (i) important to advocacy audiences; and (ii) which ones best fit their activities and the experiences of their audiences.

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<sup>1</sup> For a recent example of this the findings of the What Works Centre for Local Economic Growth has completed its review of the evidence on sports and culture(<http://whatworksgrowth.org/policy-area/sport-and-culture/#.U-TeQHkg8dU>)

The key challenge is finding convincing evidence that shows how museums generate such social impacts – filling the gap between the activities and inputs generated by museums, and their contribution to social impacts, by finding evidence that demonstrates this relationship.

### USING THE ADVOCACY TOOLKIT

The Toolkit is designed to help museums fill the gap between the activities and inputs generated by museums, and their contribution to social impacts. It is designed for independent museums specifically, but could be used by most museums and heritage organisations (indeed the Economic Impact Toolkit produced for AIM by DC Research in 2010, and updated in 2014, has been used widely by museums and heritage organisations).

The Toolkit sets out **a series of wellbeing, social, educational, economic and environmental outcomes**, and for each of these presents:

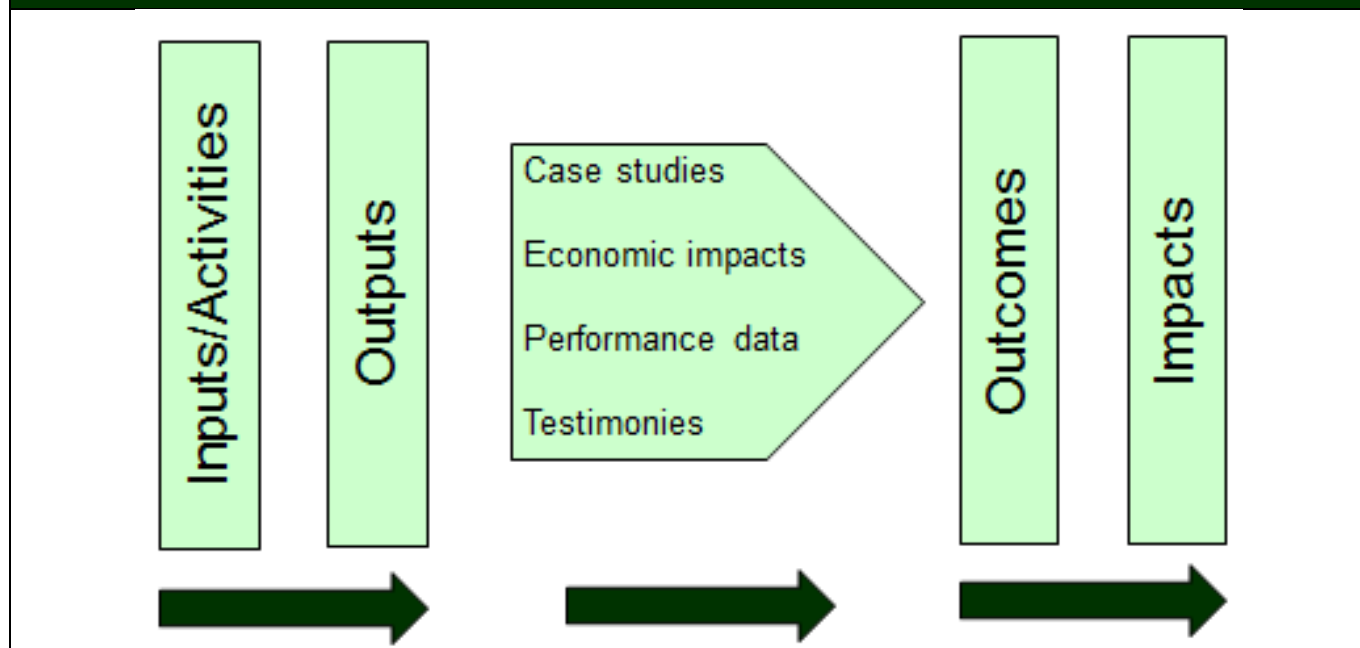
- Example museum activities that contribute to such outcomes.
- The typical/potential strength of museum contribution to these outcomes.
- How museums can evidence their contribution.
- Examples of publically available evidence.

At the end of the Toolkit, guidance as to quantifying volunteer contributions is set out.

Museums can use the Toolkit as a template, and insert their own activities and (where possible) their own evidence to make a convincing link between activities and the outcomes that are important to their funders, decision makers, partners and stakeholders.

Figure 1 shows how using such evidence, either museums' own and/or publically available evidence can bridge this gap.

**Figure 1: Bridging the gap between what you do.....and outcomes and impacts**



Source: DC Research 2014

This resource should be used on a 'case by case' basis, and tailored to showing evidence of impact against outcomes that are valued by specific audiences. For example, if submitting an application to HLF, then use of the Toolkit should focus on demonstrating impact against the HLFs key outcomes<sup>2</sup>. Other audiences the Toolkit can be tailored towards include funders, decision makers, partners and stakeholders, volunteers, and potential customers.

Remember to:

- **Be convincing!** Present your best examples of what you do, and place your impact in context (see Step 3 below).
- **Ensure that the messages are clear!** Take care that in reviewing your evidence, audiences do not require any specialist knowledge in order to understand it.

### STEP 1: Choose your outcomes

Outcomes are the starting point for the Toolkit. Typically museums will want to show how their activities can contribute to/impact on wider outcomes, often those of funders (such as Arts Council England, Heritage Lottery Fund, etc.) or local authorities. Such outcomes are typically published in strategy and policy documents, or corporate plans.

You can use the outcomes set out in the first column of Tables 1 to 5 as examples. These are derived/adapted from the research review which sits alongside this Toolkit, and are drawn from Inspiring Learning for All, HLF and Matarasso (1997), and also informed by ACE's research review and Museums Change Lives.

### STEP 2: Choose your activities

Once you have identified your outcomes, select the activities at your museum that are likely to make the strongest contribution to these outcomes. Again, examples of types of activity are set out in the second column of Tables 1 to 5.

### STEP 3: Assess the contribution of museums to your selected outcomes

It is important that museums assess how their activities contribute to those outcomes that are important to their partners and stakeholders. Step 3 is designed to help museums demonstrate an understanding about the wider context of these outcomes, and the role the museum has in helping to deliver them.

Assessing the scale of contributions your museum's activities make to wider outcomes is by nature a subjective exercise, and the Toolkit suggests three types of scale of contribution based on a review of previous research and evidence. This has been summarised under three headings:

- **Direct Contribution:** Where a museum's contribution is direct or immediate a museum's contribution is likely (with good evidence collection) to be easily measured. This will mean the museum can clearly identify their contribution to the relevant outcomes and improved performance on an ongoing basis.
- **Supporting Contribution:** This is likely to mean the museum is one of a number of elements that will enable the delivery of improvements or progress towards an outcome. Whilst it is unlikely that the museum can deliver improvements alone, they

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<sup>2</sup> <http://www.hlf.org.uk/looking-funding/difference-we-want-your-project-make>

will be delivering activities that are likely to be contributing the achievement of the outcome.

- **Generational contribution:** In some cases the activity undertaken by the museum is likely to contribute towards longer-term 'generational' changes rather than any immediate and direct changes (e.g. changes in society or cultural norms, attitudes, behaviour etc. that will affect the way people think and act that will have an eventual contribution to the outcomes in the longer term).

Examples of such assessments in relation to outcomes and activities are set out in are set out in the third column of Tables 1 to 5.

### **Step 4: Evidence your contribution**

It is important to back up your assertion of the strength/level of contribution of impact against outcomes with evidence. Column 4 in Tables 1 to 5 gives examples of what this evidence might be (i.e. what types of information, data and evidence could be collected) in terms of a range of outcomes and activities.

This evidence could include case studies, evaluations and impact research, performance data, and testimonies. If you don't have examples at the moment, describe how you will collect this evidence in the future, and use the examples from elsewhere under Step 5.

### **Step 5: Highlight other similar examples to provide evidence to support your assertion from Step 3**

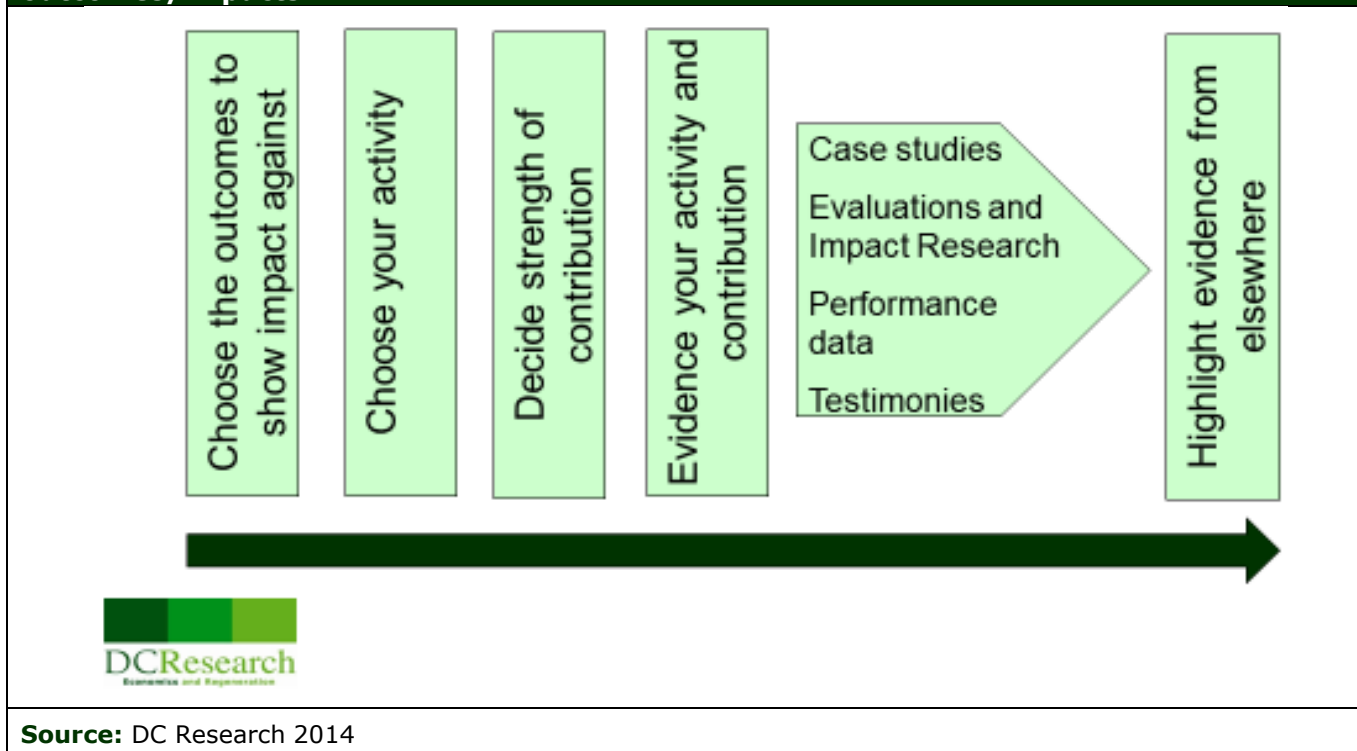
You may need to have evidence to convince your stakeholder/funder that your activities do contribute to the specific outcome – this can be from your own evidence, but it may also help (and save time and effort) if you can point towards other sources of evidence that support your argument about the museum making a contribution to the outcome.

Step 5 will involve identifying examples of evidence from elsewhere that support your argument/case about the contribution of your museum to the outcome. Such examples are set out in the fifth column of Tables 1 to 5.

Figure 2 below summaries each of the five steps explained above, and is followed by both thematic examples (drawn from the research review as mentioned above), and pilot examples (real world examples generated through engagement with museums as part of this study).

A blank table for your own use follows the thematic and pilot examples, and is also available to download at [www.aim-museums.co.uk](http://www.aim-museums.co.uk).

**Figure 2: Demonstrating the relationship between museum activities and outcomes/impacts**



**Source:** DC Research 2014

### SOME THEMATIC EXAMPLES

The series of tables below set out some examples using themes and outcomes derived from the evidence review undertaken as part of this work. Museums should adapt these tables to suit their own specific advocacy audiences.

If you come across any links that are outdated, please contact either DC Research or AIM to report them.

Table 1: Health and Wellbeing				
1. Potential outcomes	2. Examples of what museums do to contribute	3. Strength of museum contribution	4. What museums can do to evidence contribution	5. Examples of evidence
Encouraging healthy lifestyles and contribution to physical and mental wellbeing	<p>Exhibitions on/relating to healthy lifestyles and wellbeing</p> <p>Reduce isolation through providing social and group activities at the museum</p> <p>Provide volunteering opportunities at the museum for target groups (for example older adults)</p>	<p>Generational</p> <p>Direct</p> <p>Direct</p>	<p>Record the number (and type) of visitors to the exhibitions.</p> <p>Record the number of people engaging with the museum in projects aimed at healthy lifestyles and wellbeing.</p> <p>Number of group sessions/activities held, and level of take up.</p> <p>Count the number (and type/demographic) of volunteers.</p> <p>Ask those engaged whether the activity has improved lifestyles and wellbeing.</p> <p>Use UCL's Wellbeing Measure's Toolkit<sup>i</sup>.</p>	<p>Live Today, Think Tomorrow: John Player &amp; Sons Archive<sup>ii</sup></p> <p>The value of arts and culture to people and society: An evidence review, ACE</p> <p>Social impact of volunteering in HLF funded projects</p> <p>Re-imagining museums for a changing world: Learning and evaluation, The Happy Museum<sup>iii</sup></p>
<p>Supporting care and recovery</p> <p>Supporting older people to live independent lives</p>	<p>Using objects and collections to raise awareness and understanding of people's experiences of living with memory loss.</p> <p>Provide memory sessions to groups, both to stimulate patients and support relationships</p>	<p>Supporting</p> <p>Supporting</p>	<p>Record the number of people engaging with the museum in projects aimed at improving understanding of dementia.</p> <p>Record the number of sessions, and level of take up.</p> <p>Ask carers and relatives to note any improvements.</p>	<p>House of Memories, NML</p> <p>Encountering the Unexpected: Using objects to help older people keep active, independent lives<sup>iv</sup></p> <p>The value of arts and culture to people and society: An evidence review, ACE</p>

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<b>Table 2: Society and Communities</b>				
<b>1. Potential outcomes</b>	<b>2. Examples of what museums do to contribute</b>	<b>3. Strength of museum contribution</b>	<b>4. What museums can do to evidence contribution</b>	<b>5. Examples of evidence</b>
Supporting cultural diversity and identity	Exhibitions on intercultural understanding  Exhibitions on local traditions and cultures	Supporting and generational	Record the number of exhibitions, and number (and type) of visitors to the exhibitions  Ask those engaged about their thoughts about exhibition before and after visiting	Coal, Frankincense and Myrrh, Museums Sheffield <sup>v</sup>  Staying Power: Staying Power: Photographs of Black British Experience 1950s-1990s, V&A and Black Cultural Archives <sup>vi</sup>  100 Stories of Migration, University of Leicester <sup>vii</sup>
Encouraging familial ties and relationships	Use collections to support families, and encourage dialogue and contact between generations	Direct	Record the number of sessions and attendees  Survey attendees to find out what was discussed, and whether their attitudes to other generations have changed as a result	Engaging Teenage Parents, NML  Developing and Supporting Family Learning in Museums and Galleries, Renaissance NW and NIACE <sup>viii</sup>
Tackling fear of crime and anti-social behaviour  Contributing to crime prevention and reduction	Hosting sessions at museums related to addressing fear of crime and ASB  Specific project based activity concerning crime prevention and reduction	Supporting	Record the number of sessions and attendees	Safety and Citizenship Programme, London Transport Museum  Evaluation of NCCL's Theatre of Law <sup>ix</sup> and I Pledge projects <sup>x</sup>
Providing safe, inclusive and trusted public spaces	Providing space in museums and support through collections for delivery of project activity	Direct	Count the number of sessions delivered, and the number attending sessions	Any example of social, economic and environmental projects being delivered through collections or in museums. See the list of resources table at the end of this report.



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<b>Table 3: Education</b>				
<b>1. Potential outcomes</b>	<b>2. Examples of what museums do to contribute</b>	<b>3. Strength of museum contribution</b>	<b>4. What museums can do to evidence contribution</b>	<b>5. Examples of evidence</b>
Helping children and young people to enjoy life and make a positive contribution	School visits Family visits Project work Volunteering And a wide range of other activities!	Direct	Count different types of visits  Capture experiences of participants in specific activities	Leicestershire & Rutland Museums: A positive impact on people's lives <sup>xi</sup>  Review of Museum, Library and Archive Activity with Children and Young People, MLA Council <sup>xii</sup>
People will have learnt about heritage (HLF outcome)  Contribute to the educational development of children	School visits and specific content aimed at national curriculum subjects	Supporting	Count the number of school visits and relevant subjects  Obtain teacher and student testimony around the contribution of the museum to educational development	Learning to Live: Museums, Young People and Education (IPPR and NMDC) <sup>xiii</sup>
People will have learnt about heritage (HLF outcome)  Encourage adults to take up education and training opportunities	Adult education and short courses led/hosted by museums	Supporting	Count the number of session and participants; and establish how many achieved specific qualifications	How museums, libraries and archives contribute to lifelong learning (IFLL) <sup>xiv</sup>  The value of arts and culture to people and society: An evidence review, ACE

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<b>Table 4: Economy</b>				
<b>1. Potential outcomes</b>	<b>2. Examples of what museums do to contribute</b>	<b>3. Strength of museum contribution</b>	<b>4. What museums can do to evidence contribution</b>	<b>5. Examples of evidence</b>
Your local economy will be boosted (HLF outcome)	Opening the doors, generating spending impacts  Temporary exhibitions	Direct	Count number of visitors  Survey visitors  <b>Use the AIM Economic Impact Toolkit<sup>xv</sup></b>	Economic Impact of Independent Museum Sector, AIM <sup>xvi</sup>  EIA Yorkshire Sculpture Park <sup>xvii</sup>  EIA of Historic Dockyard Chatham <sup>xviii</sup>
People will have developed skills (HLF outcome)  Developing talent	Projects in museums creating work experience and volunteering opportunities  Projects developing talent in the sector (such as museum leadership and future curators)	Supporting  Direct	Counting the number of people engaging in such schemes  Calculating the value of volunteer time (see Volunteering section below)	Social impact of volunteering in HLF funded projects <sup>xix</sup>
Regenerating and revitalising places  Your local area/community will be a better place to live work and visit (HLF outcome)	Enriching and diversifying the leisure and cultural offer of places. Attracting visitors to places	Supporting	Visitor numbers  Prominence in key economic development and tourism/promotional policies and strategies	EIA Yorkshire Sculpture Park  EIA of Historic Dockyard Chatham

Table 5: Environment				
1. Potential outcomes	2. Examples of what museums do to contribute	3. Strength of museum contribution	4. What museums can do to evidence contribution	5. Examples of evidence
<p>Improving environmental sustainability</p> <p>Negative environmental impacts will be reduced (HLF outcomes)</p>	<p>Taking steps to reduce energy consumption of the museum</p> <p>Taking steps to reduce the carbon footprint of the museum</p>	<p>Direct</p> <p>Direct</p>	<p>Present evidence of savings made</p> <p>Use the Rural Museums Carbon Footprint Calculator<sup>xx</sup> to present evidence of your carbon footprint</p> <p><b>Engage with the AIM Energy Action Group<sup>xxi</sup></b></p>	<p>Shakespeare Birthplace Trust: Saving Money Through Competitive Quotes<sup>xxii</sup></p> <p>National Trust Wales Fit4Future Network<sup>xxiii</sup></p> <p>Julie’s Bicycle online resources<sup>xxiv</sup> and Museum Case Studies<sup>xxv</sup></p>
<p>Improving environmental awareness</p>	<p>Exhibitions with a focus on environmental awareness</p>	<p>Direct</p>	<p>Record the number of visitors to the exhibition</p> <p>Survey visitors to see if exhibition has changed understanding/attitudes</p>	<p>Rural Museums Network environmental collections toolkit<sup>xxvi</sup></p> <p>Museum of English Rural Life: Going Green<sup>xxvii</sup></p>

### SOME EXAMPLES FROM INDEPENDENT MUSEUMS

Six museums were visited as part of this work to discuss their social and environmental activities and impacts. This section of the Toolkits takes the five steps as set out above, and applies them to an example from these visited museums.

#### London Transport Museum

**London Transport Museum** explores the story of London and its transport system over the last 200 years, highlighting the powerful link between transport and the growth of modern London, culture and society since 1800. As well as exploring the past, the Museum looks at present-day transport developments and concepts for urban transportation in the future, which includes a contemporary collecting policy for the benefit of future generations.

LTM delivers the **Safety and Citizenship Programme** for Transport for London. This London-wide scheme is designed for young people to learn about safety and citizenship on or around London's transport system, and trained facilitators present to almost every Year 6 pupil in Greater London getting ready to travel independently, safely and responsibly to secondary school. The Programme also engages with secondary school pupils. For more information see <http://www.ltmuseum.co.uk/learning/tfl-projects-partnerships/safety-and-citizenship>

Table 6: London Transport Museum				
1. Outcomes	2. What museum does to contribute	3. Strength of museum contribution	4. What museum does to evidence contribution	5. Examples of evidence
Contributing to crime prevention and reduction  Contribute to the educational development of children	Provision of a free-of-charge transport education service to schools within Greater London  Secondary School engagement  <a href="https://www.tfl.gov.uk/info-for/schools-and-young-people/safety-and-citizenship">https://www.tfl.gov.uk/info-for/schools-and-young-people/safety-and-citizenship</a>	Direct	Free presentation service to all of London's Year 6 pupils, around 90,000 per year  Visit around 20,000 secondary school pupils a year  Commission detailed longitudinal quantitative impact assessment	TfL Safety & Citizenship Programme: The Longer Term Impacts (2012)

## The Lightbox, Woking

Designed by Marks Barfield Architects and opened to the public on September 15, 2007, **The Lightbox** in Woking has some of the most exciting gallery spaces in the South East. Two spacious galleries host a huge range of exhibitions, changing regularly. These include contemporary art from local and nationally famous artists, and loans from major museums and galleries in the UK and overseas. The building is also home to Woking's Story, an interactive museum of the town's history from the 19th Century to the present day. As well as art and history, there is often the chance to explore science and the natural world.

The Lightbox has delivered the **Art in Mind Pilot Programme**, funded by the Paul Hamlyn Foundation. The Lightbox invited people in the early stages of dementia and their care partners with an interest in the arts to attend the Art in Mind: Pilot Programme during September and October of 2013. Through a programme of four fortnightly meetings, each session included a wide range of inclusive and enjoyable activities (i.e. welcome, refreshments, observation and discussion, practical art activity). In these ways, Art in Mind aimed to reduce the feelings of frustration and isolation felt by people with dementia and their care partners, while they took part in small group discussions inspired by artworks from the collections. Through Art in Mind, it was hoped to increase participants' feelings of inclusion and mental wellbeing, while providing opportunities to socialise and feel welcomed by The Lightbox.

For more information please see: <http://www.thelightbox.org.uk/>

<b>1. Outcomes</b>	<b>2. What museum does to contribute</b>	<b>3. Strength of museum contribution</b>	<b>4. What museum does to evidence contribution</b>	<b>5. Examples of evidence</b>
Supporting care and recovery  Supporting older people to live independent lives	Delivered the Art in Mind Pilot Programme <sup>3</sup>  <a href="http://www.arts4dementia.org.uk/Events/art-in-mind-2410">http://www.arts4dementia.org.uk/Events/art-in-mind-2410</a>	Supporting	Delivered four sessions and engaged with six adults with dementia and their care partners  Recruited and trained six Art in Mind volunteers, providing more than 64 hours of support while generating £500 in-kind funding  Commissioned an independent evaluation	Art in Mind: Pilot Programme Evaluation Report  Encountering the Unexpected: Using objects to help older people keep active, independent lives (example from elsewhere)

<sup>3</sup> Art in Mind is a programme of monthly creative workshops for people with the early stages of dementia and their family members, friends or supporters

## Black Country Living Museum

The **Black Country Living Museum** is the UK's third most-visited open-air museum, and occupies 26 acres of former industrial land partly reclaimed from a former railway goods yard, disused lime kilns and former coal pits. It was opened in 1978, since then many more exhibits have been added.

The Black Country Living Museum offers a range of structured and family based learning activities for children and young people. In 2013/14 58,000 children enjoyed a school trip to the museum. Using its collections, the Museum tells the story of the life-styles, cultures, traditions and industry of the people living in the Black Country from 1850-1950. As well as exploring the social history of the area, it highlights the entrepreneurial and manufacturing skills and the innovation of the inhabitants and the impact they were to have on modern industry. As part of this provision the Museum excellent learning opportunities for the STEM subjects (science, technology, engineering and mathematics), including Museum Pharmacy Projects and Design and Technology Workshops.

For more information please see: <http://www.bclm.com/>

Table 8: Black Country Living Museum				
1. Outcomes	2. What museum does to contribute	3. Strength of museum contribution	4. What museum does to evidence contribution	5. Examples of evidence
<p>People will have learnt about heritage (HLF outcome)</p> <p>Contribute to the educational development of children</p>	<p>School visits and specific content aimed at national curriculum subjects, (58,000 children in 2013/14)</p> <p>STEM specific projects in pharmacy, chemistry and design and technology<sup>4</sup></p>	<p>Supporting</p>	<p>Follow up online surveys Survey work as part of 'positive impact on people's lives' KPI</p>	<p>Learning to Live: Museums, Young People and Education (IPPR and NMDC)</p>

<sup>4</sup> <http://www.bclm.co.uk/learning/stem-at-the-museum/460.htm>

## Woodhorn Museum and Northumberland Archives

**Woodhorn**, near Ashington, is Northumberland’s largest museum and a major visitor attraction with around 100,000 visitors each year. It is home to the Northumberland archives covering all aspects from over 800 years of the county’s history. Woodhorn is also home to the Ashington Group Collection, the main collection of paintings by the famous Pitmen Painters. For more information please see: <http://www.experiencewoodhorn.com/>

The **Aspiration Through Heritage** project was funded by Northumberland County Council through the Working Neighbourhoods Fund, and ran between 2009 and 2011. It focused on testing how volunteering in cultural organisations can help people, particularly those from disadvantaged backgrounds and in long term unemployment, move into further training or back into the workforce.

Volunteers participated in structured projects (such as creating a piece of art, recording their own history or researching an event in the past) using Woodhorn’s resources and collections, and Northumberland’s history and culture to increase participants’ confidence, develop communication skills, release creativity and break down those barriers people may have towards museums or other cultural venues. This was then followed by the opportunity to take on a volunteering role within Woodhorn.

The project worked primarily in South East Northumberland, and in other parts of the county in partnership with other libraries and museums. The project targeted young people; older people; those suffering from mental illness; and the long term unemployed.

Table 9: Woodhorn				
1. Outcomes	2. What museum did to contribute	3. Strength of museum contribution	4. What museum did to evidence contribution	5. Examples of evidence
Supporting those in long term unemployment access training and employment opportunities	Delivered the 'Aspiration Through Heritage' project, funded by Northumberland Working Neighbourhoods Fund	Direct	Commissioned independent evaluation  Provided monitoring data to WNF programme	Volunteering at Woodhorn: Aspiration Through Heritage Project Evaluation  Social impact of volunteering in HLF funded projects <sup>5</sup>
Supporting target groups into learning and employment	Improved confidence and self-esteem of participants	Supporting		
People will have developed skills (HLF outcome)	Creation of work experience and volunteering opportunities	Direct		

<sup>5</sup> <http://www.hlf.org.uk/social-benefits-involvement-heritage-projects>

## Creswell Crags

**Creswell Crags** is a limestone gorge on the border between Derbyshire and Nottinghamshire, England near the villages of Creswell, Whitwell and Elmtun. The cliffs of the ravine contain several caves that were occupied during the last ice age, between around 43,000 and 10,000 years ago. The Creswell Crags Museum and Visitor Centre includes interpretation, an Ice Age Exhibition, and hosts special exhibitions and provided ice age and rock art tours of the caves. It also provides learning resources for researchers and schools, colleges and universities.

For more information, please go to: <http://www.creswell-crags.org.uk/>

Limestone Journeys is a Landscape Partnership that works with local people to look after, learn about and celebrate the landscape and heritage of the area. The Partnership is funded by the Heritage Lottery Fund and is now in the fourth year of a five year partnership, running from 2011 to 2015. It includes volunteering, working with local school groups, outdoor activities for young people and families, guided walks (often with target groups to encourage wellbeing benefits), parish mapping work with local communities, community art and traditional crafts, and grants for landowners and communities. For more information, please go to <http://www.creswell-crags.org.uk/limestone-journeys/about.aspx>

<b>Table 10: Creswell Crags</b>				
<b>1. Outcomes</b>	<b>2. What museum does to contribute</b>	<b>3. Strength of museum contribution</b>	<b>4. What museum does to evidence contribution</b>	<b>5. Examples of evidence</b>
Encouraging healthy lifestyles and contribution to physical and mental wellbeing  Providing safe, inclusive and trusted public spaces  Helping children and young people to enjoy life and make a positive contribution  Encourage adults to take up education and training opportunities	A range of activities supported by the Limestone Journeys Programme	Supporting	Count the number of sessions/activities and participants  Capture experiences of participants in specific activities  Ask those engaged whether the activity has improved lifestyles and wellbeing	Evaluation work is underway



### Coventry Music Museum

Coventry Music Museum tells the story of the City's rich musical heritage, including Music Hall, 50's Rock' N' Roll, the 60's Beat scene, 2-Tone (including The Specials, The Selecter, Madness and The Beat highlighting how Coventry's communities provided the context and inspiration for much of this music in the 1970s and 1980s), the 1980s (including Hazel O'Connor, The Primitives and King, and current bands like The Enemy). The museum welcomed its 1,000th paying visitor in May 2014, with people being attracted to Coventry for its music heritage from Japan, Australia, Malaysia and the USA.

Run by volunteers and led by Pete Chambers, Coventry Music Museum's patrons are Neville Staple, Frank Ifield, Hazel O'Connor and Pete Waterman. The Museum is based in the 2-Tone village on the Walsgrave Road in Coventry, and is currently has the highest ranking on Tripadvisor for Coventry's attractions.

For more information please see: <http://www.covmm.co.uk/>

**CMM could demonstrate significant contribution to a range of priorities and outcomes in Coventry and Warwickshire.** This includes visitor economy and profile priorities of the Coventry and Warwickshire Local Enterprise Partnership, supporting Coventry City Council's work on community cohesion, the provision of volunteering opportunities in the City, and providing positive artistic activities for a range of groups.

Depending on the activity, **CMM's contribution ranges from supporting** (e.g. raising the profile of Coventry and Warwickshire nationally and internationally) to **direct** (through putting on events such as 'Sounding Off', which was supported by the BIG Lottery Fund).

CMM is a new museum growing directly out of the lively music scene in Coventry and its patrons are testament to how valued they are locally. Their base in the music industry means they exploit media and social media well, but are less oriented to keeping more museum and attraction based records of achievement. For longer term sustainability, to prove their worth and improve their fundraising arguments they could **could keep track of the numerous examples of positive media coverage it regularly receives, as well as hits to its website, Trip Advisor reviews, Facebook likes and Twitter follows** (1,354 likes, and 4,203 followers as of 30 September 2014). CMM could also consider recording the number (and type) of visitors to the exhibitions, the number of group sessions/activities held, and level of take up, and it's volunteer numbers.



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<b>Table 11: Coventry Music Museum</b>				
<b>1. Outcomes</b>	<b>2. What museum does to contribute</b>	<b>3. Strength of museum contribution</b>	<b>4. What museum could do to evidence contribution</b>	<b>5. Examples of evidence from elsewhere</b>
<p>LEP priorities on profile and visitor economy for Coventry and Warwickshire</p> <p>Helping young people to enjoy life and make a positive contribution</p>	<p>Highlighting Coventry's rich musical heritage to visitors and through media coverage and interest</p> <p>Exhibitions and events inspired by, and hosted by, the Museum</p>	<p>Supporting</p> <p>Direct</p>	<p>Track media coverage, plus hits to social media and review sites</p> <p>Count the number of sessions/activities and participants. Count volunteers</p> <p>Capture experiences of participants in specific activities (such as 'Sounding Off')</p>	<p>EIA Yorkshire Sculpture Park</p> <p>Learning to Live: Museums, Young People and Education (IPPR and NMDC)</p>

### ESTIMATING THE VALUE OF VOLUNTEER TIME<sup>6</sup>

The Economic Impact Toolkit did not attempt to quantify the value of volunteering, as any spend generated through volunteering activity could not be attributed to economic transactions (such as spend by visitors, on goods and services, or through wages). In using the Economic Impact Toolkit, many museums have found this frustrating, as the 'in kind' value of volunteering can be substantial.

To address this, it is recommended that independent museums use the approach set out by HLF to quantify the value of volunteer time. HLF encourages projects to count the time that volunteers give to a project as a non-cash (or an 'in kind') contribution. HLF have set three levels for costing volunteer time as follows:

- Unskilled tasks can be costed at up to £50 per day. This might include basic gardening in a park, stewarding at a community heritage event or general maintenance work.
- Skilled tasks can be costed at up to £150 per day. This might include training in dry stone wall building techniques, verifying data in a species identification project or planning and leading an education workshop.
- Professional tasks can be costed at up to £350 per day. This might include providing architectural plans, writing a business plan or creating an interpretation strategy or learning activities.

Ideally, museums should think about justifying the value of their volunteer contributions by using volunteer timesheets including the time spent, and the type of activity. It would be reasonable to assume that 7.5 hours would equate to a full volunteer day.

From 1 October 2014<sup>7</sup>, the adult minimum wage is £6.50 per hour, equating to £48.75 per day. Should this rise further (i.e. to above £50 per day for unskilled tasks), then the minimum wage could be used.

Introducing the use of **volunteer timesheets** in your museum is considered best practice by major funders and volunteering organisations such as the Investing in Volunteers scheme. The data from volunteer timesheets can support the work you undertake in different ways:

- Help you to analyse your overall volunteering activities and roles.
- Prove strong evidence of need for future funding bids.
- Enable you to track the equivalent financial contribution from volunteers for match funding purposes.
- Help you to form case studies for marketing purposes to help promote your museum and any volunteering vacancies.
- Clarify the different tasks that volunteers perform.

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<sup>6</sup> [http://closedprogrammes.hlf.org.uk/preApril2013/furtherresources/Documents/Thinking\\_about\\_volunteering.pdf](http://closedprogrammes.hlf.org.uk/preApril2013/furtherresources/Documents/Thinking_about_volunteering.pdf)

<sup>7</sup> <https://www.gov.uk/national-minimum-wage-rates>

### PRESENTING FINDINGS FROM THE AIM ADVOCACY TOOLKIT

The approach any museum takes to presenting advocacy evidence should be guided by **thinking through the issues and priorities that are important** (and those that are not) **to the advocacy audience**. Typical advocacy audiences might include funders and decision makers, partners and stakeholders, volunteers and potential customers.

Specifically, museums using the Toolkit should seek to **match the evidence they are presenting to the outcomes that the target audience is responsible for** and/or interested in, demonstrating that the work of the museum is helping to deliver their priorities.

More generally, museums should ensure that they capture accurate data on the delivery of their activities in a systematic manner across the museum. This should include:

- Number of things provided (i.e. how many sessions, exhibitions, etc.).
- Level of take up (how many people got involved, plus basic demographic info).
- Collective feedback from participants (from on-site surveys).
- Individual feedback from participants (case studies/testimonies).

It is important that any evidence presented is convincing. Ensure that the messages are clear, and that audiences do not require any specialist knowledge in order to understand them.

More generally, there are some key points that independent museums can note:

- Remember that outcomes and impacts are 'what happened, what changed'... not 'what we did/delivered'.
- To be convincing, any evidence (qualitative and quantitative) must be robust.
- It is always better to be conservative with evidence of impacts ('it's at least this...') rather than overstate or overestimate.
- Avoid being tempted to try to quantify things that fundamentally cannot intuitively be counted. Decision makers tend not to be convinced by statistical exercises that do not show clear association or causation between activities and their impacts on outcomes.
- Museums have lots of convincing stories around projects and personal journeys – use them.
- Try to present a 'counterfactual' scenario by setting out what would have happened if the activity had not happened.

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Outcomes	What museum does to contribute	Strength of museum contribution	What museum can do to evidence contribution	Examples of evidence

### RESOURCES AND FURTHER INFORMATION

The table overleaf sets out a series of studies, toolkits and evaluation evidence, many of which cited in the thematic examples above, which may be useful to museums in advocating their impact.

Theme	Title, publisher	Brief description	URL
All themes	Museums and happiness: The value of participating in museums and the arts, Daniel Fujiwara/The Happy Museum	Using data from the annual Taking Part survey, and controlling for a large range of other determinants, Fujiwara found that visiting museums has a positive impact on happiness and self-reported health, and that participation in the arts and being audience to the arts have positive effects on happiness	<a href="http://www.happymuseumproject.org/wp-content/uploads/2013/04/Museums_and_happiness_DF Fujiwara_April2013.pdf">http://www.happymuseumproject.org/wp-content/uploads/2013/04/Museums_and_happiness_DF Fujiwara_April2013.pdf</a>
All themes	Estimating the Value of Volunteer Time, HLF	HLF's approach to valuing volunteer time. Whilst over 10 years old, it is a well-recognised approach to capturing the value of volunteering	<a href="http://closedprogrammes.hlf.org.uk/preApril2013/furtherresources/Documents/Thinking_about_volunteering.pdf">http://closedprogrammes.hlf.org.uk/preApril2013/furtherresources/Documents/Thinking_about_volunteering.pdf</a>
All themes	Arts Council England Advocacy Toolkit	The Arts Council Advocacy Toolkit is designed to help organisations reach out to audiences to tell a story about the value and impact of public investment in arts and culture, from both a local and national perspective	<a href="http://www.artscouncil.org.uk/what-we-do/advocacy-toolkit/">http://www.artscouncil.org.uk/what-we-do/advocacy-toolkit/</a>

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All themes	Evidence Review 3: Sports and Culture; What Works Centre for Local Economic Growth	Presents findings from a systematic review of evaluations of the economic impact of major sporting and cultural events and facilities	<a href="http://whatworksgrowth.org/policy-area/sport-and-culture/">http://whatworksgrowth.org/policy-area/sport-and-culture/</a>
All themes	Inspiring Learning for All	A self-help improvement framework for museums, libraries and archives	<a href="http://inspiringlearningforall.gov.uk/">http://inspiringlearningforall.gov.uk/</a>
All themes	Use or Ornament: Social Impact of Participation in the Arts, Comedia	An account of the evidence of social impacts arising from participation in the arts written by Francois Matarasso in 1997	<a href="http://www.feisean.org/downloads/Use-or-Ornament.pdf">http://www.feisean.org/downloads/Use-or-Ornament.pdf</a>
All themes	The difference we want your project to make, HLF	HLF's outcomes for heritage, for people and for communities	<a href="http://www.hlf.org.uk/looking-funding/difference-we-want-your-project-make">http://www.hlf.org.uk/looking-funding/difference-we-want-your-project-make</a>
All themes	The value of arts and culture to people and society – an evidence review, Arts Council England	Gathers information that shows where the impact of ACE's work is felt, whilst also identifying any gaps to help shape future research commissions	<a href="http://www.artscouncil.org.uk/what-we-do/research-and-data/value-arts-and-culture-people-and-society-evidence-review/">http://www.artscouncil.org.uk/what-we-do/research-and-data/value-arts-and-culture-people-and-society-evidence-review/</a>
All themes	Museums Change Lives, The Museums Association	The MA's vision for the impact of museums	<a href="http://www.museumsassociation.org/museums-change-lives">http://www.museumsassociation.org/museums-change-lives</a>
All themes	Social impact of volunteering in HLF funded projects	An assessment of the social benefits of involvement in HLF projects through two different pieces of research	<a href="http://www.hlf.org.uk/social-benefits-involvement-heritage-projects">http://www.hlf.org.uk/social-benefits-involvement-heritage-projects</a>
<b>Theme</b>	<b>Title, publisher</b>	<b>Brief description</b>	<b>URL</b>
All themes	Re-imagining museums for a changing world: learning and evaluation, The Happy Museum	The Happy Museum Project looks at how the UK museum sector can respond to the need for a more sustainable future. Its proposition is that museums are well placed to play an active part, but may need to re-imagine some key aspects of their culture, role, expertise and purpose	<a href="http://www.happymuseumproject.org/wp-content/uploads/2013/11/HappyMuseum_LearningEvaluationReport_Sep13-1.pdf">http://www.happymuseumproject.org/wp-content/uploads/2013/11/HappyMuseum_LearningEvaluationReport_Sep13-1.pdf</a>
Society and Community	Evaluation of NCCL's Theatre of Law and IPledge Projects	Evaluations of two projects delivered by the National Centre for Citizenship and the Law	<a href="http://sjam.org/wp-content/uploads/2014/05/NCCL-Evaluation-Report-Summary.pdf">http://sjam.org/wp-content/uploads/2014/05/NCCL-Evaluation-Report-Summary.pdf</a> <a href="https://lifskills-education.co.uk/wp-content/uploads/pdfs/ipledgereport2013.pdf">https://lifskills-education.co.uk/wp-content/uploads/pdfs/ipledgereport2013.pdf</a>
Society and Community	Developing and Supporting Family Learning in Museums and Galleries, Renaissance NW and NIACE	A resource for museums and galleries who want to develop their work with families, for family learning practitioners who want to work with museums and galleries and for early years practitioners whose work overlaps with family learning	<a href="http://shop.niace.org.uk/media/catalog/product/F/a/Family-Learning-Museums-Galleries.pdf">http://shop.niace.org.uk/media/catalog/product/F/a/Family-Learning-Museums-Galleries.pdf</a>

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Society and Community	Engaging Teenage Parents, National Museums Liverpool	Project case study	<a href="http://www.liverpoolmuseums.org.uk/about/corporate/reports/NML-Changing-Lives-social-eco-impact-report.pdf">http://www.liverpoolmuseums.org.uk/about/corporate/reports/NML-Changing-Lives-social-eco-impact-report.pdf</a>
Society and Community	100 Stories of Migration, University of Leicester	100 Stories of Migration is the result of a partnership between the University of Leicester's School of Museum Studies and the Migration Museum Project. The photographic exhibition and accompanying media explore and pose questions around the ways in which migration affects everyone	<a href="http://www2.le.ac.uk/departments/museumstudies/100stories">http://www2.le.ac.uk/departments/museumstudies/100stories</a>
Society and Community	Staying Power: Photographs of Black British Experience 1950s – 1990s, V&A and Black Cultural Archives	A project to increase the number of black British photographers and images of black Britain in the V&A collection. It aims to raise awareness of the contribution of black Britons to British culture and society, as well as to the art of photography	<a href="http://www.vam.ac.uk/content/articles/s/staying-power-about-the-project/">http://www.vam.ac.uk/content/articles/s/staying-power-about-the-project/</a>
Society and Community	Coal, Frankincense and Myrrh, Museums Sheffield	Evaluation of the Coal, Frankincense and Myrrh exhibition that was on display at Weston Park Museum in late 2007 and early 2008	<a href="http://www.museums-sheffield.org.uk/assets/PDFs/Coming%20Home%20final%20report.pdf">http://www.museums-sheffield.org.uk/assets/PDFs/Coming%20Home%20final%20report.pdf</a>
Health and Wellbeing	House of Memories, National Museums Liverpool	Evaluation of the House of Memories project	<a href="http://www.liverpoolmuseums.org.uk/learning/documents/house-of-memories-evaluation-report.pdf">http://www.liverpoolmuseums.org.uk/learning/documents/house-of-memories-evaluation-report.pdf</a>
<b>Theme</b>	<b>Title, publisher</b>	<b>Brief description</b>	<b>URL</b>
Health and Wellbeing	Encountering the Unexpected: Using objects to help older people keep active, independent lives	Crich Tramway Village & Museum, The Cottage Museum Woodhall Spa and Kettering Museum and Art Gallery. Contained in Mind, Body, Spirit: How Museums Impact Health and Wellbeing, RCMG, University of Leicester	<a href="http://www2.le.ac.uk/departments/museumstudies/rcmg/publications/mind-body-spirit-report">http://www2.le.ac.uk/departments/museumstudies/rcmg/publications/mind-body-spirit-report</a>
Health and Wellbeing	Case Study: Live Today, Think Tomorrow: John Player & Sons Archive, Nottingham City Museums and Galleries	Contained in Mind, Body, Spirit: How Museums Impact Health and Wellbeing, RCMG, University of Leicester	<a href="http://www2.le.ac.uk/departments/museumstudies/rcmg/publications/mind-body-spirit-report">http://www2.le.ac.uk/departments/museumstudies/rcmg/publications/mind-body-spirit-report</a>
Health and Wellbeing	UCL's Wellbeing Measure's Toolkit	The Toolkit was developed and validated with 20 museums and galleries across the UK and 250 participants. The Toolkit has been designed to help people involved in running in-house or outreach museum projects, evaluate the impact of this work on the psychological wellbeing of their audiences	<a href="http://www.ucl.ac.uk/museums/research/touch/museumwellbeingmeasures/wellbeing-measures">http://www.ucl.ac.uk/museums/research/touch/museumwellbeingmeasures/wellbeing-measures</a>

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Education	Learning to Live: Museums, Young People and Education (IPPR and NMDC)	NMDC member organisations asked 11 to 18 year olds to nominate two of their favourite exhibits. The publication, Learning to Live: Museums, Young People and Education, brings together a collection of essays addressing key questions about the role of museums in young peoples' wellbeing and learning	<a href="http://www.nationalmuseums.org.uk/media/documents/publications/learning_to_live.pdf">http://www.nationalmuseums.org.uk/media/documents/publications/learning_to_live.pdf</a>
Education	How museums, libraries and archives contribute to lifelong learning (IFLL)	This paper sets out how museums, libraries and archives contribute to lifelong learning and calls for their collections, spaces and learning programmes to be integrated into a new joined-up framework that connects formal and informal learning providers	<a href="http://www.niace.org.uk/lifelonglearninginquiry/docs/IFLL-Sector-Paper10.pdf">http://www.niace.org.uk/lifelonglearninginquiry/docs/IFLL-Sector-Paper10.pdf</a>
Education	Leicestershire and Rutland Museums Forum: A positive impact on people's lives	This publication examines where museums impact on individuals and communities. It describes the benefit of museums, offers facts and figures as well as case studies of local museums that demonstrates how forum members are having a positive effect on those who use their services	<a href="http://www.leics.gov.uk/positive_impact_on_people_lives.pdf">http://www.leics.gov.uk/positive_impact_on_people_lives.pdf</a>



## Evidencing Social and Environmental Impacts of Museums: AIM Advocacy Toolkit

Theme	Title, publisher	Brief description	URL
Economic	Economic Impact of Independent Museum Sector, AIM and Toolkit	Research report and Toolkit. The toolkit provides AIM members with a straightforward approach to help museums in estimating the impact they might have on their local economy. The Toolkit was first produced in 2010, and revised in 2014	<a href="http://www.aim-museums.co.uk/content/research_papers/">http://www.aim-museums.co.uk/content/research_papers/</a>
Economic	Economic Impact of Yorkshire Sculpture Park	Research report on the economic impact of Yorkshire Sculpture Park to the Yorkshire economy	<a href="http://www.yjsp.co.uk/page/economic-impact/tc">http://www.yjsp.co.uk/page/economic-impact/tc</a>
Economic	Economic Impact of Historic Dockyard Chatham	Research report on the economic impact of the Historic Dockyard Chatham to the Medway and Kent economy	<a href="http://www.thedockyard.co.uk/The_Trust/Economic_Impact_of_The_Dockyard_/Economic_Impact_of_The_Dockyard_.html">http://www.thedockyard.co.uk/The_Trust/Economic_Impact_of_The_Dockyard_/Economic_Impact_of_The_Dockyard_.html</a>
Environment	Shakespeare Birthplace Trust: Saving Money Through Competitive Quotes	A case study from AIM's Energy Action Group is providing a new way for UK museums and heritage attractions to cut energy costs and gain energy advice	<a href="http://aimenergyactiongroup.co.uk/portfolio/saving-money-through-competitive-quotes/">http://aimenergyactiongroup.co.uk/portfolio/saving-money-through-competitive-quotes/</a>
Environment	National Trust Wales Fit4Future Network	Detail on the National Trust Wales Fit for the Future network	<a href="http://ntenvironmentalwork.net/network/">http://ntenvironmentalwork.net/network/</a>
Environment	Julie's Bicycle online resources and Museum Case Studies	Sustainability resources and museum case studies	<a href="http://www.juliesbicycle.com/resources">http://www.juliesbicycle.com/resources</a> <a href="http://www.juliesbicycle.com/resources/case-studies/museums-galleries">http://www.juliesbicycle.com/resources/case-studies/museums-galleries</a>
Environment	Rural Museums Network environmental collections toolkit	A toolkit produced as part of the Rural Museums Network's Turning Green project, a UK-wide project aimed at helping museums address their own carbon footprint and interpret climate change for their audiences	<a href="http://www.collectionstrust.org.uk/assets/collectionstoolkit.pdf">http://www.collectionstrust.org.uk/assets/collectionstoolkit.pdf</a>
Environment	Museum of English Rural Life: Going Green	Going Green was MERL's main exhibition of 2007. It used the fascinating object and archive collections to put contemporary issues such as climate change, renewable energy, recycling, biodiversity and self-sufficiency in their historical context	<a href="http://www.reading.ac.uk/merl/whatson/exhibitions/merl-goinggreen.aspx">http://www.reading.ac.uk/merl/whatson/exhibitions/merl-goinggreen.aspx</a>
<b>Source:</b> DC Research, 2014			

### CONSULTEES

Name	Position	Organisation
Andrew Mowlah	Senior Manager, Policy & Research	Arts Council England
John Orna-Ornstein	Director of Museums	Arts Council England
Matthew Tanner	Chair of AIM	Association of Independent Museums
Tamalie Newbery	Executive Director	Association of Independent Museums
Andrew Lovett	Director	Black Country Living Museum
Nick Poole	Chief Executive Officer	Collections Trust
Pete Chambers	Director	Coventry Music Museum
Roger Shelley	Director	Creswell Crags
Ann Mansell	Museum Accreditation Adviser	CyMAL
Carol Whittacker	Museums Development Adviser	CyMAL
Tony Butler	Director, Happy Museum Project, and Director, Derby Museums Trust	Derby Museums Trust
Fiona Talbott	Head of Museums, Libraries and Archives	Heritage Lottery Fund
Chris Nix	Assistant Director of Learning and Public Programmes	London Transport Museum
Sam Mullins	Managing Director	London Transport Museum
Sharon Heal	Head of publications and events	Museums Association
Professor Richard Sandell	Director	School of Museum Studies, University of Leicester
Marilyn Scott	Director	The Lightbox
Glynis Powell	MDO	The Marches Network
Keith Merrin	Director	Woodhorn

Attendees at Welsh Federation workshops, National Museums Wales, Cardiff, and National Slate Museum, Llanberis, July 2014.

### Endnotes:

- <sup>i</sup> <http://www.ucl.ac.uk/museums/research/touch/museumwellbeingmeasures/wellbeing-measures>
- <sup>ii</sup> Nottingham City Museums and Galleries. Contained in Mind, Body, Spirit: How Museums Impact Health and Wellbeing, RCMG, University of Leicester <http://www2.le.ac.uk/departments/museumstudies/rcmg/publications/mind-body-spirit-report>
- <sup>iii</sup> [http://www.happymuseumproject.org/wp-content/uploads/2013/11/HappyMuseum\\_LearningEvaluationReport\\_Sep13-1.pdf](http://www.happymuseumproject.org/wp-content/uploads/2013/11/HappyMuseum_LearningEvaluationReport_Sep13-1.pdf)
- <sup>iv</sup> Crich Tramway Village & Museum, The Cottage Museum Woodhall Spa and Kettering Museum and Art Gallery. Contained in Mind, Body, Spirit: How Museums Impact Health and Wellbeing, RCMG, University of Leicester <http://www2.le.ac.uk/departments/museumstudies/rcmg/publications/mind-body-spirit-report>
- <sup>v</sup> <http://www.museums-sheffield.org.uk/assets/PDFs/Coming%20Home%20final%20report.pdf>
- <sup>vi</sup> <http://www.vam.ac.uk/content/articles/s/staying-power-about-the-project/>
- <sup>vii</sup> <http://www2.le.ac.uk/departments/museumstudies/100stories>
- <sup>viii</sup> <http://shop.niace.org.uk/media/catalog/product/F/a/Family-Learning-Museums-Galleries.pdf>
- <sup>ix</sup> <http://siam.org/wp-content/uploads/2014/05/NCCL-Evaluation-Report-Summary.pdf>
- <sup>x</sup> <https://lifeskills-education.co.uk/wp-content/uploads/pdfs/ipldgereport2013.pdf>
- <sup>xi</sup> [http://www.leics.gov.uk/positive\\_impact\\_on\\_peoples\\_lives.pdf](http://www.leics.gov.uk/positive_impact_on_peoples_lives.pdf)
- <sup>xii</sup> <http://webarchive.nationalarchives.gov.uk/20111013135435/http://research.mla.gov.uk/evidence/documents/20%20review%20of%20museum%20%20library%20and%20archive%20activity%20with%20children%20and%20young%20people.pdf>
- <sup>xiii</sup> [www.nationalmuseums.org.uk/media/documents/.../learning\\_to\\_live.pdf](http://www.nationalmuseums.org.uk/media/documents/.../learning_to_live.pdf)
- <sup>xiv</sup> <http://www.niace.org.uk/lifelonglearninginquiry/docs/IFLL-Sector-Paper10.pdf>
- <sup>xv</sup> [http://www.aim-museums.co.uk/content/research\\_papers/](http://www.aim-museums.co.uk/content/research_papers/)
- <sup>xvi</sup> [http://www.aim-museums.co.uk/content/research\\_papers/](http://www.aim-museums.co.uk/content/research_papers/)
- <sup>xvii</sup> <http://www.yssp.co.uk/page/economic-impact/tc>
- <sup>xviii</sup> [http://www.thedockyard.co.uk/The\\_Trust/Economic\\_Impact\\_of\\_The\\_Dockyard\\_/Economic\\_Impact\\_of\\_The\\_Dockyard\\_.html](http://www.thedockyard.co.uk/The_Trust/Economic_Impact_of_The_Dockyard_/Economic_Impact_of_The_Dockyard_.html)
- <sup>xix</sup> [http://www.hlf.org.uk/aboutus/howwework/Documents/Social\\_Impact\\_Volunteering\\_Sep11.pdf](http://www.hlf.org.uk/aboutus/howwework/Documents/Social_Impact_Volunteering_Sep11.pdf)
- <sup>xx</sup> <http://www.reading.ac.uk/nmsruntime/saveasdialog.aspx?IID=49687&sID=101611>
- <sup>xxi</sup> <http://aimenergyactiongroup.co.uk/>
- <sup>xxii</sup> <http://aimenergyactiongroup.co.uk/portfolio/saving-money-through-competitive-quotes/>
- <sup>xxiii</sup> <http://ntenvironmentalwork.net/network/>
- <sup>xxiv</sup> <http://www.juliesbicycle.com/resources>
- <sup>xxv</sup> <http://www.juliesbicycle.com/resources/case-studies/museums-galleries>
- <sup>xxvi</sup> <http://www.collectionstrust.org.uk/assets/collectionstoolkit.pdf>
- <sup>xxvii</sup> <http://www.reading.ac.uk/merl/whatson/exhibitions/merl-goinggreen.aspx>