

Collecting Cultures Programme Evaluation Year One 2009

Review for the Heritage Lottery Fund

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CULTURAL CONSULTING NETWORK

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Executive Summary

Collecting Cultures Evaluation 2009 Headline Findings

In March 2009 HLF commissioned a review to assess progress with, and the impact to date, of the Collecting Cultures Grants Programme. The overall purpose of the evaluation was to assess how far it had met its published aims to:

- make a step change in the ability of the funded museums to develop their collections for future public use;
- support the development of collections and their use through strategic acquisition programmes, related research and public programmes;
- enhance the professional knowledge and skills of staff working in museums.

This report represents an evaluation of the first year's progress of the 22 projects funded by the Programme (from the start of projects in Summer of 2008 until the end of April 2009).

The most important findings from the first year's evaluation of the 22 projects are summarised below based on the 5 published outcomes of the Collecting Cultures Programme:

Outcome 1. Collections: Quality and Range

An improvement in the **range and quality** was reported by 15 museums resulting in:

- New areas or themes being developed and new mix of material;
- New ways of seeing the whole collection;
- New types of collections and examples from previously unrepresented areas;
- Building and strengthening existing collections;
- Acquiring better quality collections and greater range;
- Comprehensiveness and filling gaps;
- Greater, or new, geographic coverage.

7 projects have benefited from additional relevant donations offered without the need to purchase, implying that the Programme will have an impact upon the quality and range of target collections beyond direct grant-aided purchases.

Outcome 1. Collections: Significance and Relationships

Projects are already resulting in an **enhanced understanding of the collection's significance**, and its relationship to other collections of the same kind through significant new research.

13 museums stated that they had had their understanding of their collection's significance enhanced by experts from outside their own organisation. Much of this research looks beyond traditional curatorial assessment of significance and is involving new ways of interpreting and explaining collections, and exploring significance in relation to different target audiences.

7 out of the 14 projects that commented expected their collections significance to change as a result of the project, in 6 cases to 'national' and in 2 cases to

'international'. Projects demonstrated a **more strategic approach** to collecting with a clear understanding of their potential to change the significance of the collections and a growing appreciation of how the collections could be developed.

Outcome 2. Development of professional knowledge and skills in relation to specialist subject area and acquisitions

The Programme is already having an effect on professional knowledge. A high number of respondents indicated that their project had already resulted in a deeper and better understanding of the collections as well as better contacts and relationships with other subject specialists.

The museums stated that they had **increased knowledge and understanding:**

- By thinking laterally about, and having a greater insight into, all their collections;
- Through the value of the research and purchase & negotiation phase;
- By opening up new areas of related collecting;
- Through renewed enthusiasm about the collections;
- By direct contact with and support of makers and manufacturers and specialists;
- Of how collections linked and related not just to other collections, but to wider themes and communities of interest.

A quarter of the projects had seen a positive impact on documentation and conservation skills, and over half had improved their research skills. 8 museums also commented that the projects were enhancing their interpretation skills.

The Programme is having a positive effect on the attitudes of professional staff to their specialist subject area. 15 museums reported that the project had made them more interested in the collections subject area and 14 that involvement had made them more confident. 13 museums could already see where and how their enhanced experience and knowledge would be used in future planning.

Outcome 3. Development of professional knowledge and skills in relation to the practical aspects of acquisition through purchase

5 out of 8 organisations responding stated that involvement had increased their understanding of the practical aspects of acquisition. 13 out of 16 respondents stated that the project had made a difference to the way the museum approaches acquisitions. The majority reported that they have gained new skills in identification, authentication, the valuation process, bidding, negotiation with owners, working with auction houses and contracts.

Projects are no longer just reactive but proactive in their collecting being more confident, strategic, targeted, systematic and imaginative in their approach.

Outcome 4. Greater Public Participation and Learning based on the Collection

No conclusions about public participation can yet be made as many projects have yet to deliver their planned public activities, although the range planned by 15 projects is wide with most offering permanent and temporary exhibitions, some touring exhibitions, catalogue and guide books, and strong emphasis on school, higher education and family learning.

Volunteers are involved in 16 of the projects with all of the remaining 7, bar one, indicating that their projects will use volunteers in the future.

The volume of volunteer activity combined for all the projects which provided figures (8) is a total of 615 hours. This represents a minimum. So far, the majority of volunteers involved were already providing their time and skills to the museum (123) and are not new recruits (21). The range of activities in which volunteers are involved with is broad, covering the acquisition process, collections management activities, documentation and interpretation and in organising and delivering events.

Outcome 5. Benefits for the Wider Museum Sector

Most projects are generating new partnerships as well as strengthening existing ones with a wide range of organisations, including expert advisers, museums with same subject specialism, academics and specialist societies, creators and manufacturers, community groups, auction houses, libraries and archives.

Projects are working with, and learning from, other organisations and individuals with a spectrum of different interests in the collecting process. Benefits of partnerships are:

- Developing the subject specialism by building internal knowledge of the collection through sharing of expertise by external parties;
- Developing knowledge of external collections, leading to a better ability to place own collection in wider context;
- Identification and donation of other items by forging links with creators and makers;
- Effective audience development via intermediaries who have direct relationships with different age ranges and types of audiences;
- Sharing of good practice with others and value of external support and enthusiasm;
- A strengthening of partnership in other areas of the museum's practice;
- Improved museum profile.

In conclusion, the programme would appear to already have had a significant impact on the organisations involved. For those fairly advanced in their research, partnership development and acquisitions the project has given them a new way of engaging with different audiences through the medium of their core collections – having a positive impact on collections, audience and organisational development. This supports HLF's strategic aims and will continue to be tracked in the future.

Introduction

In March 2009, HLF commissioned Cultural Consulting Network to undertake the first element of a two-stage approach to evaluating its Collecting Cultures Programme for 2009 and 2010.

HLF established the Collecting Cultures programme in 2007 to support strategic collections development programmes. Collecting Cultures was a national programme open to all UK museums in the MLA Accreditation Scheme. It offered grants of £50,000-£200,000 for projects lasting up to five years. At least 50% of the grant was to be used to purchase items for the collection; applicants did not have to identify the items to be purchased in advance nor to seek HLF approval for individual purchases as long as they were in line with the approved collecting strategy for the project. This represented a significant departure from HLF's standard procedures for grant aiding the purchase of objects to enhance collections. Additionally projects had to deliver appropriate programmes of staff development and public involvement & learning.

The overall purpose of the evaluation of the Collecting Cultures programme from 2009 to 2013 is to assess the extent to which the Programme has met its published aims to:

- make a step change in the ability of the funded museums to develop their collections for future public use;
- support the development of collections and their use through strategic acquisition programmes, related research and public programmes;
- enhance the professional knowledge and skills of staff working in museums.

This report represents an evaluation of the first year's progress of the 22 projects funded by the Programme (from the start of projects in Summer of 2008 until the end of April 2009). There will be a further report evaluating progress in the second year of projects (May 2009 to April 2010) in May 2010.

1. Research Aims and Methodology

1.1 Research Aims

The annual evaluation of the projects is designed to demonstrate how they meet the overall aims of the Collecting Cultures Programme and HLF's Strategic Priorities under its 3rd Strategic Plan.

In agreement with HLF, the research sought to establish the extent to which the Programme is meeting its key outcomes, which were prescribed in the published applicant guidance and during the assessment stage. Those key outcomes are:

- a marked improvement in the quality and range of the collection;

- an enhanced – and appropriately documented and interpreted – understanding of the collection’s significance, and its relationship to other collections of the same kind;
- development of professional knowledge and skills both in relation to the special subject area concerned and to the practical aspects of acquisition through purchase;
- greater public participation and learning based on the collection;
- benefits to the wider museum sector through consultation, collaboration, evaluation and sharing of expertise and learning.

In determining the aims of the research, we also bore in mind the purposes to which the evaluation would be put and its intended audiences beyond HLF’s executive staff. In framing the evaluation, therefore, account was taken of its potential value in:

- disseminating the wider lessons learnt to the museums sector;
- acting as a source of evidence to inform any future HLF policy changes for collections and museums.

1.2 Research Methodology

Principles of the Methodology

In establishing the research methodology for testing whether the Programme is meeting its intended outcome, the following guiding principles were agreed with HLF:

- HLF is interested in understanding the change that has happened as a result of its investment and adopts the principle of the story of change in its evaluation programmes. A similar approach would be required here;
- The methodology of Inspiring Learning Generic Learning Outcomes would be applied to the assessment of the staff development and public programming outcomes of the Programme;
- A recognition that evaluation over the first 2 years was likely to be mainly formative in nature, in the sense that is occurring while projects are being planned in detail and implemented. As a consequence the information sought to evaluate the outcomes may be more patchy in Year One than subsequent years when there will be a clearer understanding on the part of grantees of what is required;
- A recognition that some museums will be better at reflecting on, recording and reviewing their projects as they are delivered than others;
- That the efficiency with which the baseline starting point for measuring any changes that have occurred as a result of the HLF grant would vary considerably from project to project;
- A mixture of quantitative and qualitative information would be sought from all 22 projects.

Surveying Methodology

A standard survey questionnaire was developed for obtaining quantitative and qualitative information from all 22 funded projects. The questionnaire was divided into 5 sections: each based on one of the prescribed outcomes, which were sub-divided

into a series of quantitative questions which usually required a yes or no response, followed by a more open ended qualitative question or opportunity to comment. A few questions required a straightforward numerical response. The majority of quantitative questions sought to anticipate the series of possible factual responses that might have been received from a qualitative question, thus generating a more consistent and comprehensive set of data for analysis.

The qualitative questions and opportunities to comment for all sections were framed using Inspiring Learning's Generic Learning Outcomes covering: knowledge and understanding; skills: attitudes and values; behaviour and progression, but were applied in particular to the assessment of the development of professional knowledge and skills. Often a yes or no response was required but several questions asked respondees to rate themselves against a scale of 1-5, thereby enabling the quantification of some qualitative responses.

The questionnaire recognised that each project would be putting in place its own evaluation mechanism for measuring the impact of activities on public participation and learning and that it would have been inappropriate to ask projects to seek further evaluative responses devised through this questionnaire. The questionnaire, therefore, sought basic information in this area and expected organisations to provide their internal evaluation for analysis.

Mindful of the requirement to analyse change over time, the questionnaire sought to cover all areas that might be applicable over the 5-year life span of most of the projects, even though in Year One this meant that many respondents could not complete all sections of the questionnaire.

The questionnaire and a covering letter was issued to all 22 lead organisations responsible for the projects on 20 April, following a telephone call to introduce and explain the purpose of the evaluation. Responses were received from all 22 projects by 20 May. Collation of the data and its subsequent analysis took place between 8 May and 22 May. This involved assigning each quantitative and qualitative question a code.

A copy of the questionnaire and its accompanying letter can be found at Appendix C.

2. Findings: Collections quality and range

The first section of the questionnaire looked at the impact of the programme to date on the improvement, through purchase, in the quality and range of collections.

2.1 Improvement in quality and range

15 respondents reported that they had already made some acquisitions using HLF funds. The others are still laying the groundwork, for example by establishing advisory panels to steer acquisition decisions, or through research. Of those that did respond, they reported that the project had already resulted in an improvement in the quality and or range in the following areas:

Uniqueness	15
Comprehensiveness	15
Geographical coverage	9
Thematic coverage	11
Chronological coverage	12
Representation by key creators, makers and manufacturers	14

Comments on the impact of the acquisitions so far, present a number of common themes. The improvements reported include:

- New areas or themes being developed and new mix of material;
- New ways of seeing the whole collection;
- New types of collections and examples from previously unrepresented areas;
- Building and strengthening existing collections;
- Acquiring better quality collections and greater range;
- Comprehensiveness and filling gaps;
- Greater, or new geographic coverage.

Collecting Rural Cultures, MERL CC-07-01169

- the project is re-appraising tired ideas about what rural museums collect; we are now looking at subject areas and themes that we haven't considered before
- our involvement in contemporary collecting is now much more active
- we are acquiring a mix of material, both unique items by named makers/artists as well as those that are more ordinary or everyday

Trainers, Sneakers, Pumps and Daps, NMKMH CC-07-01093

Despite the project being in its early days we now have examples from a range of manufacturers and designers that were not previously featured and these items have, through the dominance of European and American companies in the sportswear industry, expanded the geographical spread of the collection. The purchases we have are also already offering opportunities and ideas for us to approach a broader range of themes and eras such as streetstyles of the 1980's

It would appear that even modest acquisitions, made within a wider strategic framework and research programme, can have a significant impact on the collections specialist area and even the collection as a whole. This theme should be monitored in future evaluation work as it would appear to illustrate that quite significant changes can be wrought within quite small amounts of funding and flexibility around purchase.

2.2 Difference to success rate

Just over half the projects (13) reported that their success rate had improved 100% as they did not previously have an acquisitions budget or had to compete internally over a small budget. Of those that had yet to make purchases, one commented that they would expect the answer to be a strong yes.

Arctic Visions: Inuit Art and Material Culture, SPRI CC-07-01106

'100% yes. No previous acquisitions were acquired through purchase'.

Tain Silver collection, TDM CC-07-01129

We haven't bought anything since 2004 and have now been able to make 11 purchases at 3 separate auctions

Sharing Norfolk's Past, NCM CC-07-01094

This is impossible to quantify; in the past we simply didn't try to acquire if we didn't think we could raise the money. In contrast, we are proactive in trying to collect now, seeking to expand collections or fill gaps, rather than acting responsively to what had been found. We have also been able to 'work back' and try to acquire old finds that had previously slipped through the net

The answers are perhaps unsurprising given that none of the projects selected for grant aid under the Collecting Cultures programme had significant acquisition budgets.

2.3 Acquisitions not through purchase

Although the programme is still in its early stages (all projects have been running less than 12 months), 7 organisations reported that the Collecting Cultures programme has also resulted in new acquisitions which were not made through purchase. More were expecting the project to result in future donations of relevant material.

New donations had come about for a number of reasons:

- Donations of archives or material associated with the collections purchased;
- Local publicity and raised awareness of museum interest in that subject specialist area leading to offers of donation;
- New specialist contacts and networks leading to offers from private collectors;
- Confidence instilled in potential donors that the museum was building a collection in that subject area.

To Develop our Art and Design Collection; MGH CC-07-01147

We recently approached a printmaker about purchasing some of his prints. This is still under negotiation, but the artist has offered us a set of book proofs alongside the purchases. We have been given 30 drawings by Sir Geoffrey Jellicoe. The donor felt confident about giving these to us in the knowledge that we were building a collection of art works. One of the dealers we have purchased from has agreed to lend us another painting for a future temporary exhibition.

Trainers, Sneakers, Pumps and Daps, NMKMH CC-07-01093

We have received a number of donations from people who hadn't previously thought that we would be interested in trainers.

Arctic Visions: Inuit Art and Material Culture; SPRI CC-07-01106

Yes, ten pieces were acquired by gift as a result of the project publicity.

Enriching Our Musical Heritage, EUCHMI CC-07-01135

An offer of a donation is under consideration which is a direct result of the project

3. Findings: Collections significance and relationships

3.1 An enhanced understanding of the collection's significance, and its relationship to other collections of the same kind

New research

Research pre and post acquisition is the norm, both in relation to existing collections within the institution and related collections held by others. 14 stated that they had undertaken new research into the collections significance.

Many museums have considered the question of significance. Many commented on how their collection's significance has been enhanced by greater understanding in house, as well as by others. 13 stated that they had had their understanding of the their collection's significance enhanced by experts from outside their own organisation.

The research to date has involved a wide range of specialists from a number of different sectors, many outside the traditional heritage field. These include:

- Academics
- Private collectors
- Enthusiasts (non formalised special interest groups)
- Auction houses
- Private dealers
- Community groups
- Specialist and heritage organisations.

The research has also involved looking at new ways of interpreting and explaining collections, exploring significance in relation to different target audiences as well as other collections. 13 museums were seeking views from outside the museum sector. Only 2 organisations have formalised this consultation to feed into acquisition decisions and processes, with most planning to involve outside bodies at a later stage in public programmes and activities. Tyne and Wear Museum and the Victoria and Albert Museum have established advisory panels to inform the acquisitions decisions and to up skill their own staff in a specialist arts and collecting area. The Craft Study Centre already had an established Acquisition Committee of experts to call on. Northampton Museum's Trainers project is also being guided by outside expertise but they have not formalised this arrangement into a named Advisory Panel, working instead through virtual interest groups such as Facebook.

When outside expertise is used, it informs the museums in different ways including:

- The actual collecting area the museum has chosen;
- Understanding of the collections significance;
- Understanding of the collections meaning and significance for different interest groups;
- Collections identification and documentation;
- Collections value;
- The relationship and value of existing collections to specialist collections held by other institutions;
- Collections interpretation.

Trainers, Sneakers, Pumps and Daps; NMKMH CC-07-01093

We have been purchased a number of books with our research budget and undertaken additional online research. We have also been meeting with trainer collectors and dealers and this has been particularly useful in understanding why certain trainers appeal and what it is that fans would be interested in hearing about them. This information is being used to inform our documentation process to ensure that we document items to recognised standards but also that we record the right kind of information with regards to promoting the collection to our target audience.

3.2 Changes to collections significance and anticipated changes

Responding to the question on collections significance, the museums categorised the collections across the following areas:

Local	11
Regional	11
National	15
International	7
Designated	3

Of the 14 museums who chose to make additional comments on the significance of their collections, 7 stated that they expected their collections significance to change as a result of the project, in 6 cases to 'national' and in two cases to 'international'.

All those who provided comments, either by email questionnaire or by phone, demonstrated a clear understanding of their potential to change the significance of the collections and a growing appreciation of how the collections could be developed. This will therefore be an interesting area to track in future evaluations as it is starting to demonstrate a more **strategic** approach to collecting which was one of the key outcomes of the Collecting Cultures programme. Some projects, such as Staying Power (Victoria and Albert Museum) also demonstrated the added value of additional work being undertaken by project partners in parallel with their initiative. The Black Cultural Archive for example, is actively collecting oral history testimonies to support the project.

Collecting Rural Cultures, MERL CC-07-01169:

The closest of the definitions is that the material we are collecting is of significance for national contemporary life, culture or history. The word 'contemporary' is key to the change it will make to the overall collection's significance, in that it is connecting the historic collection with the contemporary world, thereby increasing its relevance to today's audience and users

The Wye Tour, CMMCCMS CC-07-01153:

Local and Regional. Anticipate that project should enhance collections to national significance

Change and Exploration in Silk, MSM CC-07-01079

The existing collections are of at least national significance in parts; coverage and importance will become more international and authoritative as a result of the acquisitions and research proposed

To Develop our Art and Design Collection, MGH CC-07-01147

We wish to both enrich the value of the collection to the local community and to increase the standing of the collection on a national level.

Those that did not anticipate a change in status as such commented that the acquisitions were filling a recognised gap or enhancing and reinforcing already significant collections.

4. Findings: Development of professional knowledge and skills in relation to specialist subject area and acquisitions

4.1 Subject Specialist areas

A high number of respondents indicated that their project had already resulted in a deeper and better understanding of the collections as well as better contacts and relationships with other subject specialists.

Question area	Yes	No
Deeper knowledge of collection	17	3
Better understanding of collections significance	15	3
Better contacts & relationships with subject specialists	16	2
New initiatives or ways of working with collection developed	11	5

Of those that answered in the negative, this was because it was too early in the project to have gained this insight or because the museums already have subject specialists on their staff, such as Norfolk and NMNI . They, however, have commented that they value the opportunity to use their expertise to enhance their collections further and appreciate the trust HLF has shown in freeing them up to use their expertise through this programme.

The museums who stated that they had increased knowledge and understanding commented on a number of areas including:

- That the project had made them think laterally about, and given them a greater insight into, all their collections;
- The value of the research and purchase & negotiation phase in increasing their understanding of their collections significance;
- That the project had opened whole new areas of related collecting, previously unknown to them;
- Their renewed enthusiasm about the collections;
- The benefit of direct contact with makers and manufacturers in understanding the collections;
- The importance of building the support of a wide community of specialist or enthusiasts around the collections;
- Greater understanding of how collections linked and related not just to other collections, but to wider themes and communities of interest.

Collecting Rural Cultures, MERL CC-07-01169:

All of the above, because it is taking us into areas where we haven't been before and prompting us to think laterally about the existing collection and where we can build connections with a wider social story.

National collection of modern crafts, CSC CC-07-01184:

The detailed negotiations required to secure the two named collections have inevitably lead to enhanced understanding and especially with the makers themselves, as well as expert advisors

Trainers, Sneakers, Pumps and Daps, NMKMH CC-07-01093
We are all fast becoming sneakerfreaks.

The Potters Art in the 20th Century, GOHM CC-07-01126
My professional knowledge and skills have undoubtedly been improved as a result of this scheme.

A number of museums also commented that they had started on mapping and audit surveys across the subject specialist area and/or geographic area or groups of museums. This was giving them a greater appreciation of their collections in relation to similar or related collections held by other institutions, as well as guiding future acquisition decisions.

Connection and Division, FMDHIM CC-07-01123
Focusing on this specific research area has been invaluable in enhancing knowledge concerning existing collections/collections information. Auditing collections has also begun to highlight areas of common ground between the three museums.

New initiatives and ways of working

11 museums reported that the project had already enabled them to develop new initiatives and ways of working with their collections, and they expected this to continue to develop through the life of the project and after. 6 museums commented that it was too early to say. The ones that did report on new ways of working demonstrated a wide and varied range of activities from face to face work with different communities to the development of virtual interest groups on Facebook. Activities included:

- Use of local media and publicity to gather new views and generate public involvement;
- Stretching project activities to apply for extra funding;
- Developing new user generated content and perspectives and interpretation of the collections (in turn impacting on documentation and display plans);
- Direct contact with creators and manufacturers and their interest groups;
- Use of social networking sites, blogs and on line discussion forums as a means of reaching new audiences and getting different perspectives of the collections, such as MERL and Northampton Museum;
- Opening up new access to the collections, for example through audio descriptions and working with visually impaired groups.

One organisation also reported that it had resulted in the development of a new policy for the museum on Partnership Research.

Collecting Rural Cultures, MERL CC-07-01169:
The project itself is a new initiative. It is completely different to normal operations. Here, we are collecting to tell a story that is developing and unfolding all the time, rather than trying to fit objects into a pre-existing narrative

Peace and Reconciliation, HCWAG CC-07-01132
The new research, acquisitions and work with communities which will be carried out through the Collecting Cultures project provide the opportunity to explore different interpretations, uses for collections and develop user-generated content which can be made available online or in galleries.

Trainers, Sneakers, Pumps and Daps, NMKMH CC-07-01093

We have made use of social networking sites to get trainer fans to contribute to the project and suggest trainers that they would want to see in the collection.

Connection and Division, FMDHIM CC-07-01123

The development of a partnership Research Policy; Highlighting collection development/discussion in an online forum/blog; Highlighting collections and expertise outside the museums in the shopping centres

Development of skills

Comments on the development of new or existing skills, indicate that about a quarter of the projects had seen a positive impact on documentation and conservation skills, and over half had improved their research skills. Eight museums also commented that the projects were enhancing their interpretation skills as they sought to identify new ways of relating the collections to new audiences.

Skills area	Yes	No
Documentation	6	6
Conservation	5	7
Research	13	2
Collections Management	7	5
Interpretation	8	5

Less projects offered formal training in these areas, with only 4 offering training in documentation and research, and 2 in collections management and interpretation.

The skills described were a mix of traditional curatorial skills and wider skills necessary for the running of the project. Some recurring themes include:

- The development of conservation skills and understanding as new material types acquired;
- The development of new interpretation skills and use of new media;
- The development of new research skills and new ways of researching and collecting (using Ebay for example).

Of those that felt they already had the requisite skills, some reported that they were now passing on these skills to younger curators or volunteers as part of the project. Norfolk museum has also provided opportunities for archaeology work placements.

Collecting Rural Cultures, MERL CC-07-01169:

...new conservation skills are being acquired – e.g. for historic posters with help from the conservator at Berks Record Office; new interpretation skills have been used, e.g. with the project blog.

Jurassic Life Initiative, DCC CC-07-01115:

Museums are developing greater collections management skills as a consequence of the nature of these objects (we are hopefully curing many curators - voluntary and professional – of a science-based phobia).

Seeing the Whole Picture, NCMME CC-07-01206

As the project develops, it will be possible to develop these skills further in more junior members of the Collections team. The Curator of Art and Photography has developed her existing research skills and has developed new skills in interpretation

Trainers, Sneakers, Pumps and Daps, NMKMH CC-07-01093

So far we have had to find new ways of researching as the information we need is to be found in the old magazine collections of hardcore trainer fans and so is not easily accessible. We are aware that we may need to slightly alter our documentation system to ensure that we record the right kinds of information, both for our own standards but also considering what our audience is interested in. The large range of materials and plastics used in trainer production means that we will have to consider developing our conservation skills,

Over half, 15 museums, reported that the project had made them more interested in the collections subject area. And 14 reported that involvement had made them more confident. Of those answering no, 2 for each question, they stated that it was too early in the process to say.

The museums were asked to rate their confidence levels, from 1 to 5, in regard to their subject specialist area at the beginning of the project. This was to establish a base line for future years, but 4 already reported a rise within the short time that their project had been running.

Four organisations rated themselves as already being a 5 in terms of confidence as they were subject specialists in their areas, or had access to subject specialists on their Acquisitions Committee or through Curatorial Advisers.

Four museums rated themselves as having increased in confidence since the beginning of the project, usually from 1 to 3 or 2 to 3 or 4. Others reported changes in confidence and knowledge but did not put a figure on it.

Collecting Rural Cultures; MERL CC-07-01169:

Our specialist knowledge of the wider cultural influences of the countryside on twentieth century society have gone from about 2 to about 4 and rising

Enlightenment! Derbyshire Setting the Pace in the Eighteenth Century; CMMCCMS CC-07-01083

The team average at this time varies from 1 – 3. There is a variety of expertise across the whole team – some idea of the levels was gained in the familiarisation bus trip down the Derwent Valley.

Interestingly, the responses to the questionnaire would indicate that the museums are not used to having to identify confidence levels but seem more familiar with identifying skills and practical understanding of collections issues.

Future planning

In terms of future planning, 13 museums could already see where and how the experience and knowledge they had gained from the project would be used in future planning. 3 stated that it was too early to say, including a 'no' not to date. A wide range of areas were reported, including using the knowledge in future planning for:

- Staff recruitment and workforce development;
- Strategic planning including influencing the scope and responsibility of the service;
- Exhibition and interpretation;
- Collecting policies, including 'forward thinking collections development projects;

- Learning programmes;
- Working with new audiences (for identification purposes, specialisms and interpretation and engagement activities);
- Developing relationships and future collaborations;
- Future research direction and strategies.

Change and Exploration in Silk; MSM CC-07-01079

In future staff recruitment; in gallery development and in the strategic significance of the museum in relation to local parks as well as exhibition galleries and the scope and responsibilities of the service

The Potters Art in the 20th Century; GOHM CC-07-01126

Yes, definitely [at the Harris Museum] the whole project has made me much more aware of the importance of a forward-thinking collections development policy. One of the reasons we have this gap in our collection where early 20th century ceramics is concerned, is because curators at the time didn't think about the importance of contemporary collecting:

Enlightenment! Derbyshire Setting the Pace in the Eighteenth Century; BMDMBM CC-07-01083

The whole subject area is key to understanding the museums' collections, the development of the place, and the communities we serve. This will inform our acquisition policies, interpretation and exhibition strategies, collection care and workforce development

4.2 Development of professional knowledge and skills in relation to the practical aspects of acquisition through purchase

To date 5 out of 8 organisations responding to the question stated that involvement had increased their understanding of the practical aspects of acquisition. 13 out of 16 respondents stated that the project had made a difference to the way the museum approaches acquisitions. The organisations are also acquiring new skills in acquisition with the following results;

New acquisition skill	Yes	No
Identifying objects for potential acquisition	14	2
Identifying objects for potential acquisition through a finder service	3	6
Authentication and establishing provenance of objects	9	4
Valuation process	10	2
Bidding process	7	3
Negotiation with owners	10	3
Negotiation with creators/ manufacturers	4	5
Working with auction houses	8	5
Acquisition contracts and conditions	5	5
Knowledge of acceptance in lieu procedures	0	9
Knowledge of private treaty sales	0	9

One of the main differences reported in comments is that they are no longer just reactive but proactive in their collecting. Organisations also reported being;

- More confident and strategic;
- Targeted;

- Systematic in their approach;
- More imaginative in approach, such as using Ebay.

Northampton Museum also reported on the systems changes needed to allow the museum the financial flexibility required to act quickly, within typical LA financial constraints. *'It took several months of negotiating with our finance dept before we came up with a system that gave us the flexibility we required while enabling finance to monitor all of our spending'*.

Change and Exploration in Silk; MERL CC-07-01079

We are much, much more strategic and confident that we are moving in the right direction as a museum as well as individuals.

To Develop our Art and Design Collection, MGH CC-07-01147

The Museum approaches acquisitions more confidently and more systematically. The fact that we have walked away after viewing half a dozen objects is a small but important sign of our confidence.

Sharing Norfolk's Past, NCM CC-07-01094

The difference now is that we approach acquisition in a proactive way, seeking out objects we believe the Museum should acquire for sound academic and research reasons, not simply reacting to save only a few isolated headline-grabbing objects.

Four organisations confirmed that they were more confident about the acquisitions process, and they all reported that the project had enhanced or honed existing skills, such as negotiation skills and relationship building. In addition to the above assessment of acquisition skills, organisations also reported on the wider impact of the projects in this area. Some organisations reported that they had a better understanding of the 'world of the collector' as well as less traditional sources of material, such as internet auction sites and private dealers.

Collecting Rural Cultures; MERL CC-07-01169:

Getting into the (strange) world of the collector: tracking down material, pursuing it, assessing it, - not taking at face value any claims that might be made for it

Seeing the Whole Picture, NCMME CC-07-01206

The project is helping to refresh and refine existing skills, as well as develop new ones.

4.3 Impact of HLF funding on the price of objects

Grantees were asked if they thought that knowledge of HLF grant had affected the prices of objects they were seeking to purchase. Only 2 out of the 14 organisations which responded to this question thought that HLF funding had affected prices. On the whole respondents thought it unlikely that HLF would have a significant impact as;

- The market for some areas (such as fine art) is so large that substantially greater sums than those made available by this programme would need to be spent to influence prices;
- Acquisitions through internet sites are anonymous and can not therefore be influenced;

- The market for some areas, such as fossils, is dominated by a large number of private collectors and therefore prices and valuations seem to fluctuate significantly according to private interest;
- Some of the everyday items being sought are not considered museum type objects and therefore it is not something sellers think that lottery would fund.

The conclusion would appear to be that the markets for the different objects varied widely, had a logic of their own and were mainly governed by the traditional laws of supply and demand. The amount of HLF funding available from this scheme seems unlikely to affect this in the majority of cases.

Where it was potentially seen as a problem, the organisations involved stressed the importance of managing public perceptions about the grant size, instead concentrating on the wider public benefits of the overall project. In addition, the potential danger of museum interest inflating auction house prices was identified as a general problem and not one necessarily arising from this scheme.

Jurassic Life Initiative, DCC CC-07-01115:

We honestly don't know. We think there might be a degree of price inflation, but it also seems that there is a far from a clear market in fossils. Some are very valuable, but prices and valuations tend to vary to a degree one would not perhaps expect in other disciplines.

To Develop our Art and Design Collection, MGH CC-07-01147

One might argue that garden views are such a wide subject and the market turnover is so large that we would need to be buying much greater volumes before our presence was felt

Sharing Norfolk's Past, NCM CC-07-01094

It is absolutely inevitable that if people know you have money, they will try and relieve you of as much of it as they can, and as fast as they can. When the press launch was made...we consistently tried to minimise the emphasis on how much money was available to buy objects and stressed instead the great public benefits like outreach and education

Conversely 2 organisations commented that knowledge of grant has actually made dealers more generous in their pricing as they are keen to get collections, and knowledge and enthusiasm about those collections, out to a wider public.

Seeing the Whole Picture, NCMME CC-07-01206

No, in our opinion, people have actually been more generous as a result of learning about the grant. Having been given a good understanding and overview of the project and its wider benefits, they are keen to participate and help out where they can. They appreciate that audiences will be more closely involved with the collections and the pieces acquired.

4.4 Difference that involvement in the overall purchase process has made

A review of the comments made by the 14 organisations who responded to this question show that the projects so far have;

- Increased confidence;
- Led to greater skills sharing within organisations and individual learning about the process and subject area;
- Extended the contacts of all the museums;

- Developed people's judgement about acquisitions and their appreciation of market values;
- Improved negotiation skills;
- Has enabled museums to move from a reactive, 'instinctive' approach to acquisitions to more strategic and systematic collecting.

In addition, the added value of having a dedicated purchase budget is that it frees up the museum curators time to investigate suitable objects, time which would have been spent fundraising for a smaller number of objects.

To Develop our Art and Design Collection, MGH CC-07-01147

When acquisition opportunities were infrequent, the process was managed more by instinct. While this worked, it was clearly not best practice.

The Potters Art in the 20th Century, GOHM CC-07-01126

After 1 year of the project I feel much more confident about my subject specialist knowledge and my professional skills, particularly regarding bidding at auction and/or negotiating with dealers. I think this confidence will continue as the project develops. At the beginning of the process I was at a confidence level 1 and now it is nearer 3.

5. Findings: Greater public participation and learning based on the collection

5.1 Involvement of Volunteers

16 respondents stated that their projects are involving volunteers, 1 stated that volunteers were not involved (National Coal Mining Museum of England). The remaining 6 organisations indicated that their projects were intending to use volunteers but were not yet at the point involving them directly in activities (Crafts Study Centre, Victoria and Albert Museum, NMNI, Valence House Museum, Edinburgh University Collection of Historic Musical Instruments and the Herbert, Coventry in partnership with Wolverhampton Museum and Art Gallery).

The volume of volunteer activity combined for all the projects which provided figures (8) is 615 total hours. This is a minimum estimate as it is difficult for some organisations to extrapolate figures which relate solely to the Collecting Cultures programme, and some grantees have yet to submit their figures. The average number of volunteer hours provided to each project thus far is therefore 77, although this average masks a wide range in hours contributed per project from the lowest figure of 8 from Whitworth Art Gallery and 220 hours from Norfolk Museum. Predictably, those projects which reported that they were already resulting in significant volunteer effort had had clear objectives about generating volunteer involvement from the start, this particularly applies to Northampton Museum and Art Gallery with Kettering Manor House Museum and Norfolk Castle Museum.

Results from the 13 museums that provided numbers shows that the majority of volunteers involved in the Collecting Cultures projects were already providing their time and skills to the museum and are not new recruits.

Existing volunteers involved in all projects	123
New volunteers are involved in all projects	21

Interestingly of the 13 responses the majority (9) are only involving existing volunteers, 2 are using both existing and new volunteers (Norwich Castle Museum and Macclesfield Silk Museum) and 2 are using solely new volunteers (Northampton Museum and Art Gallery in partnership with Kettering Manor House Museum and Chepstow Museum in partnership with Monmouth Museums).

When asked to offer information on the profile of new volunteers when compared to the museum’s existing volunteers, the 4 museums that commented indicated that although they were not collecting systematic data about the profile of new volunteers they could document differences from usual volunteers:

Change and Exploration in Silk, MSM CC-07-01079
 University Secondment (short term) female and much younger than regular volunteers

Trainers, Sneakers, Pumps and Daps, NMKMH CC-07-01093
 This area of the project is being co-ordinated by a regional project worker and I’m not entirely sure of the exact ages and ethnicity of the group. However I do know that they are all female and younger than your average museum volunteer.

The Potters Art in the 20th Century, GOHM CC-07-01126
 1 x student, White woman aged 20
 1 x student, Asian woman aged 19

Besides assessing the volume of volunteer activity associated with projects, the evaluation sought to identify the kinds of activities in which volunteers are involved. The results, from a sample of 13 museums that replied, are summarised below:

Volunteer Activities	Yes	No
Acquisition process and influence on collecting decisions	11	2
Collections management	9	3
Documentation	11	2
Interpretation	8	3
Working with schools, developing learning resources	4	6
Organising and delivering events, open days, workshops, lectures	9	3
Creating online resources	6	4
Structured work placements	6	5
Consultation as part of a focus group or committee	6	4
Project management	3	5
Undertaking outreach work	3	6

The range of activities in which volunteers are involved with is broad, although the results to need a caveat, in that some museums appear to have indicated the range of activities in which volunteers will take part over the life cycle of the project whereas others have noted the current range of activities which may change over time depending on how the project develops and the interests of the volunteers recruited. For example:

Collecting Rural Cultures, MERL CC-07-01169:

Volunteer involvement will continue to develop as the project progresses. So far, it has involved providing assistance with the processing of incoming material and with the creation of a regularly changing small public display about the project. For the next University session, we are planning to create some mini-research projects for students around objects acquired through the project.

The Potters Art in the 20th Century, GOHM CC-07-01126

Where I have indicated 'no' this means that we have no plans for their involvement at present but this will depend to some extent on how the project develops and what the interests of the volunteers that we attract is. We may also involve volunteers that come to us through other routes – i.e. MA students who come to do a documentation project, may work with the ceramics collection for part of that time, rather than being recruited specifically for this project.

What can be said with certainty is that most projects will use volunteers in the acquisition process, collections management activities, documentation and interpretation and in organising and delivering events.

In terms of influencing collection decisions, the mechanisms by which museums are drawing in volunteers to this process are different. Some, such as the Museum of

Garden History and Norfolk Castle Museum, are making best use of volunteers with specialist subject knowledge and skills:

To Develop our Art and Design Collection, MGH CC-07-01147

The long-time Volunteer Curator continues to play a key role in the curatorial team and identifies 70% of the objects considered for purchase. It has been more difficult to get Front Desk volunteers involved in the process, though we plan to address this in years 2-5.

Sharing Norfolk's Past, DCC CC-07-01094

Those volunteers influencing collecting decisions are our honorary curators who have specialist collecting knowledge.

In contrast, Northampton Museum and Art Gallery is encouraging the development of new audiences, the key objective of its project, through involving 10 new volunteers in collecting decisions:

Trainers, Sneakers, Pumps and Daps, NMKMH CC-07-01093

We have created links with a regional cultural Olympiad project, Sportstyle Streetstyle, which involves community curators collecting items from 1989 and 2009 for an exhibition in Leicester in July 2009 which will hopefully tour to Northampton in April 2010. We are also inviting suggestions for trainers to buy via our Facebook group.

At present the level of volunteer involvement in making decisions about the Collecting Cultures projects is concentrated on the acquisition and collecting process. Only one museum commented on the importance of volunteers in managing their project:

Enlightenment! Derbyshire Setting the Pace in the Eighteenth Century; BMDMBM CC-07-01083

The steering group has strong volunteer involvement.

In the case of those museums who indicated that their projects were not yet at the stage of using volunteers, most were not intending to involve volunteers in the process of researching and purchasing of new items for their collections, with this aspect of the project seemingly remaining within the remit of professional staff and expert advisers.

It is anticipated that there will be much more evidence to analyse in the future on the role of volunteers in the Collecting Cultures projects.

5.2 Public Programmes and Activities

15 museums provided information on the public programming activities that form the core part of how their projects will enable people to learn from and enjoy the results of acquisition, research, documentation, interpretation and consultation. 7 museums indicated that it was too early in the delivery of their project for any these activities to have commenced and did not complete this section of the evaluation (Victoria and Albert Museum, NMNI, Valence House Museum, the Herbert, Coventry in partnership with Wolverhampton Museum and Art Gallery, National Coal Mining Museum of England and Northampton Museum and Art Gallery in partnership with Kettering Manor Museum). Typical comments included:

Jurassic Life Initiative, DCC CC-07-01115:

Again, the above response is patchy because it is based on work that is to be done – the project at present is largely being driven by the huge volumes of work generated by acquisition and display.

Seeing the Whole Picture, NCMME CC-07-01206

No public programmes/activities have been made available yet.

Trainers, Sneakers, Pumps and Daps, NMKMH CC-07-01093

We are currently focussed on purchasing.

The 15 responses received were a summary of the intended activities for the public over the life cycle of the project since the evaluation specifically asked about what the project offers rather than what had been delivered up to this point in time. Only 5 organisations (Crafts Study Centre, Tain District Museum, Gallery Oldham with the Harris Museum, Norfolk Castle Museum, Goram House Museum and Fermanagh Museum) stated the number of each activity which was planned to take place.

For the reasons above, the summary of activities below (which were noted by the 15) should be seen as a rough indication of the scope and scale of planned work at this stage rather than as revealing what activities have already occurred:

Types of public programmes/activities offered by projects:	Yes	No	Number
Changes to permanent displays	10	2	11
Temporary exhibitions	12	0	2
Touring exhibitions	7	3	2
Catalogue, guidebook, audioguide	5	3	0
Sessions for primary schools	9	2	12
Sessions for secondary schools	8	2	3
Session for further/higher education	8	2	0
Online exhibition, online catalogue, blog	10	3	4
Family learning events	8	3	0
Workshops	10	4	4
Lectures	12	0	10
Loans or reminiscence boxes	3	4	0
Joint reinterpretation projects with target groups e.g. Youth groups	4	4	0

Perhaps as a consequence of the fact that many projects had not yet commenced their public programming, it was clear that only a minority of museums had put in place systems for measuring the impact of their proposed programmes on stated target audiences. Comments included:

Jurassic Life Initiative; DCC CC-07-01115:

Too early, will record in year 2 when exhibitions in place.

The Wye Tour, CMMCCMS CC-07-01153:

Public programmes have not begun yet – as they had to be based on acquisitions made through project. We will be using GLOs to plan and assess (as stated in application), as well as quantitative analysis.

The Potters Art in the 20th Century, GOHM CC-07-01126

Not yet, but we do routinely use GLOS so will be incorporating them into our evaluations for this project.

Collecting Design, TWM CC-07-01165

Will develop evaluation plans in year 2 using GLOs.

7 museums stated the means by which they planned to do this, of which 3 actually made clear the evaluation mechanism for each different target audience (Whitworth Art Gallery, Gallery Oldham with Harris Museum and Norfolk Castle Museum) within which the evaluation of activities with schools and teachers seemed to be the most clearly developed.

2 museums did share evaluation information they had collected from activities which has taken place thus far, a metal-detecting evening event attended by 114 people as part of Norfolk Castle Museum project and 20 workshops with KS1 and KS2 pupils as part of the ceramics project at Gallery, Oldham: the results of which show both were very successful. Norfolk Castle Museum commented on the problems of collecting information from participants by traditional means of a questionnaire:

Sharing Norfolk's Past, NCMCC-07-01094

We put together a very brief questionnaire to try and help us gauge people's responses to this which we flagged up, with everyone having to walk out of the room past the forms – but we still got only 16 replies – this highlights the difficulties of getting people actually to fill in such forms! In itself this was useful in making us think how we might evaluate next year's event.

There is no doubt that many of the organisations responding felt it was too soon to be able to make meaningful comment about their public activities and their impact. This was to be expected. There did appear, however, to be significant differences in approaches to measuring impact. Some organisations were already in a position to offer evidence that they had considered the issue carefully and could offer HLF confidence that this will be followed through. Others provided some comfort that their standard organisational procedures for, and skills in, evaluation would be applied to the project in due course, including the use of Inspiring Learning's Generic Learning Outcomes (although few organisation stated any intention to use these in the context of monitoring changes in their organisation's skills and knowledge). The remainder provided no detailed information on planned evaluation from which to make a judgment as yet.

6. Findings: Benefits for the Wider Museum Sector

6.1 Development of Partnerships

15 museums responded about whether their project is resulting in the development of new partnerships or the strengthening of existing ones. The remainder of organisations considered it too early to comment on this feature of their projects. The museums responded as follows:

Project has involved the development of new partnerships	10	3
Project has involved the strengthening of existing partnerships	13	1

Only 1 of the 15 museums responded 'no' to both questions about new and existing partnerships: The Whitworth Art Gallery. In addition, only the Museum of Garden History and Norfolk Castle Museum stated that the project was not creating new partnerships, although in both cases the museums were working with a range of existing partners.

The range of organisations with which those 14 museums are strengthening and creating new partnerships is wide and varied.

Kinds of organisations with which the museum has developed partnerships:	Yes	No
Other museums with same subject specialist area	11	1
Museums within an existing specialist subject network	6	4
Other kinds of collecting organisations such as libraries and archives	4	4
Academic institutions	8	3
Specialist societies	7	3
Creators, makers and manufacturers	8	3
Community groups	7	3
Auction houses	7	1
Independent expert advisers	12	2

As the figures show the majority of projects are working with, and learning from, other organisations and individuals with a spectrum of different interests in the collecting process, rather than with one or two organisations with a specific interest. Many of the respondents are actively engaged in subject specialism networks, or in groups which mirror the remit of such networks. Unsurprisingly many of these partnership organisations are similar to those consulted during acquisitions research, see Section 2 above. For example:

Enlightenment! Derbyshire Setting the Pace in the Eighteenth Century CC-07-01083
We are meeting a range of museum professionals in other institutions (including the British Museum, V&A, and Macclesfield) to discuss ways of furthering the project
We are building stronger links with local communities, some of which were already active participants but some are new to the networks for the World Heritage Site.

It is also clear that some projects are working in partnership with organisations well beyond the most obvious museums with a similar specialism:

Jurassic Life Initiative, DCC CC-07-01115:

Government institutions: The Crown Estates, Natural England, Hub Museums, Jurassic Coast Steering Group, Devon and Dorset County Councils.

The geographical scope of these partnerships varies across the different kinds of projects:

Local	10	0
Regional	11	1
National	11	0
International	1	3

The most common response was for partnerships to be local, regional and national in scope (6), with local and regional being cited by 3 respondents and solely regional by 2. Only the Scott Polar Research Institute appears at this stage to be engaged in an international partnership (through its online collection identification and documentation process with Inuit communities and cultural specialists).

In reviewing the comments made by 13 organisations about the benefits of their existing and new partnerships, the following themes emerged:

- Developing the subject specialism of the museum by building internal knowledge of the collection through sharing of expertise by external parties;
- Developing knowledge of external collections, research and interpretation, leading to a better ability to place own collection in wider context;
- Sharing of good practice with other institutions;
- Identification and donation of further items to collections by forging direct links with creators, which have knock on curatorial and educational value developing the subject specialism offer of the Museum;
- Effective audience development through working with intermediaries who have direct relationships with different age ranges and types of audiences
- Value of external support and enthusiasm;
- A strengthening of partnership in other areas of the museum's practice;
- Improved museum profile.

Some of the comments underlined the fact that the benefits of partnership were central to the whole planning and execution of the project:

Connection and Division, FMDHIM CC-07-01123

The whole project is based on a partnership approach with the Inniskillings Museum and Derry Heritage & Museum Service. This approach has been invaluable in terms of sharing knowledge, making links between collections and skills sharing. It also has a wider benefit than simply the project itself, fostering a greater knowledge of the other museums and their future plans.

Several projects highlighted, in particular, the value of building relationships with other museums, academic institutions, makers and manufacturers as means of placing their collection in a wider context:

Tain Silver collection, TDM CC-07-01129:

The partnerships with both NMS and Lyon & Turnbull offer the museum the opportunity to set the collection within the wider context of Scottish and other silver. The partnership with Lyon & Turnbull will also provide the museum with expertise in professional catalogue production.

Peace and Reconciliation, HGWAG CC-07-01132

Allowed HAGM and WAG to enhance their understanding of significance of both collections within a wider context. WAG has been able to gain valuable feedback about the development of the Peace and Reconciliation gallery at HAGM which can be usefully applied in the Northern Ireland Gallery. In turn WAG's experience of developing the Northern Ireland collection has provided useful insights for HAGM. We anticipate that this way of working will benefit us further.

Others that the actual benefits were wider and deeper than those originally envisaged at the project planning stage:

The Potters Art in the 20th Century, GOHM CC-07-01126

The Collecting Cultures scheme has enabled [the Harris Museum] to make contact with many new potential partners. Through the regional ceramics audit, for example, we have refreshed contacts with curators of ceramics collections in the region. On visits to London we have also met with dealers, specialist curators and private collectors. All of these have been incredibly useful, not only in terms of the Collecting Cultures project but in raising the profile of the Harris & Oldham ceramics collections more generally. At Oldham the development of our relationship with MMU (with academics and students) has been particularly fruitful. Through the regional ceramics network we are in contact with both academics and makers and this gives us a forum to disseminate the development of the project in the region.

Trainers, Sneakers, Pumps and Daps, NMKMH CC-07-01093

I think our social networking and work with trainer enthusiasts is changing people's perceptions of museums and what they collect.

In contrast, others wanted to be clear about the difficulty of attributing the benefits of partnership to their project in isolation from the rest of the museum's activities in this area:

Sharing Norfolk's Past, NCM CC-07-01094

The project was hoping to strengthen our work in many of these areas, and I am delighted to say that this is happening. I feel we need to be honest and cautious about the extent to which this work is solely because of Collecting Cultures. In many areas we were already working together with partners, or trying to establish links. What Collecting Cultures has done is to give a stronger need or desire to work together.

6 organisations were already confident that the partnerships developed during the project would outlive it:

Tain Silver collection, TDM CC-07-01129:

The museum plans to take these partnerships forward through continued consultation and exchange of knowledge.

Seeing the Whole Picture, NCMME CC-07-01206

In terms of sustainability, the Museum intends to use the project's work as a pilot, continuing this work through workshops and loans boxes with a secondary school audience.

Enlightenment! Derbyshire Setting the Pace in the Eighteenth Century, BMDMBM CC-07-01083

We anticipate core partnership sustainability in the longer term.

6.2 Sharing of Expertise and Learning

Few museums appeared to be in a position to report on how they are disseminating lessons learnt from their project at this early stage. 6 organisations responded, of which 2 (Museum of Garden History and the Whitworth Art Gallery), indicated they were not currently doing any of the activities outlined below

Means by which lessons learnt from the project are disseminated	Yes	No
Seminars	4	2
Subject specialist network meetings	2	2
By hosting placements for external organisation	1	2
Conference	1	2
Publishing evaluation in hard copy or online	2	2
Online discussion forum	3	2

This section of the questionnaire was the least complete of all the areas surveyed. It is probably too early on in the delivery of the programme to make any meaningful analysis of these figures, especially as some of the responses appear to show what activity is planned rather than that which has been completed. The few comments received support this conclusion:

Jurassic Life Initiative, DCC CC-07-01115:

No time and resources to do this at the moment – but our belief is that we must capture the ground-breaking work in publication form at the end of the process – problem is that there are only two officers involved with the project, and both of us have ‘day jobs...’

Seeing the Whole Picture, NCMME CC-07-01206

The Museum intends to hold subject specialist network meetings, secondments and masterclasses later in the project.

Cultural Reflections, WAG CC-07-01110

We expect these elements to come into play later on.

A similar picture emerged of how organisations are intending to ensure that the skills and knowledge captured by the project are shared internally, although 10 museums responded and there was more evidence offered of ongoing activity in this area:

Means by which expertise and learning gained in this project is shared within your own organisation?:	Yes	No
Work shadowing between different departments	2	4
Internal dissemination meetings	10	1

Establishing cross-disciplinary teams	7	2
Internal circulation of progress and evaluation results	10	1
Through internal steering group/management team	6	1

The impression left is that, at the moment, most of the 10 respondents are using standard internal communication mechanisms to share information about their project but that it is too early for real exchange of expertise and learning to be happening:

Seeing the Whole Picture, NCMME CC-07-01206

Regular project meetings are being held, comprising a cross-disciplinary team. Reports on the project's progress are circulated within the Museum via briefings and staff meetings

The Potters Art in the 20th Century, GOHM CC-07-01126

I attended ceramics workshops run by Oldham prior to organising similar events at the Harris. This work shadowing was incredibly useful. Expertise on the project is being shared by all of the above. The project has a high profile in the museum and we communicate progress to colleagues regularly.

Collecting Design, TWM CC-07-01165

As our acquisition strategy covers many different areas of design and we have found that there is a common interest in between these areas and other curatorial departments such as History/Science and Technology. Therefore we have established a cross-disciplinary project team.

7. Conclusions and Recommendations

7.1 Conclusions from Findings

Despite the fact that this evaluation assessed 22 projects which started within the last 6-9 months and many of them have a duration of 5 years, there is already clear evidence that the outcomes of the Collecting Cultures are being met, to a greater or lesser extent:

Collections: Quality and Range

An improvement in the range and quality was reported by 15 museums resulting in

- New areas or themes being developed and new mix of material;
- New ways of seeing the whole collection;
- New types of collections and examples from previously unrepresented areas;
- Building and strengthening existing collections;
- Acquiring better quality collections and greater range;
- Comprehensiveness and filling gaps;
- Greater, or new geographic coverage.

A radically improved success rate of 100% in making acquisitions was stated by 13 projects, from museums which had previously had no budget for acquisitions at all.

Even at this early stage, 7 projects have benefited from additional relevant donations offered without the need to purchase, implying that the Collecting Cultures programme will have an impact upon the quality and range of target collections beyond direct grant-aided purchases.

Collections: Significance and Relationships

Many projects could already identify ways in which they were resulting in an enhanced understanding of the collection's significance, and its relationship to other collections of the same kind.

Significant new research is taking place into museums' own collections which are the subject of the Programme, as well as their relationship to other collections within the museum hold and to the holdings of external bodies.

13 museums stated that they had had their understanding of the their collection's significance enhanced by experts from outside their own organisation. This research to date has involved a wide range of specialists from a number of different sectors, many outside the traditional heritage field. These include:

- Academics
- Private collectors
- Enthusiasts (non formalised special interest groups)
- Auction houses
- Private dealers
- Community groups
- Specialist and heritage organisations.

Much of this research looks beyond traditional curatorial assessment of significance and is involving new ways of interpreting and explaining collections, exploring

significance in relation to different target audiences as well as other collections. 13 museums were seeking views from outside the museum sector to illuminate their research, although only 2 organisations have formalised this consultation to feed into acquisition decisions and processes at this stage with most planning to involve outside bodies at a later stage in public programmes and activities.

In terms of collections significance, the assessment of significance at the start of the project was often high:

Local	11
Regional	11
National	15
International	7
Designated	3

Of the 14 museums who chose to make additional comments on the significance of their collections, 7 stated that they expected their collections significance to change as a result of the project, in 6 cases to 'national' and in two cases to 'international'.

All those who provided comments, either by email questionnaire or by phone, demonstrated a clear understanding of their potential to change the significance of the collections and a growing appreciation of how the collections could be developed. This will therefore be an interesting area to track in future evaluations as it is starting to demonstrate a more **strategic** approach to collecting which was one of the key outcomes of the Collecting Cultures programme.

Development of professional knowledge and skills in relation to specialist subject area and acquisitions

The evidence suggests that the Programme is already having a major effect on professional knowledge. A high number of respondents indicated that their project had already resulted in a deeper and better understanding of the collections as well as better contacts and relationships with other subject specialists. The few that responded negatively did so because they considered it too early to comment or because they were fortunate enough to start from a position of excellent knowledge of their subject specialist area.

The museums stated that they had increased knowledge and understanding in the following main ways:

- By thinking laterally about, and giving them a greater insight into, all their collections;
- The value of the research and purchase & negotiation phase in increasing their understanding of their collections significance;
- Opened up whole new areas of related collecting, previously unknown to them;
- Renewed enthusiasm about the collections;
- The benefit of direct contact with makers and manufacturers;
- Through support of a wide community of specialist or enthusiasts;
- Greater understanding of how collections linked and related not just to other collections, but to wider themes and communities of interest.

Comments on the development of new or existing skills, showed that about a quarter of the projects had seen a positive impact on documentation and conservation skills, and over half had improved their research skills. Eight museums also commented that the projects were enhancing their interpretation skills as they sought to identify new ways of relating the collections to new audiences.

The Programme is having a positive effect on the attitudes of professional staff to their specialist subject area. Over half, 15 museums, reported that the project had made them more interested in the collections subject area. And 14 reported that involvement had made them more confident. When asked to rate their confidence levels in their subject specialist area at the beginning of the project, 4 already reported a rise within the short time that their project had been running. Confidence levels varied widely, which appeared reflect the degree of specialist subject knowledge of key staff in post.

There was also some evidence that the development of professional knowledge and skills had resulting in new ways of working with the collection for 11 museums, who expected this to expand into new avenues as the projects continue. These new ways of working are varied and often involve partnership working with different interested parties. Over half (13) museums could already see where and how the experience and knowledge they had gained from the project would be used in future planning.

Development of professional knowledge and skills in relation to the practical aspects of acquisition through purchase

Up to this point, 5 out of 8 organisations responding to the question stated that involvement had increased their understanding of the practical aspects of acquisition. 13 out of 16 respondents stated that the project had made a difference to the way the museum approaches acquisitions. The majority reported that they has gained new skills in identification, authentication, the valuation process, bidding, negotiation with owners, working with auction houses amnd contracts.

One of the main differences reported in comments is that they are no longer just reactive but proactive in their collecting. Organisations also reported being;

- More confident and strategic;
- Targeted;
- Systematic in their approach;
- More imaginative in approach, such as using Ebay.

Involvement in the purchase process is enhancing or honing existing skills leading to:

- Increased confidence;
- Greater skills sharing within organisations and individual learning about the process and subject area;
- Extending the contacts of all the museums;
- Developing people's judgement about acquisitions and their appreciation of market values;
- Improved negotiation skills;
- Enabling museums to move from a reactive, 'instinctive' approach to acquisitions to more strategic and systematic collecting.

In addition, the added value of having a dedicated purchase budget is that it frees up the museum curators time to investigate suitable objects, time which would have been spent fundraising for a smaller number of objects.

Greater Public Participation and Learning based on the Collection

The conclusions that can be drawn about how the projects are contributing to this outcome from the evidence gathered up to this point, are more tentative than for other aspects of the Programme as many projects have yet to move to delivering their planned public activities.

The majority of projects are currently involving volunteers (16) with all of the remaining 7, bar one, indicating that their projects were intending to use volunteers but were not yet at the point involving them directly in activities. The volume of volunteer activity combined for all the projects which provided figures (8) is 615 total hours. The average number of volunteer hours provided to each project thus far is 77. Predictably, those projects which reported that they were already resulting in significant volunteer effort had had clear objectives about generating volunteer involvement from the start.

Results from the 13 museums that provided numbers shows that the majority of volunteers involved in the Collecting Cultures projects were already providing their time and skills to the museum (123) and are not new recruits (21).

Limited information is available yet on the profile of new volunteers, although, the 4 museums that commented indicated that they could note differences from usual volunteers.

The range of activities in which volunteers are involved with is broad, covering the acquisition process, collections management activities, documentation and interpretation and in organising and delivering events. In terms of influencing collection decisions, the mechanisms by which museums are drawing in volunteers to this process are different and at present the level of volunteer involvement in making decisions about the Collecting Cultures projects is concentrated on the acquisition and collecting process. Only one museum commented on the importance of volunteers in managing their projects.

15 museums provided information on the public programming activities that form the core part of how their projects will enable people to learn from and enjoy the results of acquisition, research, documentation, interpretation and consultation. 7 museums indicated that it was too early in the delivery of their project for any of these activities to have commenced and other responses revealed what was planned not what had been delivered.

A summary of the activities planned shows a wide range, with the majority of projects offering permanent and temporary exhibitions, some touring exhibitions, catalogue and guide books, and strong emphasis on school, higher education and family learning.

Perhaps as a consequence of the fact that many projects had not yet commenced their public programming, it was clear that only a minority of museums had put in

place systems for measuring the impact of their proposed programmes on stated target audiences.

There did appear, however, to be significant differences in approaches to measuring impact. Some organisations seem well prepared with specific plans, others appeared to have standard organisational evaluation procedures in place and others offered no information.

Benefits for the Wider Museum Sector

There was good solid evidence that the projects are developing meaningful partnerships, which will be of value to the wider museums sector, although 7 organisations felt it was too early to comment. Of those that commented, most projects are generating new partnerships as well as strengthening existing ones with a wide range of organisations, in order of prevalence these are:

- Independent expert advisers
- Other museums with same subject specialist area
- Academic institutions and specialist societies
- Creators, makers and manufacturers
- Community groups
- Auction houses
- Museums within an existing specialist subject network
- Other kinds of collecting organisations such as libraries and archives

The majority of projects are working with, and learning from, other organisations and individuals with a spectrum of different interests in the collecting process, rather than with one or two organisations with a specific interest. The geographical scope of projects that commented was most often local, regional and national.

The key benefits of partnerships were stated as:

- Developing the subject specialism of the museum by building internal knowledge of the collection through sharing of expertise by external parties;
- Developing knowledge of external collections, research and interpretation, leading to a better ability to place own collection in wider context;
- Sharing of good practice with other institutions;
- Identification and donation of further items to collections by forging direct links with creators and makers, which have knock on curatorial and educational value developing the subject specialism offer of the Museum;
- Effective audience development through working with intermediaries who have direct relationships with different age ranges and types of audiences
- Value of external support and enthusiasm;
- A strengthening of partnership in other areas of the museum's practice;
- Improved museum profile.

Some of the comments underlined the fact that the benefits of partnership were central to the whole planning and execution of the project and that the benefits were already greater than originally envisaged, particularly in relation to understanding the wider context for their collections.

Few museums appeared to be in a position to report on how they are disseminating lessons learnt from their project at this early stage and hence it is probably too early on in the delivery of the Programme to make any meaningful analysis of the returns made. This was also the case for drawing conclusions about how organisations are intending to ensure that the skills and knowledge captured by the project are shared internally.

June 2009
Cultural Consulting Network

Appendices

Appendix One:	Summary of quantitative analysis
Appendix Two:	Summary of qualitative comments
Appendix Three:	Questionnaire and Covering Letter
Appendix Four:	Abbreviations of Museums
Appendix Five:	Summary of Collecting Cultures Projects

Appendix One: Collecting Cultures Evaluation Year One 2009: Summary of Quantitative Analysis

		2009	2009	2009
No.	Questions	No. Of Yes Reponses From Group Of 22	No. of No responses from Group of 22	Numeric Totals
A	SECTION A: A marked improvement, through purchase, in the quality and range of a collection			
A1	The project has resulted in an improvement in quality/range through:			
A1a	Uniqueness, rarity	15	3	
A1b	Comprehensiveness	15	2	
A1c	Geographical coverage	9	7	
A1d	Thematic coverage	11	4	
A1e	Chronological coverage	12	2	
A1f	Better representation of key creators, makers and manufacturers	14	3	
A2a	Has the project made a difference to your museum's previous success rate in acquiring target acquisitions through purchase?	13	4	
A2b	If so, please quantify	2	0	12
A3a	Have you made any other acquisitions not through purchase as a result of this project?	7	10	
		1	0	
B	SECTION B: An enhanced – and appropriately documented and interpreted – understanding of the collection's significance, and its relationship to other collections of the same kind			
B1	Have you documented the objects acquired to recognised standards?	11	5	
B2a	Have you undertaken new research to enhance understanding of the significance of the objects acquired?	14	5	
B2c	Any plans for doing so in the future?	8	0	
B3a	If you have undertaken research, has this had an impact on your understanding of other parts of the collection?	8	3	
B4a	Have you researched the significance of the acquired objects in relation to collections in other organisations (such as museums, archives, libraries, historic sites and specialist societies) covering the same or related subject area?	7	9	
B5a	Has understanding of the collection's significance been enhanced by experts from outside your organisation (such as academics, specialist societies and volunteers)?	13	5	

B6	What is the significance of the collection:	0	0	
B6a	Local	11	0	
B6b	Regional	11	0	
B6c	National	15	0	
B6d	International	7	0	
B6e	Designated	3	0	
C	SECTION C1: Development of professional knowledge and skills in relation to the special subject area concerned			
C1	I have gained a deeper knowledge of my collection	17	3	
C2	I have gained a better understanding of the collection's significance	15	3	
C3a	I have better contacts and/or built relationships with other subject specialists	16	2	
C4a	Has involvement in the project enabled the museum to develop new initiatives or ways of working with the collection?	11	5	
C5	Has the project helped develop new or existing skills in:		0	
C5a	Documentation (new/existing)	6	6	
C5b	Conservation (new/existing)	5	7	
C5c	Research (new/existing)	13	2	
C5d	Collections management (new/existing)	7	5	
C5e	Interpretation (new/existing)	8	5	
C5f	Did the project offer formal training in:		0	
C5g	Documentation	4	7	
C5h	Conservation	0	9	
C5i	Research	4	6	
C5j	Collections management	2	7	
C5k	Interpretation	2	8	
C6	Has involvement in the project made you more interested in the collections subject area?	15	2	
C7	Has involvement in the project made you more confident in your subject specialist area?	14	2	
C8a	How would you rate your confidence levels in regard to subject specialist knowledge at the beginning of the project? (Please indicate on a scale of 1-5 with 5 being very confident).			
C9a	Will the specialist knowledge you have gained be used in the future in the museums' forward planning?	13	1	
C10	How many staff or volunteers have improved their knowledge and understanding of the collection and the subject specialist area? Please distinguish between the two.	0	0	14
C10a	No. of staff	4	0	57
C10b	No. of volunteers	5	0	45

C	SECTION C2: Development of professional knowledge and skills in relation to the practical aspects of acquisition through purchase	0	0
C11	Has involvement in the project increased your understanding of the practical aspects of acquisition? (Please rate on a scale of 1-5 your level of understanding at the beginning of the project 5 indicating deep understanding).	5	3
C12a	Has the project made any changes to the way the museum approaches acquisition?	13	3
C13	What new skills in acquisition have you developed as a result of the project:		0
C13a	Identifying objects for potential acquisition	14	2
C13b	Identifying objects for potential acquisition through a finder service	3	6
C13c	Authentication and establishing provenance of objects	9	4
C13d	Valuation process	10	2
C13e	Bidding process	7	3
C13f	Negotiation with owners	10	3
C13g	Negotiation with creators/ manufacturers	4	5
C13h	Working with auction houses	8	5
C13i	Acquisition contracts and conditions	5	5
C13j	Knowledge of acceptance in lieu procedures	0	9
C13k	Knowledge of private treaty sales	0	9
C13l	Security, packing, transport and insurance	6	5
C14a	In your opinion, has knowledge of the receipt of the HLF grant affected the prices of objects sought by sellers?	2	12
C15	Are you more confident about the acquisition process for the collection as a result of the project? (Please rate on a scale of 1-5 with 5 being very confident)	4	1
		0	0
D	SECTION D: Greater public participation and learning based on the collection	0	0
D1	Does your project involve volunteers?	16	1
D2	What activities are volunteers involved in:		0
D2a	Acquisition process and influence on collecting decisions	11	2
D2b	Collections management	9	3
D2c	Documentation	11	2
D2d	Interpretation	8	3
D2e	Working with schools, developing learning resources	4	6
D2f	Organising and delivering events, open days, workshops, lectures	9	3
D2g	Creating online resources	6	4
D2h	Structured work placements	6	5

D2i	Consultation as part of a focus group or committee	6	4	
D2j	Project management	3	5	
D2k	Undertaking outreach work	3	6	
D3	How many existing volunteers are involved in the project?			123
D4	How many new volunteers are involved in the project?			21
D6	How many volunteer hours have been contributed so far?			615
D7	What types of public programmes/activities does your project offer:			
D7a	Changes to permanent displays	10	2	11
D7b	Temporary exhibitions	12	0	2
D7c	Touring exhibitions	7	3	2
D7d	Catalogue, guidebook, audioguide	5	3	0
D7e	Sessions for primary schools	9	2	12
D7f	Sessions for secondary schools	8	2	3
D7g	Session for further/higher education	8	2	0
D7h	Online exhibition, online catalogue, blog	10	3	4
D7i	Family learning events	8	3	0
D7j	Workshops	10	4	4
D7k	Lectures	12	0	10
D7l	Loans or reminiscence boxes	3	4	0
D7m	Joint reinterpretation projects with target groups e.g. Youth groups	4	4	0
D8	Who are your main target audiences for this project, and how are you measuring the impact of your activities on them?	0	0	0
D8a	Audience and impact	0	0	0
D9	Evaluation results supplied?	0	0	0
E	SECTION E: Benefits for the wider museum sector through consultation, collaboration, evaluation and sharing of expertise and learning			
E1	Has the project involved the development of new partnerships?	10	3	
E2	Has the project involved the strengthening of existing partnerships?	13	1	
E3	Which of the following kinds of organisations has the museum developed partnerships with:	1	0	
E3a	Other museums with same subject specialist area	11	1	
E3b	Museums within an existing specialist subject network	6	4	
E3c	Other kinds of collecting organisations such as libraries and archives	4	4	
E3d	Academic institutions	8	3	
E3e	Specialist societies	7	3	
E3f	Creators, makers and manufacturers	8	3	

E3g	Community groups	7	3	
E3h	Auction houses	7	1	
E3i	Independent expert advisers	12	2	
E4	Scope of the partnerships developed:	0	0	
E4a	Local	10	0	
E4b	Regional	11	1	
E4c	National	11	0	
E4d	International	1	3	
E7	By what means are you disseminating the lessons learnt from the project?	0	0	
E7a	Seminars	4	2	
E7b	Subject specialist network meetings	2	2	2
E7c	By hosting placements for external organisation	1	2	
E7d	Conference	1	2	
E7e	Publishing evaluation in hard copy or online	2	2	
E7f	Online discussion forum	3	2	
E8	By which of the following means are you sharing the expertise and learning gained in this project within your own organisation?:	0	0	
E8a	Work shadowing between different departments	2	4	
E8b	Internal dissemination meetings	10	1	
E8c	Establishing cross-disciplinary teams	7	2	
E8d	Internal circulation of progress and evaluation results	10	1	
E8e	Through internal steering group/management team	6	1	

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Cultural Consulting Network

Appendix Two: Collecting Cultures Evaluation Year One 2009: Summary of Qualitative Comments

SECTION A: A marked improvement, through purchase, in the quality and range of a collection

A1g Please comment on any improvement in the quality and range of the collection

Collecting Rural Cultures, MERL CC-07-01169

- the project is re-appraising tired ideas about what rural museums collect; we are now looking at subject areas and themes that we haven't considered before
- our involvement in contemporary collecting is now much more active we are acquiring a mix of material, both unique items by named makers/artists as well as those that are more ordinary or everyday

Tain Silver collection, TDM CC-07-01129

New marks for known makers. Work by previously unrepresented maker.

National collection of modern crafts CC-07-01184

The acquisition/gift of Peter Collingwood's collection and archive represents a major addition from an internationally-respected craft practitioner and strongly builds on the small core collection already in our care.

The Wye Tour, CMMCCMS CC-07-01153

Quality – have purchased watercolours of artistic merit by artists of note as well as topographical interest for Chepstow Museum. Range – have purchased antiquarian books that add to the comprehensiveness of the collection at Monmouth Museum. Only a few additions made to the print collections so far.

Jurassic Life Initiative, DCC CC-07-01115

Our project comprises a group of museums along 95 miles of the Dorset and East Devon coast. New fossils and geological specimens covering the whole range of the coast (with appropriate interpretation) have been donated to Budleigh Salterton, Honiton, Bridport, Portland and Wareham Museums. Currently work is in hand for Swanage Museum. In some cases these displays tell a local geological story (where this is clearly identified) in other museums, a more comprehensive story is being told through objects and their interpretation.

Change and Exploration in Silk, MSM CC-07-01079

Book acquisitions only so far.

To Develop our Art and Design Collection, MGH CC-07-01147

The Garden Museum has acquired eight works of art since the grant was awarded, each one completely different in date, style and subject. While each piece is unique, together they are forming a good quality collection.

Seeing the Whole Picture, NCMME CC-07-01206

The Museum has made its first acquisition under the project, entitled Miners, by Keith Vaughan, an artist the Museum was actively seeking to collect. As a result of contacts made for the project, the Museum is also receiving offers of donations to the collections. These contacts have also led to the identification of other key creators, and the Curator of Art and Photography is in the process of negotiating the acquisition of such works, which will further improve the comprehensiveness and the geographical, chronological and thematic coverage of the art and photography collections.

Trainers, Sneakers, Pumps and Daps, NMKMH CC-07-01093

Despite the project being in its early days we now have examples from a range of manufacturers and designers that were not previously featured and these items have, through the dominance of European and American companies in the sportswear industry, expanded the geographical spread of the collection. The purchases we have are also already offering opportunities and ideas for us to approach a broader range of themes and eras such as streetstyles of the 1980's.

Cultural Reflections, WAG CC-07-01110

The acquisition of foils and other metallic wallpapers and wall-coverings have filled gaps in the collection and provided unique resources.

The Potters Art in the 20th Century, GOHM CC-07-01126

First indications from our research, including the regional audit is that there is a significant gap in the collections of the North West representing the period 1950-1980 so we are anticipating concentrating in that period. As a first step we are in the process of acquiring a large vase by Joanna Constantinidis dating from the early 1970s, and clearly influenced by Hans Coper who is also a maker who is on our 'hit list' for key future acquisitions.

Arctic Visions: Inuit Art and Material Culture, SPRI CC-07-01106

Initial purchases have been made based on key criteria of enhancing the spread of indigenous communities represented and acquiring pieces from the post 1970 period, previously under-represented.

Sharing Norfolk's Past, NCM CC-07-01094

We already had good geographical coverage (as we are the county museum and thus also have geographically-specific collecting areas), but Collecting Cultures has contributed to the overall strength of our collections and is continuing to do so very successfully. Because our project focuses on archaeological material, as a rule we cannot identify manufacturers or makers.

Enlightenment! Derbyshire Setting the Pace in the Eighteenth Century, BMDMBM CC-07-01083

- Uniqueness: we have purchased a pair of Royal Crown Derby ceramic dishes decorated with a polar bear and a Newfoundland dog, painted by John Brewer in about 1770 – rare images on ceramics, but show interest in the wider world
- Comprehensiveness: we have purchased a group of painting of Matlock and Lumsdale dated November/December 1860 showing views we did not have and from a major period of change – images of the arrival of the railway are not easily found.
- Thematic coverage: the acquisition of the Spode ould archive demonstrates the continuing interest in ceramics and the industry itself – these were used for the 'mass production' of figurines
- Chronological coverage: one of the earliest items we may acquire is a 1722 mileage chart for the county.
- Key creators: we have purchased a print portrait of the print maker/seller John Boydell from the mid 18th century – complimenting prints we have by him already in the collection.

Titanic Built in Belfast, NMNI CC-07-01136

Initiation of the project has enabled the museum to build on the strengths and expand the range of existing Titanic related collections, by successful bids at specialist Titanic auction (sheet attached).

Staying Power, V&A CC-07-01150

We are working towards the purchase of photographs which will significantly improve our holdings of works by black British photographers, and photographs that reflect black British experience in the period 1950 -1990.

Enriching Our Musical Heritage, EUCHMI CC-07-01135

Only one purchase has been completed so far, but discussions and negotiations are under way which will lead to further purchases which will then have a cumulating impact on the above scores.

A2b Has the project made a difference to your museum's previous success rate in acquiring target acquisitions through purchase? If so, please quantify difference

Collecting Rural Cultures, MERL CC-07-01169

It would have to be 100%, in that we didn't otherwise have a purchase budget as such. Any purchase proposal had to compete for funds with other pressing needs and usually lost.

Tain Silver collection, TDM CC-07-01129

We haven't bought anything since 2004 and have now been able to make 11 purchases at 3 separate auctions

The Wye Tour, CMMCCMS CC-07-01153

Yes – ability to buy outright items in lower price range (up to £2,000) and to make a serious input for match funding for grant aid towards more significant purchases

Jurassic Life Initiative, DCC CC-07-01115

The project is so far only in its opening phases, and has concentrated on a series of relatively 'quick wins'. However, the key point is that where many of the museums told a non-site specific geological story, often displaying geological material from well outside their collecting areas (sometimes to the point of irrelevance). Now, that situation is being rectified – the combination of geological, museological and sectoral expertise – bolstered by the wonderful HLF funding has enabled us to channel resources and skills into locating, interpreting and displaying local fossils that were both too expensive, and too poorly understood to display coherently. It is worth noting that our current small-scale successes (but still completely unaffordable pre-Collecting Cultures) are simply the warm up act for the purchase of really impressive, scientifically important and large fossils from the Jurassic Coast for our key sites.

To Develop our Art and Design Collection; MGH CC-07-01147

The Museum would not have been able to purchase any of the eight CC acquisitions without the grant.

Seeing the Whole Picture, NCMME CC-07-01206

In July 2004, the Museum attempted to acquire a work by Keith Vaughan at auction. The estimate for the work was £2,000 to £3,000 and the Museum's maximum bid was £7,600, but the work eventually sold for £11,000. However, with £5,000 of the Collecting Cultures grant and its own acquisitions budget combined, the Museum was able to acquire another work by Keith Vaughan in December 2008. This work reached a hammer price of £10,000 at auction.

Trainers, Sneakers, Pumps and Daps, NMKMH CC-07-01093

We do not have an ongoing budget for acquisitions so previous acquisitions have been mainly via donation.

Cultural Reflections, WAG CC-07-01110

In the past, owing to lack of resources we have been unable to purchase desired works at auction. We have now been able, through this funding to acquire two important artworks.

Arctic Visions: Inuit Art and Material Culture, SPRI CC-07-01106

100%. No previous acquisitions were acquired through purchase.

Sharing Norfolk's Past, NCM CC-07-01094

This is impossible to quantify; in the past we simply didn't try to acquire if we didn't think we could raise the money. In contrast, we are proactive in trying to collect now, seeking to expand collections or fill gaps, rather than acting responsively to what had been found. We have also been able to 'work back' and try to acquire old finds that had previously slipped through the net

Enlightenment! Derbyshire Setting the Pace in the Eighteenth Century, BMDMBM CC-07-01083

This varies for the three institutions, but having the available resources has enabled us to look for items within the themes and make applications, even if we have not been successful in purchasing them.

Titanic Built in Belfast, NMNI CC-07-01136

Initiation of the project has enabled the museum to purchase Titanic related specimens otherwise denied through limited purchase fund.

Staying Power, V&A CC-07-01150

The project will make a significant difference in this area. Funds for acquisitions are modest and competition is fierce. The confirmed funds provided by this project will enable us to acquire a significant body of work for the collection with relative ease.

Enriching Our Musical Heritage, EUCHMI CC-07-01135

Too soon to say, but almost certainly it will be a strong "yes".

A3b Have you made any other acquisitions not through purchase as a result of this project? Please comment:

Collecting Rural Cultures, MERL CC-07-01169

Not so far, but it may well happen

National collection of modern crafts, CSC CC-07-01184

We have successfully negotiated the purchase and associated gift of textiles and archive material by Georgina von Etdorf

Jurassic Life Initiative, DCC CC-07-01115

So far no. It is worth noting that we are having to rely very much on dealing with the world of private fossil collectors and fossils have a market value. As I have discussed previously with HLFSW the existence of our project runs the risk of creating an inflated local market – a situation we are keeping a close eye upon!

To Develop our Art and Design Collection, MGH CC-07-01147

We recently approached a printmaker about purchasing some of his prints. This is still under negotiation, but the artist has offered us a set of book proofs alongside the purchases. We have been given 30 drawings by Sir Geoffrey Jellicoe. The donor felt confident about giving these to us in the knowledge that we were building a collection of art works. One of the dealers we have purchased from has agreed to lend us another painting for a future temporary exhibition.

Seeing the Whole Picture, NCMME CC-07-01206

The Museum has not yet made any other acquisitions not through purchase, but expects to in the future as a result of the contacts made via the project. The contacts with galleries and photographers have also led to new commissioning, as well as offers of donations.

Trainers, Sneakers, Pumps and Daps, NMKMH CC-07-01093

We have received a number of donations from people who hadn't previously thought that we would be interested in trainers.

Cultural Reflections, WAG CC-07-01110

We have acquired examples of materials from manufacturers used in the production of particular types of wall-coverings.

Arctic Visions: Inuit Art and Material Culture, SPRI CC-07-01106

Yes, ten pieces were acquired by gift as a result of the project publicity.

Sharing Norfolk's Past, NCM CC-07-01094

We already had a good relationship with metal-detectorists, encouraging them to donate items. This continues. It is therefore impossible to say to what extent the project alone has made any difference to this, or by how much. I am certain it has helped (despite us still being at an early stage, as our metal-detector event is still fresh in the memory).

Enriching Our Musical Heritage EUCHMI CC-07-01135

An offer of a donation is under consideration which is a direct result of the project

SECTION B: An enhanced – and appropriately documented and interpreted – understanding of the collection’s significance, and its relationship to other collections of the same kind

B2b Have you undertaken new research to enhance understanding of the significance of the objects acquired? Please comment:

Collecting Rural Cultures, MERL CC-07-01169:

We are documenting the objects as we acquire them. A process of research is going on both pre and post acquisition

National collection of modern crafts, CSC CC-07-01184:

An expert object level description of the Collingwood collection was prepared in advance of the anticipated purchase/gift and will form the basis of the accession record

The Wye Tour, CMMCCMS CC-07-01153:

Research and documentation ongoing

Jurassic Life Initiative, DCC CC-07-01115:

We are collecting data so documentation can be carried out within the various museums in our partnership at a later date. We recognise that only one of our partner museums has a geologist. Therefore, the Jurassic Coast Earth Science Manager, working alongside the Dorset County Museums Adviser is collecting details of species type, location of excavation etc in a database that can be accessed by the partner museums ensuring the accession of fossils to an acceptable standard. All partner museums operate computerised documentation systems, either Modes or Musims.

The project is currently involved in a piece of very exciting research. We have acquired the jaw-bone of a Triassic predator (pre-dinosaur reptile) in East Devon. The Triassic period was characterised by deserts, making predators incredibly rare. Prof Mike Benton at University of Bristol will be researching into the fragment, and we hope that it will be a new species. We also hope that it will be possible to extrapolate the shape and size of the whole creature from this bone fragment. It will be donated to and be displayed within Sidmouth Museum.

Change and Exploration in Silk, MSM CC-07-01079

Extensive reading and journal research, interviews and visits to specialist dealers, and three relevant manufacturers and processors of silk.

To Develop our Art and Design Collection, MGH CC-07-01147

We are planning to display a number of our new acquisitions and have researched the artists and paintings to a level where we have enough information to write a label.

Seeing the Whole Picture, NCMME CC-07-01206

The work by Keith Vaughan has been documented to recognised standards. Research around this work included contact with Bolton Museum and Archive (who have work by the same artist on the same subject), the British Library, the Imperial War Museum (who have a large archive relating to Keith Vaughan), and private galleries such as the Redfern Gallery.

Trainers, Sneakers, Pumps and Daps, NMKHM CC-07-01093

We have been purchased a number of books with our research budget and undertaken additional online research. We have also been meeting with trainer collectors and dealers and this has been particularly useful in understanding why certain trainers appeal and what it is that fans would be interested in hearing about them. This information is being used to inform our documentation process to ensure that we document items to recognise standards

but also that we record the right kind of information with regards to promoting the collection to our target audience.

Cultural Reflections; WAG CC-07-01110

Research undertaken to enhance understanding of production processes that enable understanding of particular visual effects.

Arctic Visions: Inuit Art and Material Culture, SPRI CC-07-01106

Research is continuing to assess the range of artworks produced since 1947 and to understand their overall significance in the context of the existing collections here and in other UK institutions.

Sharing Norfolk's Past, NCM CC-07-01094

We always provide full object descriptions for new acquisitions. Research is difficult to quantify as some objects can only be discussed in the context of other objects, rather than in their own right. We have a number of projects in progress, including research on all our seal matrices, with a view to publishing them as a catalogue; and publishing a catalogue of all our Iron Age material. Some of our new acquisitions are feeding in to this.

Enlightenment! Derbyshire Setting the Pace in the Eighteenth Century, BMDMBM CC-07-01083

With some items, like the Joseph Clayton Bentley painting On the Derwent, and the Matlock views, we have documented it and undertaken research to identify the locations of the views; with others they are very recent acquisitions or in the case of the Spode archive, a very large group needing further resources.

Titanic Built in Belfast, NMNI CC-07-01136

Can't document yet as acquisitions not delivered yet from auction house. Titanic history and culture is an ongoing research theme – record of research and publication in an international context (papers published).

Staying Power, V&A CC-07-01150

Objects will be catalogued according to V&A standards. Our partners, Black Cultural Archives, will play a key role in interpreting the objects and thus influence catalogue entries and other interpretive text.

Enriching Our Musical Heritage EUCHMI CC-07-01135

The first purchase has been seen by numerous experts and interesting observations are leading to enhanced understanding

B2b If no – are you intending to do so in the future?

Collecting Design, TWM CC-07-01165

Yes, meetings are being established between design experts and curatorial staff to identify particular objects to acquire taking into account the existing TWM design collection. Predominantly we envisage research to be done prior to the acquisition. We will also be setting up a Design People's Panel which will be made up of a diverse group of individuals who will interpret the new acquisitions, offering alternative perspectives on the significance of the objects.

Staying Power, V&A CC-07-01150

Yes. We expect the expertise of our partner, Black Cultural Archives, and the different specialisms provided by members of the project's advisory panel to inform research and shape the way in which we view other similar parts of the Museum's collection.

B3b If you have undertaken research, has this had an impact on your understanding of other parts of the collection? Please comment

Collecting Rural Cultures; MERL CC-07-01169:

Yes because we're looking for linkages between the material we already have and that which we are acquiring eg our farm labourers smocks and Laura Ashley smock dresses of the 1970s

The Wye Tour, CMMCCMS CC-07-01153:

Research both on the items we have purchased, and in the research project – setting up of database of 'Wye Tour' related artworks in public collections – has already made a considerable impact, in putting our own collections in some kind of perspective, and an appreciation of other related works by the various artists that are now dispersed around the country (and outside it!)

Change and Exploration in Silk, MSM CC-07-01079

Very marked improvement in understanding of long historical perspectives in silk manufacture and of the practical processes involved in western and non western culture in manufacture and in silk cultivation.

To Develop our Art and Design Collection, MGH CC-07-01147

Not directly. But I feel that the benefits are likely to be long term: the connection between objects, and what one knows about them, is sometimes immediate and sometimes takes much longer to become apparent.

Seeing the Whole Picture, NCMME CC-07-01206

The research has led to knowledge of an artist not previously represented in the collections; where his work fits with the existing collection and with other artists' work. It is widening the collection's accessibility beyond simply coal mining to incorporate more traditional artistic movements such as neo-romanticism, which will broaden its appeal to schools.

Trainers, Sneakers, Pumps and Daps, NMKHM CC-07-01093

Our understanding of the materials and techniques used to design and make sports shoes, and also the branding work undertaken by large sports companies, has been useful in developing our overall knowledge of the shoe industry.

Cultural Reflections, WAG CC-07-01110

Our understanding of the manufacturing processes of other works in the collection has been enhanced through the research.

The Potters Art in the 20th Century, GOHM CC-07-01126

We have been carrying out a great deal of research into early 20th century ceramics. This has involved lots of general library-based research and also visiting other museums and private collections to study their collections... All these visits have considerably added to our knowledge of 20th century studio pottery and have helped us to form our ideas on how we are going to develop our collections.

Sharing Norfolk's Past, NCM CC-07-01094

Not yet, but we are constantly developing understanding of our collections, so Collecting Cultures will be a part of what we already do. We are lucky in having three subject specialist archaeology curators, as well as two specialist honorary curators, so together we already know our collections very well.

Enlightenment! Derbyshire Setting the Pace in the Eighteenth Century, BMDMBM CC-07-01083

The research on the Matlock pictures and the Joseph Clayton Bently has informed further work in the major exhibition from the county's collections, Places in the Landscape.

Staying Power, V&A CC-07-01150
The V&A is aware of gaps in its collection of photographs

**B4b Have you researched the significance of the acquired objects in relation to collections in other organisations covering the same or related subject area?
Please comment:**

Collecting Rural Cultures, MERL CC-07-01169:
Yes, we're trying to complement not replicate material in other collections eg some early 20thc transport posters on a rural theme are very relevant to this project but we are being careful not to duplicate ones already in the London Transport Museum

National collection of modern crafts, CSC CC-07-01184:
We have only recently added the collections to our store

Jurassic Life Initiative, DCC CC-07-01115:
Prior to the Jurassic Life project taking off, surveys have been carried out into the nature of the geological collections held in museums along the Jurassic Coast. It was discovered that few of these collections were strong (with the exception of the Dorset County Museum).

The whole of this bid was predicated on the fact that it is possible for interested parties to see specimens from the Jurassic Coast World Heritage Site all over the world – our coast being the home of fossil collecting from Mary Anning's day. However, this project is creating the situation where for the first time serious resources have been made available to ensure that the treasures of the Dorset and East Devon Coast can, for a short time be purchased by museums along the coast. This will enable visitors to see outstanding specimens near to the locations where they were discovered in perpetuity. Currently, one would need to visit London or Bristol to see fossils of any significance from the Jurassic Coast. When this project is completed, the accredited museums of Dorset and Devon will be able to say 'Here be Dragons' and mean it. This is to the benefit not only of local people, but to the many thousands of people that visit every year. This project is not only enhancing the museum sector, it is playing a crucial role in the development of England's only natural world heritage site.

To Develop our Art and Design Collection, MGH CC-07-01147
Most of the works we have acquired so far are uncomplicated views and I would be surprised if they became the subject of intense research or debate.

Trainers, Sneakers, Pumps and Daps, NMKMH CC-07-01093
No. Our pre-application research showed that there weren't any other museums actively collecting in this area. As part of the project we are making contact with other collectors but so far they have all been private collectors.

The Potters Art in the 20th Century, GOHM CC-07-01126
We are currently carrying out an audit of 20th century ceramics collections across the North West region. We have contacted 20 museums across the North West (email sent 16 April) and currently we have currently had 7 responses. So far the results have been really fascinating and when all the results are returned we will be in a stronger position to identify where there are gaps across the region that the Harris & Oldham can usefully fill with their Collecting Cultures purchases. This will not only be of benefit to our institutions but to museums across the region as we will feedback widely the results of our audit.

Arctic Visions: Inuit Art and Material Culture, SPRI CC-07-01106
Work on this aspect of the project has begun by assessing the extent of collections held elsewhere.

Enlightenment! Derbyshire Setting the Pace in the Eighteenth Century, BMDMBM CC-07-01083

We have undertaken a major mapping programme with museums, libraries and archives both within the county and also across the UK – we have a better understanding of what is in the public and in some private collections.

Staying Power, V&A CC-07-01150

Work is under way. We look forward to communicating in detail in our next evaluation questionnaire

B5b Has understanding of the collection's significance been enhanced by experts from outside your organisation? Please comment:

Collecting Rural Cultures, MERL CC-07-01169:

Academics from here at Reading and elsewhere are involved in an advisory capacity; specialist expertise, for example in arts and crafts furniture, toys, ceramics and fashion is available via the web and been used extensively

National collection of modern crafts, CSC CC-07-01184:

We have taken expert advice in advance of the two collection acquisitions we have made from members of the Crafts Study Centre's acquisition committee; and in the case of the Peter Collingwood archive/collection from an acknowledged independent scholar working closely with Peter Collingwood himself before his death

The Wye Tour, CMMCCMS CC-07-01153:

Some dealers, Julian Mitchell – authority on subject, and to date limited contact with curatorial staff in other institutions

Jurassic Life Initiative, DCC CC-07-01115:

Yes – several geologists of repute have been involved – including Dr RF Symes, ex Head of Mineralogy at NMH, Prof Andy Fleet his successor, Prof Mike Benton at Bristol University and Richard Edmonds, Earth Science Manager for the Jurassic Coast and as such the local expert on practical geological matters.

Change and Exploration in Silk, MSM CC-07-01079

Although written scholarship has had a marked influence on the preparation of the acquisitions target list this is so far incomplete . A panel will review the list and its rationale and consider opportunities known to members before significant acquisitions activity starts.

Trainers, Sneakers, Pumps and Daps, NMKMH CC-07-01093

We are working with a number of independent trainer collectors and dealers who are providing details on the trainers we are buying as well as recommending books and magazines that would be useful for our own research.

Cultural Reflections, WAG CC-07-01110

Information from retailers and technical expertise from the industry.

The Potters Art in the 20th Century, GOHM CC-07-01126

Experts we have spoken to include:

Michael Evans, private collector; Anthony Shaw, private collector; Joanna Bird, dealer in early 20th century ceramics; Alun Graves, V&A ceramics curator; Helen Walsh, curator of ceramics at York City Art Gallery; Robin Emmerson, curator of ceramics at the Walker Art Gallery, Liverpool; Susan Lord, curator at Bury Art Gallery; Susan Bourne, curator at

Townley Art Gallery, Burnely; Melanie Gardner, curator at Tullie House, Carlisle; Stephen Welsh, curator at Manchester Museum; Paul Rice, dealer in 20th century ceramics; Alex McErlain, Senior Lecturer in 3D design at Manchester Metropolitan University; Liz Mitchell, previously Decorative Art Curator at Manchester Art Gallery; A number of local collectors, teachers and makers. This list is on-going as we make new contacts through the ceramics audit and we continue our research.

Arctic Visions: Inuit Art and Material Culture, SPRI CC-07-01106

Assistance has been forthcoming from the Narwhal Inuit Art Education Foundation and from private collectors in the UK, US and Canada, as well as from the cultural section at Canada House.

Sharing Norfolk's Past, NCM CC-07-01094

Many items are identified by our Finds Identification and Recording Service (which incorporates Portable Antiquities Scheme). These personnel are in touch with outside specialists who are made aware of certain items coming into our own collections, and who help advise on objects parallels of significance.

Staying Power CC-07-01150

We have recruited a distinguished advisory panel:

1. Dr. David Dibosa, Wimbledon School of Arts
2. Professor Paul Gilroy, London School of Economics
3. Colin Prescod
4. Paul Reid, Director of Black Cultural Archives
5. Mark Sealy, Director of Autograph (The Association of Black Photographers)
6. Jacqueline Springer, Music journalist and broadcaster
7. Carol Tulloch is Senior Research Fellow in Black Visual Culture, based at Chelsea College of Art and Design, and the V&A Museum.

The panel will meet three times a year and the first meeting will be no later than July 2009.

We expect the advisory panel to:

- enhance our understanding of the broader subjects and issues presented by the project
- to suggest themes and photographers to explore
- to suggest new sources for acquisitions
- to enhance our understanding of the objects we choose to collect.
- to advise us on interpretation
- to advise us on the development of oral history programmes and a range of education events

Each member of the project team (made up of staff from the V&A and the BCA) is linked professionally and socially to a wide network of specialists, practitioners, academics, specialist societies/ communities/ audiences, and volunteers.

B6f Comments on significance or anticipated changes as a result of this project:

Collecting Rural Cultures; MERL CC-07-01169:

The closest of the definitions is that the material we are collecting is of significance for national contemporary life, culture or history. The word 'contemporary' is key to the change it will make to the overall collection's significance, in that it is connecting the historic collection with the contemporary world, thereby increasing its relevance to today's audience and users

Tain Silver collection; TDM CC-07-01129:

The collection is the primary publicly accessible collection of Tain silver, but it has gaps in the makers represented, the chronological sequence and in the types of object known to survive. Some of these gaps have already been filled by the acquisitions made so far and it is hoped

that this will continue over the remaining years of the project. In addition, the research element of the project, which has not yet started, should provide new information about and understanding of the field which will enhance the collection's national significance.

National collection of modern crafts, CSC CC-07-01184:
National significance – Georgina von Etdorf collection/archive
International significance – Peter Collingwood collection/archive

The Wye Tour, CMMCCMS CC-07-01153:
Local and Regional. Anticipate that project should enhance collections to national significance

Jurassic Life Initiative, DCC CC-07-01115:
Having looked at Appendix One, I think our project ticks all the boxes other than Designation. Clearly the collections resonate at a local and regional level, the same for regional. But they are also of national significance – the coast of Dorset and East Devon is the site from which palaeontology as a science developed – it all started here with Mary Anning, and in the 200th Anniversary of Darwin's birth we know where this work took us. Specimens from our coast are held in many of the major museums all around the world. Also, it must be recognised that international significance is achieved not simply because of the impact on science, but also because our museums are located on and serve to enhance England's only Natural World Heritage Site, and puts this collection in the world inhabited by UNESCO. The major specimens that we intend to purchase include a fossil Ichthyosaur that may be one of the best specimens of this species ever recovered. Fully documented provenance will exist for all specimens and is currently being compiled.

Change and Exploration in Silk, MSM CC-07-01079
The existing collections are of at least national significance in parts; coverage and importance will become more international and authoritative as a result of the acquisitions and research proposed. We have now prepared a pitch to the new unitary council to seek a funding increase to enable high levels of service delivery appropriate to the proposed National Centre for Silk

To Develop our Art and Design Collection, MGH CC-07-01147
We wish to both enrich the value of the collection to the local community and to increase the standing of the collection on a national level.

Trainers, Sneakers, Pumps and Daps, NMKMH CC-07-01093
This project will not necessarily change the significance of our collection but more confirm it in that the only real gap in our collection will have been filled.

Cultural Reflections, WAG CC-07-01110
This collection is already unique in the region, internationally known, highly significant culturally, and already designated by MLA. This project will enhance and reinforce this position.

The Potters Art in the 20th Century, GOHM CC-07-01126
We hope that as a result of the Collecting Cultures scheme [at the Harris] we can purchase 20th century ceramics which will ensure that the Harris's reputation for its ceramics collection isn't just based on 18th and 19th century pieces, but that it continues to reflect developments in this practice.
At Gallery Oldham we anticipate that the Collecting Cultures Scheme will enable us to develop the collection to fill some gaps in the approach to collecting on a national level, where studio ceramics from 1950-80 appears to be a relatively neglected area of collecting.

Arctic Visions: Inuit Art and Material Culture, SPRI CC-07-01106

With the anticipated acquisition of a number of key pieces, we consider that the collection may develop national aesthetic and historical importance and be of international aesthetic significance.

Sharing Norfolk's Past, NCM CC-07-01094

As our Archaeology collections are already Designated and of national significance, it is unlikely that this project alone will transform it to one of international significance. However, some aspects of our Archaeology collections are already internationally important and I anticipate Collecting Cultures helping to reinforce our national standing.

Enlightenment! Derbyshire Setting the Pace in the Eighteenth Century, BMDMBM CC-07-01083

It is the ambition to apply for designation for some part of the collection (specifically at Derby Museums). It is the intention to build on the excellence of these collections to ensure that it is of significant scope to fulfil these standards.

Staying Power, V&A CC-07-01150

The V&A holds the National Collection of the Art of Photography. The project will help us to augment this collection, and perhaps most significantly help us to address gaps in the current collection. The Black Cultural Archives will develop a collection of oral histories made in response to the collected photographs.

SECTION C1: Development of professional knowledge and skills in relation to the special subject area concerned.

C3b Please comment on deeper knowledge, understanding of collection and relationships with other subject specialists:

Collecting Rural Cultures, MERL CC-07-01169:

All of the above, because it is taking us into areas where we haven't been before and prompting us to think laterally about the existing collection and where we can build connections with a wider social story.

National collection of modern crafts, CSC CC-07-01184:

The detailed negotiations required to secure the two named collections have inevitably led to enhanced understanding and especially with the makers themselves, as well as expert advisors

The Wye Tour, CMMCCMS CC-07-01153:

Have learnt a lot by working closely with Julian Mitchell.
Relationships with other specialists at early stage

Jurassic Life Initiative, DCC CC-07-01115:

We have galvanised the support of the geological community as well as the support and interest of professional fossil hunters

Peace and Reconciliation Project, HCWAG CC-07-01132

At Wolverhampton Art Gallery we have made some useful contacts with galleries and dealers, particularly with regard to developing the Middle East collection. This has pointed us in the direction of artists and work that we were unaware of previously. We have started to amass a file of information about possible acquisitions although no firm decisions have been made as yet.

The initial research phase of the project at the Herbert has allowed a greater insight into all aspects of our collections in terms of their significance to the themes of peace and reconciliation and how we can explore different uses of them within this context.

Change and Exploration in Silk, MSM CC-07-01079

The museums reputation is growing swiftly because of our active engagement with the market and with manufacturers.

To Develop our Art and Design Collection, MGH CC-07-01147

Contacts with subject specialists has grown.

Seeing the Whole Picture, NCMME CC-07-01206

The Curator of Art and Photography has increased her familiarity with the collection to better identify specific gaps, e.g. creators, themes, etc. There has been a significant increase in the number of contacts and relationships built up as a result of project acquisitions and potential future acquisitions, and from visits to other institutions with related collections. The Curator of Art and Photography has further increased her knowledge of other institutions' collections, and where the Museum's fits alongside them.

Trainers, Sneakers, Pumps and Daps, NMKMH CC-07-01093

We are all fast becoming sneakerfreaks.

Cultural Reflections, WAG CC-07-01110

We expect this to happen through the acquisition of other objects over the life of the project but the acquisitions so far have filled gaps in parts of the collections which have already been well researched.

The Potters Art in the 20th Century, GOHM CC-07-01126

My professional knowledge and skills have undoubtedly been improved as a result of this scheme. My knowledge of the Harris collection has improved and continues to do so. In addition to meeting all the experts listed above and research carried out, I have also been studying the results of ceramics sales in order to gain an understanding of the market. In March I attempted to bid for a piece by Clarice Cliff at a major sale of her work at Bonham's. Although not successful, the experience was invaluable and I believe I will be more confident in undertaking similar work in the future. My knowledge of studio pottery previously primarily reflected the chronological coverage of the Gallery Oldham collection, i.e. I was most knowledgeable about the early pioneer period and about contemporary ceramics. This project has given me an opportunity to research and discover the post-1950 period, beyond the collection, in order to develop a strategic approach to developing the collection. In particular this has resulted in making new contacts and developing existing relationships with other subject specialists.

Arctic Visions: Inuit Art and Material Culture, SPRI CC-07-01106

Working with other collection holders has been of significant benefit in understanding the collection's overall significance

Sharing Norfolk's Past, NCM CC-07-01094

This project alone has not led to my understanding the collection better, or of understanding its significance, and I feel lucky that I already have this (having worked with it for seven years). However, the training element of this project has not yet kicked in, and so this may improve this further still. I am constantly trying to build relationships with other subject specialists.

Connection and Division, FMDHIM CC-07-01123

Focusing on this specific research area has been invaluable in enhancing knowledge concerning existing collections/collections information. Auditing collections has also begun to highlight areas of common ground between the three museums. There is more relevant existing archival material than initially estimated. The mapping of existing collections has required more time than originally estimated.

Collecting Design, TWM CC-07-01165

Currently we are working on identifying acquisition of particular objects in relation to our existing collections. This has enabled the Project Team to gain in depth knowledge about our existing collection and identifying pieces within a maker/manufacturers body of work that we do not have and would benefit the collection.

Titanic Built in Belfast, NMNI CC-07-01136

Acquisitions considered as primary and secondary evidence and sources will enhance understanding, interpretation and specialist relationships.

Staying Power, V&A CC-07-01150

The project team (BCA and V&A staff) are building significant new contacts and relationships with specialists in photography, oral history, black British history and more. We would like to explore the possibility of a subject specialist network as the project progresses.

C4b Has involvement in the project enabled the museum to develop new initiatives or ways of working with the collection? If so, please describe:

Collecting Rural Cultures, MERL CC-07-01169:

The project itself is a new initiative. It is completely different to normal operations. Here, we are collecting to tell a story that is developing and unfolding all the time, rather than trying to fit objects into a pre-existing narrative

The Wye Tour, CMMCCMS CC-07-01153

Too early

Jurassic Life Initiative, DCC CC-07-01115:

We haven't yet got this far with the project, but educational/learning initiatives are being commissioned to widen access

Peace and Reconciliation Project, HCWAG CC-07-01132

WAG has successfully bid to ACE for £65,000 to fund a regional Curatorial Research and Development fund. In the bid we were able to highlight the Collecting Cultures project as an area that would benefit from some additional support for travel.

The development of the Herbert's collections enhances the opportunities to apply new technologies and approaches to working with collections. The Herbert is embarking on a new MLA funded technology project focused on making our collections, and the information we hold about them, accessible and relevant to users in new and innovative ways by piloting the museum as a smart building. The new research, acquisitions and work with communities which will be carried out through the Collecting Cultures project provide the opportunity to explore different interpretations, uses for collections and develop user-generated content which can be made available online or in galleries.

Change and Exploration in Silk, MSM CC-07-01079

Workshops are currently being booked with minority population and special subject interest groups to explore their cultural involvement with silk. Regular workshops and activities have

been started to coincide with the first Textile Festival in the area now adopted by the local tourism DMP as a tourism initiative for alternate years.

Seeing the Whole Picture, NCMME CC-07-01206

It is still early on in the project, but the project team have held consultation sessions with local teachers and are developing methods of involving other stakeholders in the acquisitions process; a new way of working for the Museum. The project is also leading to more direct contact with creators, leading to valuable knowledge and the development of a broader base of contacts.

Trainers, Sneakers, Pumps and Daps, NMKMH CC-07-01093

We have made use of social networking sites to get trainer fans to contribute to the project and suggest trainers that they would want to see in the collection. We have also had to spend an inordinate amount of Ebay monitoring possible items to purchase.

Cultural Reflections, WAG CC-07-01110

Lead to knowledge that can be disseminated in a variety of ways and development of alternative display methods. Has enabled enhanced engagement of younger visitors in particular design students.

The Potters Art in the 20th Century, GOHM CC-07-01126

We now have an established programme of audio-described handling sessions for ceramics, working with in the first year Galloway's Society for the Blind in Preston. Currently we have 4 sessions per year booked in as part of the programme but we have plans to undertake more, as a result of popular demand. It was directly as a result of the Collecting Cultures programme that we were able to fund staff training on audio-description and focus on improving our work with visually-impaired visitors. Furthermore, as a result of these sessions and the feedback we've had we have a much better understanding of how to develop our handling collection of ceramics. We aim to roll out similar sessions to other target groups in future years. At Gallery Oldham... the scheme has enabled us to focus particularly on ceramics for the audio-described tours and handling sessions and will lead to a growing number of sessions for the visually impaired and fully sighted. The schools programme has been developed in Year 1 to such an extent that the schools officer will be able to continue to the programme, which has expanded to include 3 sessions for BTEC pupils a term, plus sessions for gifted and talented students. We have also been consulting with primary schools and the local college with a view to expanding the programme in 2009/10.

Enlightenment! Derbyshire Setting the Pace in the Eighteenth Century, BMDMBM CC-07-01083

- Appointment of the assistant collections officer – Enlightenment! who has with a 20th century history background
- Working via the press office to ask for public support to identify the views, which lead to local radio and local TV promotion, and led to over 30 public responses.
- Development of the website presence
- Derby Libraries have taken a display of the Spode models at a branch library at Allerton

Connection and Division, FMDHIM CC-07-01123

The development of a partnership Research Policy; Highlighting collection development/discussion in an online forum/blog; Highlighting collections and expertise outside the museums in the shopping centres

Titanic Built in Belfast, NMNI CC-07-01136

As above – intend to put new acquisitions on our 'Titanic Built in Belfast' website and reference them on the main museum website.

Staying Power, V&A CC-07-01150

Innovative consultative acquisition discussion has taken place between BCA and V&A. Marta Weiss, V&A curator of photographs, is actively preparing a proposal for presentation to the advisory panel. We (the project team) are seeking ways to communicate the project to photographers and we will consult the advice of the advisory panel on this matter.

C5f Please comment on the development of skills:

Collecting Rural Cultures; MERL CC-07-01169:

Existing documentation and collections management skills are being used; new conservation skills are being acquired – eg for historic posters with help from the conservator at Berks Record Office; new interpretation skills have been used, eg with the project blog.

The Wye Tour, CMMCCMS CC-07-01153:

Work on the database has opened up new 'horizons'! Visits to other museum/archive collections to view holdings, especially in company of specialist has enhanced understanding.

This will have an effect on new interpretation

Jurassic Life Initiative, DCC CC-07-01115

All acquisitions will be supported by data necessary to ensure that they can be fully documented to museum standards, with professional advice to call upon, fossil conservation/preservation skills have been enhanced in the private sector by the demand the project has created, new research work is underway at Bristol Uni, Museums are developing greater collections management skills as a consequence of the nature of these objects (we are hopefully curing many curators - voluntary and professional – of a science-based phobia). Interpretation is being massively enhanced by ensuring these stories are accessible to all.

Change and Exploration in Silk, MSM CC-07-01079

There is now a motivating purpose behind wide research that was previously absent.

To Develop our Art and Design Collection, MGH CC-07-01147

The acquisitions are all intended for display and so conserving, storing and researching the objects has been critical. Documentation practice has remained unchanged and new ways of interpreting the object have not yet been developed.

Seeing the Whole Picture, NCMME CC-07-01206

Existing skills in documentation, conservation and collections management were already well-developed. As the project develops, it will be possible to develop these skills further in more junior members of the Collections team. The Curator of Art and Photography has developed her existing research skills and has developed new skills in interpretation. Some future acquisitions may require remedial conservation work, knowledge of which will benefit the wider Collections team.

Trainers, Sneakers, Pumps and Daps; NMKMH CC-07-01093

So far we have had to find new ways of researching as the information we need is to be found in the old magazine collections of hardcore trainer fans and so is not easily accessible. We are aware that we may need to slightly alter our documentation system to ensure that we record the right kinds of information, both for our own standards but also considering what our audience is interested in. The large range of materials and plastics used in trainer

production means that we will have to consider developing our conservation skills, or at the very least developing a system of monitoring the shoes for signs of breakdown.

The Potters Art in the 20th Century, GOHM CC-07-01126

Documentation: We are currently photographing and checking the documentation of all our 20th century ceramics to develop our collections knowledge and to ensure that we do not risk any duplicate collecting. This project will considerably improve the documentation of our existing collection. Conservation: We have not needed to carry out any conservation on our 20th century ceramics collection, which is in a good condition overall. We would also seek to acquire new pieces which are also in a good condition. Research. Yes the project has improved our research into our existing collection and we now have the time to properly research and assess any future acquisitions. Collections management: In 2006/7 we carried out an audit of our ceramics collection and, in addition to adding new photographs which is work currently underway, this collection is in a good state. Interpretation: As a result of projects such as our audio-described handling sessions we are coming to a much finer understanding of the importance of the tactile experience of ceramics and we are currently exploring ways of integrating this into our interpretation in the Ceramics Gallery.

Sharing Norfolk's Past, NCM CC-07-01094

The material acquired has provided opportunities for archaeology work-placement students to learn and develop these skills. Most of the objects acquired have been in good condition and so have not needed specialist conservation input – so far!

Enlightenment! Derbyshire Setting the Pace in the Eighteenth Century, BMDMBM CC-07-01083

- Encouraged and developed on line research skills and awareness of research opportunities linked to auction houses, catalogues etc
- Staff have learnt to use new software packages to develop gallery catalogue
- Staff are developing new ways of creating exhibitions for alternative venues (like libraries)
- Undertaking the mapping nationally meant adjusting work methods to ensure best results (not e-mail, but phone calls to named people!)

Connection and Division, NMNI CC-07-01123

We are still at the early stage of tapping into existing published material and documentation as well as making links with subject area specialists.

No. of Museums saying 'too early to comment'	Too early to comment
National Collection of modern crafts	Y
Tain Silver collection	Y
Fermanagh County Museum	Y

C8b How would you rate your confidence levels in regard to subject specialist knowledge at the beginning of the project? Please comment:

Collecting Rural Cultures, MERL CC-07-01169:

Our specialist knowledge of the wider cultural influences of the countryside on twentieth century society have gone from about 2 to about 4 and rising

National collection of modern crafts, CSC CC-07-01184:

5. The Centre's Acquisition Committee is made up of subject specialist experts

The Wye Tour, CMMCCMS CC-07-01153:

3. Whilst I felt confident about my knowledge of the subject matter of the paintings and prints etc

I am still at an early stage of feeling confident about my judgement of the artistic quality as opposed to the subject interest of paintings and drawings, and do not feel confident yet about identifying individual artists' work.

Jurassic Life Initiative, DCC CC-07-01115:

I am not a geologist, but took and failed both geology and geography A level at school – as I discovered too late, geology is VERY difficult if one is very colour-blind (rock and map colours) but fossils are different. My amateur interest has been greatly enhanced by working with geologists.

Change and Exploration in Silk, MSM CC-07-01079

Curatorial staff are dividing specialisms between textile and fashion related; support staff are developing interest and familiarity with several living silk moth species and their cultivation.

To Develop our Art and Design Collection, MGH CC-07-01147

The activities associated with the acquisitions have increased experience and subject knowledge.

One unexpected benefit has been the relationship established with conservators and the curatorial understanding of conservation methods.

Seeing the Whole Picture, NCMME CC-07-01206

The Curator of Art and Photography's strongest area was previously the art collection, but the project has enabled her to give special focus on the photography collection, broadening her subject specialist knowledge in this area. It has also led to greater sharing of knowledge cross-departmentally, across the Museum's teams.

The Potters Art in the 20th Century, GOHM CC-07-01126

Gallery Oldham: My confidence level was 2 at the beginning of the project. I was confident in my subject specialist knowledge relating to the strengths in the collection but very aware of my lack of knowledge in the later period, and particularly of my lack of experience in the market. My confidence in these areas has grown to 3 and will develop further once I have developed a clear acquisition strategy and begun to make purchases.

Sharing Norfolk's Past, NCM CC-07-01094

It is very difficult to answer these questions without sounding brash. We were already a well-established archaeology department and our project was designed to develop knowledge still further – it is therefore a relative question of standards. We have a specialist curatorial archaeology staff who are already well-respected nationally, so we have great confidence in our own abilities to work with the material and subject area.

Enlightenment! Derbyshire Setting the Pace in the Eighteenth Century, BMDMBM CC-07-01083

The team average at this time varies from 1 – 3. There is a variety of expertise across the whole team – some idea of the levels was gained in the familiarisation bus trip down the Derwent Valley.

Titanic Built in Belfast, NMNI CC-07-01136

5. I am internationally recognised Titanic specialist with a record of research, interpretation and publication on Titanic history and culture. Papers attached

C9b Will the specialist knowledge you have gained be used in the future in the museums' forward planning? Please comment:

Collecting Rural Cultures, MERL CC-07-01169:

It will impact upon our collecting policy in the future and our exhibition policy, and learning programmes

National collection of modern crafts, CSC CC-07-01184

Too early to say

The Wye Tour, CMMCCMS CC-07-01153

Too early to say

Jurassic Life Initiative, DCC CC-07-01115:

Hopefully – recognising that I run a Museums Advisory Service, but work with a wide partnership of museums and scientists along the coast.

Change and Exploration in Silk, MSM CC-07-01079

In future staff recruitment ; in gallery development and in the strategic significance of the museum in relation to local parks as well as exhibition galleries and the scope and responsibilities of the service

To Develop our Art and Design Collection, MGH CC-07-01147

Yes, particularly in the exhibitions programme.

Seeing the Whole Picture, NCMME CC-07-01206

The knowledge will inform future acquisition policy, display policy, learning policy and education programming. It will also help in additional areas, such as working with new audiences and attracting future funding towards the art and photography collections and related projects.

Trainers, Sneakers, Pumps and Daps, NMKMH CC-07-01093

We are aware that the world of trainers makes our collection much more relevant to young people and we will be using our new found knowledge to develop new initiatives for working with young people.

Cultural Reflections, WAG CC-07-01110

No, the acquisitions made so far under the Collecting Cultures project have been in a discreet area of the collection.

The Potters Art in the 20th Century, GOHM CC-07-01126

Yes, definitely [at the Harris Museum]The whole project has made me much more aware of the importance of a forward-thinking collections development policy. One of the reasons we have this gap in our collection where early 20th century ceramics is concerned, is because curators at the time didn't think about the importance of contemporary collecting: for example, during the period 1900-1950 a lot of historic ceramics were collected, but no contemporary pieces were acquired. A gap in the collection was thus established which hasn't really since been addressed. Researching the profile of our collection and the profile of the museum's collecting, as part of the Collecting Cultures scheme, has made me more aware of the importance of future planning in collections development. My experience at Gallery Oldham is similar to that at the Harris. Collecting was reactive and ad-hoc, when it occurred at all after 1950 so this specialist knowledge will be vital to developing a more strategic approach. In addition the project will have a great impact on our forward planning in

terms of audiences, providing a collections-basis for work with existing and new visitor groups and schools, and developing relationships with other institutions which will, I'm sure, lead to future collaborations in other areas. For example, our very positive relationship with the 3-D design department at Manchester Metropolitan University has already led to a volunteer placement directly in relation to this project but may well lead to future placements in other areas of our work.

Arctic Visions: Inuit Art and Material Culture, SPRI CC-07-01106

The project will be incorporated into the forward plan for documentation, conservation, collections management and interpretation.

Sharing Norfolk's Past, NCM CC-07-01094

Our specialist knowledge is always used for this.

Enlightenment! Derbyshire Setting the Pace in the Eighteenth Century, BMDMBM CC-07-01083

The whole subject area is key to understanding the museums' collections, the development of the place, and the communities we serve. This will inform our acquisition policies, interpretation and exhibition strategies, collection care and workforce development

Connection and Division, FMDHIM CC-07-01123

The project has involved developing a research strategy - for the first time - with a structured framework for incorporating a targeted number of research days within work plans. This approach will be incorporated in future forward planning.

Titanic Built in Belfast, NMNI CC-07-01136

Yes, curator of planned museum replacement Titanic exhibition for 2012.

SECTION C2: Development of professional knowledge and skills in relation to the practical aspects of acquisition through purchase.

C12b Has the project made any changes to the way the museum approaches acquisition? Please comment:

Collecting Rural Cultures, MERL CC-07-01169:

The targeted acquisition of material – going out and looking for it and then buying it – is not something we have done much of before. We haven't really had a purchase fund before. So here our rating has gone from maybe less than 2 to about 4.

National collection of modern crafts, CSC CC-07-01184:

These are early days as we have only acquired two collections so far.

The Wye Tour, CMMCCMS CC-07-01153:

More pro-active. Contact with dealers and buying from dealers has been a new experience.

Jurassic Life Initiative, DCC CC-07-01115:

This process has in the case of the purchase of fossils been a massive learning curve – difficult problems of ownership, legal constraints, recording provenance etc have been massive and complex. I suspect that no-one in the long history of British museums has faced our challenges. We seek to acquire very valuable, site specific material, whilst acting to the constraints one would expect in being a public servant using state funds.

This is purely supposition, but I suspect that many of the great fossil collections in British Museums would not have been collected if the constraints that we work to were in place in the past – and anecdotal evidence supports this!

Change and Exploration in Silk, MSM CC-07-01079

We are much, much more strategic and confident that we are moving in the right direction as a museum as well as as individuals.

To Develop our Art and Design Collection, MGH CC-07-01147

The Museum approaches acquisitions more confidently and more systematically. The fact that we have walked away after viewing half a dozen objects is a small but important sign of our confidence.

Trainers, Sneakers, Pumps and Daps CC-07-01093

As a local authority museum all purchases would normally go through the council finance department. For this project we needed a much greater amount of flexibility as we knew we would want to be purchasing from vintage shops, independent dealers and Ebay. It took several months of negotiating with our finance dept before we came up with a system that gave us the flexibility we required while enabling finance to monitor all of our spending.

Arctic Visions: Inuit Art and Material Culture, SPRI CC-07-01106

Use of an agent is new to the museum's acquisition strategy.

Sharing Norfolk's Past, NCM CC-07-01094

The difference now is that we approach acquisition in a proactive way, seeking out objects we believe the Museum should acquire for sound academic and research reasons, not simply reacting to save only a few isolated headline-grabbing objects.

Enlightenment! Derbyshire Setting the Pace in the Eighteenth Century, BMDMBM CC-07-01083

It is early days, but we are being proactive in searching of suitable material, benefiting from individual expertise, gaining experience in applying for match funding; actually experiencing the process of auctions. It is also identifying areas of challenge which we are looking to resolve.

Connection and Division, FMDHIM CC-07-01123

So far the project has increased knowledge concerning existing donors/collectors who have previously been connected to the museums, as well as a greater knowledge of relevant sales and auction houses to keep in touch with. The project has also developed links with specific advisors and historians. Too early to comment on areas below.

Collecting Design; TWM CC-07-01165

For the project TWM are setting up an Advisory Panel made up of members with Design expertise external to the organisation. The Panel will provide the following support:

- Guide parameters for the use of Collecting Design funding.
- Provide expertise to inform acquisitions.
- Provide guidance on the appropriateness of particular acquisitions in relation to their context, national and/or regional significance and in some cases value for money and market availability.
- Share knowledge, expertise and information about late 19th and 20th century Design.

Currently TWM uses as an external expert Advisory Panel for the acquisition of Contemporary Craft. This project enables this approach of acquisition to a wider range of collections (decorative art, history, technology)

C13m Please comment on the acquisitions skills developed as a result of the project:

Collecting Rural Cultures, MERL CC-07-01169:

Getting into the (strange) world of the collector: tracking down material, pursuing it, assessing it, - not taking at face value any claims that might be made for it - and then acting quickly and decisively when the decision to acquire has been made.

Tain Silver collection, TDM CC-07-01129:

Still acquiring the necessary skills - relying on our curatorial adviser's expertise.

National collection of modern crafts, CSC CC-07-01184:

We have advanced our skills so far in these areas rather than gained them.

The Wye Tour, CMMCCMS CC-07-01153:

Identifying objects – rather than being reactive, or just relying on auction finder service, looking at what holdings dealers have had, and making contacts. Use of Art Loss Register. Dealing with dealers has been a new experience.

Change and Exploration in Silk, MSM CC-07-01079

We have a long way to go – no object acquisitions so far!

To Develop our Art and Design Collection, MGH CC-07-01147

The project is enabling the Museum to purchase from a range of sources and to gain experience of the intricacies involved with each. The Museum has had a 50% success rate at auction and we are evaluating the way we approach auction sales to see if our success rate can be increased.

Seeing the Whole Picture, NCMME CC-07-01206

The project is helping to refresh and refine existing skills, as well as develop new ones.

The Potters Art in the 20th Century, GOHM CC-07-01126

As the pieces we'll be buying will be early 20th century, I haven't had to negotiate with any makers, but otherwise I have been speaking to auctioneers, dealers, private collectors and so on, and this experience has been very valuable.

Sharing Norfolk's Past, NCM CC-07-01094

We already had a great deal of knowledge of this area and it was never a part of our project that we were aiming to improve in significantly: we have been approached in the past to offer advice to other curators about how to purchase items. We therefore have not developed these 'new' skills; hopefully we have honed existing ones.

Collecting Design, TWM CC-07-01165

Although no items have yet been acquired, we have made contacts at the main auction houses for Design. We have informed them of the project and established a relationship, which in some cases did not exist prior to the project.

C14b In your opinion, has knowledge of the receipt of the HLF grant affected the prices of objects sought by sellers? Please comment:

Tain Silver collection, TDM CC-07-01129:

There is no evidence that this has affected prices at this stage.

National collection of modern crafts; CSC CC-07-01184:

No. There has been one failed acquisition where we could not agree a sale price and the HLF money may have played a part in the vendor seeking a higher price, but we do not have conclusive evidence of this.

Jurassic Life Initiative, DC CC-07-01115:

We honestly don't know. We think there might be a degree of price inflation, but it also seems that there is a far from a clear market in fossils. Some are very valuable, but prices and valuations tend to vary to a degree one would not perhaps expect in other disciplines. This being said, we have recently failed to purchase an exceptional specimen because the owner has sold it for significantly more than our highest independent quote.

To Develop our Art and Design Collection, MGH CC-07-01147

One might argue that garden views are such a wide subject and the market turnover is so large that we would need to be buying much greater volumes before our presence was felt. While we can confidently say that our project has not influenced the market, the flip side is that we have missed out on a number of very desirable acquisitions at auction. Where we have bought from dealers or individuals we have been careful how we express our position and we have not noticed any increase on the prices being sought. Indeed, one dealer has given the impression of genuinely wanting to help the Museum by offering his most competitive prices. It has to be stressed, however, that the quantity of items purchased from dealers is perhaps too small to identify any clear trends either way.

Seeing the Whole Picture, NCMME CC-07-01206

No, in our opinion, people have actually been more generous as a result of learning about the grant. Having been given a good understanding and overview of the project and its wider benefits, they are keen to participate and help out where they can. They appreciate that audiences will be more closely involved with the collections and the pieces acquired.

Trainers, Sneakers, Pumps and Daps, NMKMH CC-07-01093

For Ebay purchases, the sellers don't know that we are a HLF funded project. With other dealers and sellers we do say that we are HLF funded and that we have a project budget but we don't tend to say how much money we have. Interestingly most of the people we have worked with don't consider trainers to be museum items or something that the lottery would fund and so automatically assume that our budget is quite small.

Cultural Reflections, WAG CC-07-01110

No evidence

The Potters Art in the 20th Century, GOHM CC-07-01126

It is difficult to estimate this at this stage, especially as I have not attempted to buy many pieces.

Sharing Norfolk's Past, NCM CC-07-01094

It is absolutely inevitable that if people know you have money, they will try and relieve you of as much of it as they can, and as fast as they can. When the press launch was made...we consistently tried to minimise the emphasis on how much money was available to buy objects and stressed instead the great public benefits like outreach and education activities and new displays. This was because we were already heavily involved in fund-raising and negotiating private sales, and so knew from experience what the likely reaction to the publicity could be. This was an extremely awkward, catch-22 situation for us. We wanted to please HLF and thank them for the faith shown in us to make the award, and celebrate this (it

is excellent publicity for us too). BUT, because we had a lot of experience in purchasing items for our collections, we wanted to know that we would be able to secure value for money for purchases and therefore maximise the return on the HLF's investment. People have talked about us being 'awash with money' en passant which is a problem, as we do not want locally-inflated prices. This also underlines the difference between perceptions of truth and reality. Fortunately, things have now settled down a little and we continue to play down our available funding for objects, while seeking out possible acquisitions.

Enlightenment! Derbyshire Setting the Pace in the Eighteenth Century, BMDMBM CC-07-01083

No, more concerning is the opinion that should a museum contact an auction house in advance of the sale to discuss a lot, the price can be inflated later in the saleroom because there has been a museum enquiry. This can make investigation by the museum curators before purchase very difficult, particularly where auctions are some distance from the museum eg: London – speculative travel to review lots is not cost effective for the organisation, and equally using an agent at this stage in the process is not appropriate.

Connection and Division, FMDHIM CC-07-01123

In the initial promotional event within the town shopping centres, it was decided not to highlight too strongly the amount of money available for purchases in order to avoid inflating purchases offered.

Titanic Built in Belfast; NMNI CC-07-01136

No

C16 What difference has your involvement in the purchase process made to you? Please comment:

Collecting Rural Cultures; MERL CC-07-01169.

It has been a learning curve but I'm now comfortable with the process

Tain Silver collection, TDM CC-07-01129:

Becoming more confident but relying on curatorial advisor for guidance

National collection of modern crafts, CSC CC-07-01184

It has made me work more

The Wye Tour, CMMCCMS CC-07-01153:

Extended contacts – met and discussed works and artists with dealers

Jurassic Life Initiative, DCC CC-07-01115:

This is difficult to answer – without this project there would be no acquisitions other than very small fossils – no museum in Dorset-East Devon would be able to afford mid range items – let alone the absolute treasures we are chasing.

Change and Exploration in Silk, MSM CC-07-01079

I am even more careful to make the right judgements about whether and what quality to acquire.

To Develop our Art and Design Collection, MGH CC-07-01147

It has made us very aware of the responsibility to spend the grant wisely, to consult with colleagues and to have strong justification for every purchase and the sum involved. When acquisition opportunities were infrequent, the process was managed more by instinct. While this worked, it was clearly not best practice.

Seeing the Whole Picture, NCMMe CC-07-01206
It has helped to develop a better appreciation of market values.

Trainers, Sneakers, Pumps and Daps, NMKMH CC-07-01093
I never thought my job would involve spending so much time shopping on Ebay.

The Potters Art in the 20th Century, GOHM CC-07-01126
After 1 year of the project I feel much more confident about my subject specialist knowledge and my professional skills, particularly regarding bidding at auction and/or negotiating with dealers. I think this confidence will continue as the project develops. At the beginning of the process I was at a confidence level 1 and now it is nearer 3.

Arctic Visions: Inuit Art and Material Culture, SPRI CC-07-01106
Improved contacts with vendors and auction houses ; has helped strengthen negotiating skills.

Sharing Norfolk's Past, NCM CC-07-01094
I was responsible for all purchases before the project began. It has therefore made a HUGE difference to my work and private life. I am now able to concentrate on trying to track archaeological material down from finders rather than constantly trying to find small pots of money and (it felt) forever writing application forms. This was particularly annoying when it was often for only small sums (eg under £100). I used to write applications at home in the evening to get them done. Now I can concentrate at home on reading about objects, not just trying to buy them!

Enlightenment! Derbyshire Setting the Pace in the Eighteenth Century, BMDMBM CC-07-01083
Benefit of being proactive and strategic in acquisition skills; for the organisation a good news story which resulted in local radio and news coverage in a very positive way, which in turn led to voluntary involvement with acquisitions.

Titanic Built in Belfast, NMNI CC-07-01136
Satisfaction in enhancing and expanding existing Titanic related collections for identified purposes.

SECTION D: Greater public participation and learning based on the collection

D2I Please comment on the activities volunteers are involved in:

Collecting Rural Cultures, MERL CC-07-01169:
Volunteer involvement will continue to develop as the project progresses. So far, it has involved providing assistance with the processing of incoming material and with the creation of a regularly changing small public display about the project. For the next University session, we are planning to create some mini-research projects for students around objects acquired through the project.

Tain Silver collection, TDM CC-07-01129:
At this point we have made some purchases and documented them other work will be undertaken in the coming years.

Change and Exploration in Silk, MSM CC-07-01079

Library volunteer staff and university placement to help develop outreach to communities

To Develop our Art and Design Collection, MGH CC-07-01147

The long-time Volunteer Curator continues to play a key role in the curatorial team and identifies 70% of the objects considered for purchase. It has been more difficult to get Front Desk volunteers involved in the process, though we plan to address this in years 2-5.

Trainers, Sneakers, Pumps and Daps, NMKMH CC-07-01093

We have created links with a regional cultural Olympiad project, Sportstyle Streetstyle, which involves community curators collecting items from 1989 and 2009 for an exhibition in Leicester in July 2009 which will hopefully tour to Northampton in April 2010. We are also inviting suggestions for trainers to buy via our Facebook group.

Cultural Reflections, WAG CC-07-01110

Conservation volunteer assisting conservation staff in exhibition installation.

The Potters Art in the 20th Century, GOHM CC-07-01126

Where I have indicated 'no' this means that we have no plans for their involvement at present but this will depend to some extent on how the project develops and what the interests of the volunteers that we attract is. We may also involve volunteers that come to us through other routes – i.e. MA students who come to do a documentation project, may work with the ceramics collection for part of that time, rather than being recruited specifically for this project.

Sharing Norfolk's Past, NCM CC-07-01094

Those volunteers influencing collecting decisions are our honorary curators who have specialist collecting knowledge.

Enlightenment! Derbyshire Setting the Pace in the Eighteenth Century, DMBMDM CC-07-01083

Belper North Mill is almost entirely run with volunteers. The steering group has strong volunteer involvement. The website presence is delivered through student activity. We are currently looking to recruit and engage more regular volunteers, although there has been strong interest through other voluntary communities (in identifying locations of views, for instance)

No. of Museums saying 'too early to comment'	Too early to comment
Crafts Study Centre	Y
NMNI	Y
TWM	Y
EUCHMI	Y
Coventry and Wolverhampton	
Valence House Museum	

D5 If your project involves new volunteers, please comment on any information you have on how their profile is different from existing volunteers:

Change and Exploration in Silk, MSM CC-07-01079
 University Secondment (short term) female and much younger than regular volunteers

Trainers, Sneakers, Pumps and Daps, NMKMH CC-07-01093
 This area of the project is being co-ordinated by a regional project worker and I'm not entirely sure of the exact ages and ethnicity of the group. However I do know that they are all female and younger than your average museum volunteer.

The Potters Art in the 20th Century, GOHM CC-07-01126
 1 x student, White woman aged 20
 1 x student, Asian woman aged 19

D7n What types of public programmes/activities does your project offer: Other-please state:

Collecting Rural Cultures, MERL CC-07-01169:
 The public programmes come primarily in the later stages of the project

National collection of modern crafts, CSC CC-07-01184:
 We plan a wider education programme later in the project

Jurassic Life Initiative, DCC CC-07-01115:
 Again, the above response is patchy because it is based on work that is to be done – the project at present is largely being driven by the huge volumes of work generated by acquisition and display. As I have intimated above, acquisition means we are constantly breaking new ground, and display is taking place in ten museums spread out over about 95 miles of coast. A very large gallery...

Seeing the Whole Picture, NCMME CC-07-01206
 No public programmes/activities have been made available yet.

Trainers, Sneakers, Pumps and Daps, NMKMH CC-07-01093
 We are currently focussed on purchasing.

Sharing Norfolk's Past; NCM CC-07-01094
 In terms of changes to displays, there will only ever be three permanent displays changed, as these represent all three of our archaeology galleries – so Collecting Cultures will be unable to change more and more displays year-on-year. What of course it does do is change the quality of display – something far harder to quantify statistically, as this requires qualitative judgements. The string of 'no' to the educational elements is because this aspect of the project was not designed to be delivered at this early stage of our project; they will be addressed in due course.

D8a Who are your main target audiences for this project and how are you measuring the impact of your activities on them?

Museum	Audience	Measuring Impact
Tain Silver		Will be consulting a professional body
Collection of Modern Crafts; CSC		Will collect quantitative stats and track visitor numbers on website usage
Change and Exploration in Silk, MSM		Standard visitor survey questions.

Seeing the Whole Picture, NCMME	Schools and community groups	
Cultural Reflections, WAG	General Gallery visitor	General collection of visitor data in exit surveys
	Design, History of design and fashion students	Feedback sought from organised groups use
	Special interest groups	Feedback sought from organised groups
	Secondary schools	Feedback sought from taught sessions (GLOs) and self guided visits
	Primary schools	Feedback sought from taught sessions (GLOs) and self guided visits
Potters Arts in the 20 th century, GOHM	Visually-impaired users	Positive feedback at the end of the session.
	Schools	Teacher evaluations and practical work created during the session.
	The elderly	This group had low literacy so we did not ask them to fill out evaluations but the object selections and label texts that they dictated to us indicated positive impact.
Sharing Norfolk's Past, NCM	Local metal-detectorists	Questionnaire (attached)
	Teachers	Numbers and school for each mtg; visits and contact
		Notes of meetings, contacts with teachers
		Feedback forms from teachers after sessions/events
	School pupils	Numbers – collected by year group, school, subject specialism, mainstream or extended school programme
		Ethnicity (anonymous)
	Families	TBC
	Foster carers	Numbers (adults, LAC, birth children/ages of children
		Feedback form for both adults and children

Jurassic Life Initiative, DCC CC-07-01115:
Too early, will record in year 2 when exhibitions in place.

The Wye Tour, CMMCCMS CC-07-01153:
Public programmes have not begun yet – as they had to be based on acquisitions made through project. We will be using GLOs to plan and assess (as stated in application), as well as quantitative analysis.

To Develop our Art and Design Collection, MGH CC-07-01147

The target audiences remain the same as in the application. No data has yet been collected specifically on the project.

The Potters Art in the 20th Century, GOHM CC-07-01126

Not yet, but we do routinely use GLOS so will be incorporating them into our evaluations for this project.

Sharing Norfolk's Past, NCM CC-07-01094

We are still in a very early stage of our project, in which we are working on consultations to devise the specifics of the proposed programme of education and outreach (as set out in our original application). For this reason, only one event has been held so far, our metal-detector evening event, which was attended by 114 people and which was an overwhelming success. We put together a very brief questionnaire to try and help us gauge people's responses to this which we flagged up, with everyone having to walk out of the room past the forms – but we still got only 16 replies – this highlights the difficulties of getting people actually to fill in such forms! In itself this was useful in making us think how we might evaluate next year's event.

Collecting Design, TWM CC-07-01165

Will develop evaluation plans in year 2 using GLOs.

SECTION E: Benefits for the wide museum sector through consultation, collaboration, evaluation and sharing of expertise and learning

E3j Which kinds of organisations has the museum developed partnerships with and what is the scope?

Tain Silver collection, TDM CC-07-01129:

The increasing significance of the 18th century element of the collection has led to further collaboration with the National Museums of Scotland in order to better understand the attribution, dating and development of styles of work of this period. Auctioneers Lyon & Turnbull have offered to assist with the production of the new catalogue.

National collection of modern crafts, CSC CC-07-01184:

It is too early to tell

Jurassic Life Initiative, DCC CC-07-01115:

Government institutions: The Crown Estates, Natural England, Hub Museums, Jurassic Coast Steering Group, Devon and Dorset County Councils.

To Develop our Art and Design Collection, MGH CC-07-01147

Garden Trusts

Enlightenment! Derbyshire Setting the Pace in the Eighteenth Century, CMMCCMS CC-07-01083

We are meeting a range of museum professionals in other institutions (including the British Museum, V&A, and Macclesfield) to discuss ways of furthering the project

We are building stronger links with local communities, some of which were already active participants but some are new to the networks for the World Heritage Site.

E5 Comment on the benefits of the partnerships

Collecting Rural Cultures MERL CC-07-01169:

Sharing of information, and benefiting from the expertise of other organisations and individuals

Tain Silver collection, TDM CC-07-01129:

The partnerships with both NMS and Lyon & Turnbull offer the museum the opportunity to set the collection within the wider context of Scottish and other silver. The partnership with Lyon & Turnbull will also provide the museum with expertise in professional catalogue production

Jurassic Life Initiative, DCC CC-07-01115:

The project could not proceed without the support of various state agencies and independent groups like the National Trust – they own or steward the land which many of the fossils come from

Peace and Reconciliation Project, HCWAG CC-07-01132

Allowed HAGM and WAG to enhance their understanding of significance of both collections within a wider context. WAG has been able to gain valuable feedback about the development of the Peace and Reconciliation gallery at HAGM which can be usefully applied in the Northern Ireland Gallery. In turn WAG's experience of developing the Northern Ireland collection has provided useful insights for HAGM. We anticipate that this way of working will benefit us further.

Change and Exploration in Silk, MSM CC-07-01079

Contacts with specialist societies consolidates and grows our reputation and enables us to share expertise (mainly as consumers so far!). We know better where to go to seek best advice and manufacturers are learning more about their place in future collecting.

To Develop our Art and Design Collection, MGH CC-07-01147

The Museum has held a lunch meeting for practitioners, academics, curators, librarians and collectors interested in the issues surrounding the preservation of garden design drawings in Britain.

Seeing the Whole Picture, NCMME CC-07-01206

- building knowledge of gaps in the collections
- identifying significant photographers that could contribute to the collections
- forging direct links with creators, links that are both of curatorial and education value
- developing the subject specialism offer of the Museum
- broadening the age ranges and types of audiences worked with
- increasing teachers' specialist knowledge
- cross-departmental working
- sharing good practice with other institutions and knowledge of each others' collections.

Trainers, Sneakers, Pumps and Daps, NMKMH CC-07-01093

I think our social networking and work with trainer enthusiasts is changing people's perceptions of museums and what they collect.

Cultural Reflections, WAG CC-07-01110

Extending knowledge of the collection, gathering of information relating to the collection and acquisitions.

The Potters Art in the 20th Century, GOHM CC-07-01126

The Collecting Cultures scheme has enabled [the Harris Museum] to make contact with many new potential partners. Through the regional ceramics audit, for example, we have

refreshed contacts with curators of ceramics collections in the region. On visits to London we have also met with dealers, specialist curators and private collectors. All of these have been incredibly useful, not only in terms of the Collecting Cultures project but in raising the profile of the Harris & Oldham ceramics collections more generally. At Oldham the development of our relationship with MMU (with academics and students) has been particularly fruitful. Through the regional ceramics network we are in contact with both academics and makers and this gives us a forum to disseminate the development of the project in the region.

Arctic Visions: Inuit Art and Material Culture, SPRI CC-07-01106

Increased interest in the collections from specialists and improved profile for the museum.

Sharing Norfolk's Past, NCM CC-07-01094

The project was hoping to strengthen our work in many of these areas, and I am delighted to say that this is happening. I feel we need to be honest and cautious about the extent to which this work is solely because of Collecting Cultures. In many areas we were already working together with partners, or trying to establish links. What Collecting Cultures has done is to give a stronger need or desire to work together. In this respect we are perhaps back in the area touched on above, that it can be difficult to quantify such movements or work statistically.

Connection and Division, FMDHIM CC-07-01123

The whole project is based on a partnership approach with the Inniskillings Museum and Derry Heritage & Museum Service. This approach has been invaluable in terms of sharing knowledge, making links between collections and skills sharing. It also has a wider benefit than simply the project itself, fostering a greater knowledge of the other museums and their future plans. The input from the University of Ulster enabled the implementation of the first research and consultation day. This element has already highlighted future expertise to involve as well as promoting a greater awareness of the different approaches and common links between universities/museums.

E6 Comment on any plans to take forward these partnerships after the project is complete

Tain Silver collection, TDM

CC-07-01129:

The museum plans to take these partnerships forward through continued consultation and exchange of knowledge.

Jurassic Life Initiative, DCC CC-07-01115:

Good relationships already exist through the County Museums Adviser for Dorset being a member of the Jurassic Coast Steering Group – links a massive range of private and state organisations together and creates a network for pursuing shared interests.

Seeing the Whole Picture, NCMME CC-07-01206

In terms of sustainability, the Museum intends to use the project's work as a pilot, continuing this work through workshops and loans boxes with a secondary school audience.

Cultural Reflections; WAG CC-07-01110

Contact will be maintained as part of our normal procedure in order to continue developing knowledge and understanding.

Sharing Norfolk's Past NCM CC-07-01094

We have always tried to work in partnership with others, whether officially (as with the British Museum in its Partnership UK programme) or unofficially (such as meeting up with our local archaeological counterparts from Colchester and Ipswich Museums Service). This should

continue anyway. The aspect I see Collecting Cultures particularly benefiting us with is helping to build our stock (ie new objects) and reputation that will lead to increased requests for loans and our expertise, and therefore a desire for others to establish partnerships with us. Whether our relationship with the trade continues will largely depend on us securing funds for acquisitions in the future, after Collecting Cultures finishes.

Enlightenment! Derbyshire Setting the Pace in the Eighteenth Century, BMDMBM CC-07-01083

We anticipate core partnership sustainability in the longer term.

E7g By what means are you disseminating the lessons learnt from the project: Other please state:

Jurassic Life Initiative, DCC CC-07-01115:

No time and resources to do this at the moment – but our belief is that we must capture the ground-breaking work in publication form at the end of the process – problem is that there are only two officers involved with the project, and both of us have ‘day jobs...’

Seeing the Whole Picture, NCMME CC-07-01206

The Museum intends to hold subject specialist network meetings, secondments and masterclasses later in the project.

Cultural Reflections, WAG CC-07-01110

We expect these elements to come into play later on.

E8f By which of the following means are you sharing the expertise and learning gained in this project within your own organisation: Please comment:

Collecting Rural Cultures; MERL CC-07-01169:

Regular updates and discussions where colleagues can provide feedback and ideas – both internal to MERL and across the university with eg the Committee for Museums, Archives and Collections and the Forum for Rural Research.

The Wye Tour, CMMCCMS CC-07-01153:

Have helped other museum curators with applications for funding towards prospective purchases of artwork and to find contacts for assessment and valuation.
(NB there is only 1 curatorial post at each of 4 museums in service)

Jurassic Life Initiative, DCC CC-07-01115:

Information is spread through the work of the Jurassic Coast team, who straddle both Dorset and Devon County Council and also through Dorset County Council Cultural Services.

Seeing the Whole Picture, NCMME CC-07-01206

Regular project meetings are being held, comprising a cross-disciplinary team. Reports on the project's progress are circulated within the Museum via briefings and staff meetings

The Potters Art in the 20th Century, GOHM CC-07-01126

I attended ceramics workshops run by Oldham prior to organising similar events at the Harris. This work shadowing was incredibly useful. Expertise on the project is being shared by all of the above. The project has a high profile in the museum and we communicate progress to colleagues regularly.

Connection and Division, NMNI CC-07-01123

Research opportunities and skills sharing will be offered to all members of museum staff throughout the project.

Collecting Design, TWM CC-07-01165

As our acquisition strategy covers many different areas of design and we have found that there is a common interest in between these areas and other curatorial departments such as History/Science and Technology. Therefore we have established a cross-disciplinary project team.

Any further comments

National collection of modern crafts, CSC CC-07-01184:

This evaluation project is too early in the lifetime of the project, I feel, to make a valuable contribution to the overall understanding of its impact. A reflection after a year might have proved more beneficial as we have only started the actual work within the past month to six weeks, as planning and negotiating time has been very time consuming.

The Wye Tour, CMMCMS CC-07-01153:

It is hard to complete much of this as the project has only been running since September 2008 and the public programmes were supposed to be based on the acquisitions made as a result of the grant.

To Develop our Art and Design Collection, MGH CC-07-01147

It is difficult to answer all the sections fully given that we have only been working on the project for a matter of months. Because our collecting strategy was to collect around 80 items valued in the high hundreds and low thousands, it is becoming apparent that the strength of our Collecting Cultures project depends to some extent on the volume of what we acquire. Or in other words, we can't hang our activities on a few show-stoppers. Certain planned activities can only go ahead, I feel, once we have had time to build up the collection.

Cultural Reflections, WAG CC-07-01110

It seems early in the project to be carrying out evaluation in this way. We expect the project to gain momentum, especially in terms of public engagement and dissemination as it progresses.

The success of the Collecting Cultures application has been a useful PR tool internally in the University and more generally within the sector, highlighting the importance of the Whitworth's wallpaper collection and the importance of 'live' collections which continue to grow and remain relevant.

Sharing Norfolk's Past, NCM CC-07-01094

Collecting Cultures is a hugely important project for us, and I was saying to our local HLF rep, Anne Mason, how it had made a big difference to me to know that we now had a purchase budget to be able to spend on strategic acquisitions that trusted in curatorial excellence, as well as to expand displays and an existing programme of relationships. I think this is the fundamental issue that needs teasing out from this evaluation, as the principal difference between this HLF project and others that have been hitherto offered is that the HLF was brave enough to trust people to do their job properly – in this case making decisions and choices about how to spend money wisely on purchases. This is to be applauded and I hope will serve as a model for future projects.

I am slightly concerned that this questionnaire should be sent out quite so soon, although I was anticipating that we would be closely monitored as this was such a new type of scheme for the Lottery. Given that this is a five year project, we are still very much getting in to the stride of what we are doing. Many of the questions will really only be able to be answered in

two years' time, when we have actually started to deliver various aspects and when we will know how we and the public have responded to that. I therefore hope that this questionnaire's format will remain the same, so that true development of the various projects can be measured against the same baseline.

Staying Power, V&A CC-07-01150

We have completed sections A to C1 as these are applicable to year one of our project.

On 8 May 2009, the project team, BCA and V&A staff, participated in a partnership training session. This one day partnership training session was productive and valuable, enabling both organisations to establish a framework for communication and decision-making. The training session afforded us the opportunity to learn about one another's work, procedures, expertise and project goals. The project team have met, on average, for 1.5 / 2 hours on a monthly basis.

The project team* are:

Janet Browne, V&A, African Caribbean Officer (Audiences)

Kelly Foster, BCA, Operations Manager

Teresa Kirk, V&A, Director of Collections office

Eithne Nightingale, V&A, Head of Access, Social Inclusion and Community Development

Marta Weiss, V&A, Curator of Photographs

* We also were joined by Jemma Desai from the BCA who has since left the organisation. Future project team meetings will be attended by Kimberley Keith (Trustee of BCA).

We invested a significant amount of time in building the advisory panel which we believe is critical to the success of the project. The advisory panel is scheduled to meet this Summer (no later than July 2009) and we will begin collecting subsequently.

Enriching Our Musical Heritage, EUCHMI CC-07-01135

Impact of the project on audience development, displays and access / education activities will be realised in years 4 and 5 of the project.

Version 1: 27 May 2009

Cultural Consulting Network

Covering Letter

20 April 2009

Dear Grantee,

Evaluation of HLF Collecting Cultures Programme

Further to our telephone conversation, I am now writing to introduce you to the evaluation of the Collecting Cultures programme, which Sophia Mirchandani and I have been appointed to undertake on behalf of HLF for 2009-11.

The evaluation aims to assess the extent to which the HLF grants have contributed to the published outcomes for Collecting Cultures as stated in the Guidance for Applicants. The outcomes are:

- A marked improvement, through purchase, in the quality and range of a collection;
- An enhanced – and appropriately documented and interpreted – understanding of the collection's significance, and its relationship to other collections of the same kind;
- Development of professional knowledge and skills both in relation to the special subject area concerned and to the practical aspects of acquisition through purchase;
- Greater public participation and learning based on the collection; and
- Benefits for the wider museum sector through consultation, collaboration, evaluation and sharing of expertise and learning.

In addition, the results of the evaluation will be used by the HLF to inform future policy. As you may be aware, the Collecting Cultures programme marked a change for HLF in the way in which it treats museum acquisitions by allowing museums to collect within a defined remit without having to seek approval for each individual purchase in advance. HLF will therefore use the results of the evaluation to inform future policy in relation to acquisitions and collections development.

We have developed a standard questionnaire for collecting information from all grantees, which asks questions relating to each of the five outcomes stated above (both quantitative and qualitative). Some of the questions are framed using the principles of the Museums, Libraries and Archives Council's Inspiring Learning framework, which you may be familiar with (see www.inspiringlearningforall.gov.uk/) and which we know some projects are using as a means of evaluating staff development and public programmes and activities.

Given the breadth of the intended outcomes of the grant programme it is quite a long questionnaire. However, we have tried to keep it as simple as possible to complete with extensive use of tick box options. If you have any queries about the questions, need help completing the survey or wish to discuss some areas in more depth please do not hesitate to contact us.

We appreciate that you may have only recently started your Collecting Cultures project and that this may mean that you can only partially complete the questionnaire this year – this is to be expected so please just leave those boxes that do not apply yet blank. We also understand that your own evaluation plans may still be at an early stage of development, and the evaluation questionnaire might therefore be of value to you in helping you to decide the

scope of your own organisation's evaluation activities. If you require further help, we would recommend that you refer to the HLF Guidance Note 'Evaluating Your Project'. (see www.hlf.org.uk/English/PublicationsAndInfo/AccessingPublications/Helping+your+application.htm)

HLF expects that all grantees will be able to report information on how their project has met the five Collecting Cultures outcomes over their lifetime.

We should make clear that this evaluation does not affect the standard monitoring arrangements that are in place between your organisation and HLF, nor the arrangements for reporting to HLF on the objects you have purchased as part of your Collecting Cultures project.

We would be grateful if you could complete the questionnaire to the best of your abilities, consulting as appropriate with your colleagues and partners involved in the project, and return it by email to katie@culturalconsulting.net **Friday 8th May 2009**.

If you have any questions concerning the questionnaire, please do contact me. If you have any queries regarding the overall evaluation project or the Collecting Cultures programme please contact Fiona Talbott, Head of Museums, Libraries and Archives, Heritage Lottery Fund on 020 7591 6008 or fionat@hlf.org.uk.

With thanks in advance for your help,

Yours sincerely,

Katie Norgrove/Sophia Mirchandani
Cultural Consulting Network

Appendix Four: Abbreviations used to describe museum(s) titles

BMDMBM	Buxton Museum & Art Gallery, Derby Museums & Art Gallery and Belper North Mill
CMMCCMS:	Chepstow Museum and Monmouthshire County Council Museums Service
CSC:	Crafts Study Centre
DCC:	Dorset County Council
EUCHMI	Edinburgh University Collection of Historic Musical Instruments
FMDHIM	Fermanagh County Museum, Derry Heritage and Museum Service, Inniskillings Museum
GHM	Groam House Museum
GOHM	Gallery Oldham and Harris Museum and Art Gallery, Preston
HCWAG	The Herbert, Coventry and Wolverhampton Art Gallery
MERL:	Museum of English Rural Life
MGH	Museum of Garden History
MSM	Macclesfield Silk Museum
NCM	Norwich Castle Museum and Art Gallery
NCMME	National Coal Mining Museum of England
NMKMH	Northampton Museums and Art Gallery and Kettering Manor House
NMNI	National Museums of Northern Ireland
SPRI	Scott Polar Research Institute
TDM:	Tain District Museum
TWM	Tyne and Wear Museums
V&A:	Victoria and Albert Museum
VHM	Valence House Museum
WAG	Whitworth Art Gallery

Appendix Five: Summary of Collecting Cultures Projects

East of England

Scott Polar Research Institute (SPRI), Cambridge - *Arctic Visions: Inuit Art and Material Culture* (HLF grant: £200,000)

The Scott Polar Research Institute (SPRI) will increase their world-class collection of Inuit art and artefacts by acquiring approximately 250 key pieces from the period 1950–1990. This will enable the SPRI to provide a fuller examination of Inuit life, traditions and culture in Canada, Alaska and Greenland. The SPRI will offer training for volunteers in a variety of areas, including acting as guides for exhibitions and activities. The Institute intends to organise creative writing and art workshops for school groups, print workshops for the general public, object handling events, storytelling sessions, artist workshops and lectures. They will hold a touring exhibition in collaboration with other museums, as well as creating a virtual exhibition.

Norwich Castle Museum and Art Gallery - *Collecting Cultures: Sharing Norfolk's Past* (HLF grant: £199,500)

Norwich Castle Museum will fill specific gaps in their archaeology collections relating to Prehistory, including Palaeolithic material, Bronze Age goldwork, Iron Age, Roman, Anglo-Saxon and Viking, Medieval, Early Post-Medieval, Numismatics and Egyptology. They will allocate £110,000 to acquisitions and intend to buy items which have been declared Treasure but which are unaffordable from the Museum's own resources. They will develop and extend a number of learning programmes, including programmes for schools (KS2 onwards) and family learning, particularly aimed at parents from deprived backgrounds to support their children's learning, improve interpretation and hold temporary exhibitions. They will also offer staff training in order to help curatorial staff update their knowledge on strategic purchasing of objects and interpretation.

East Midlands

Northampton Museums and Art Gallery and Kettering Manor House Museum - *Collecting Cultures - Trainers, Sneakers, Pumps and Daps* (HLF grant: £130,000)

Northampton Museums and Art Gallery, home to a designated shoe and boot collection, plan to expand their collection of sports footwear and training shoes, currently around 4% of the total collection. The Museum will also purchase celebrity sports and training shoes along with examples of iconic advertising. Three exhibitions are planned: a national exhibition based at Northampton; a second exhibition to tour locally which will be created by the local community; and a third exhibition focusing on the manufacture of training shoes and links between working conditions now and in the past. Youth groups will take part in an inter-generational photography project and students from the University of Northampton will be invited to become involved with the project, by constructing a three-year archive chronicling the footwear fashion of Northampton.

Buxton Museum & Art Gallery, Derby Museums & Art Gallery and Belper North Mill - *Enlightenment! Derbyshire Setting the Pace in the Eighteenth Century* (HLF grant: £200,000)

This collaboration will expand the collections of the three partner museums relating to the Enlightenment and Derbyshire's place in the Industrial Revolution. The objects they hope to acquire include: fine and topographical art; geological and mineral specimens; early geological/natural science texts; clocks, watches and scientific instruments; and travellers', miners' and map-makers' equipment. Plans include recruiting around 60 volunteers and

holding workshops and lectures. There will be a series of summer walks themed around the area's historic factories and workers' accommodation.

London

V&A - Staying Power – *The story of Black British Identity 1950 – 1990s* (HLF grant: £157,500)

This project will fill the gaps in the V&A's collections relating to the works and experiences of African and African-Caribbean artists. The museum aims to collect around 25–35 photographs reflecting Black British identity between 1950 and 1990. Examples of the type of work they hope to collect include the 'Growing Up Black' series by the photographer Dennis Morris as a young man in the 1970s. A complementary project will collect 60 testimonies over the course of the project based on themes inspired by the collection. 10 volunteers will be recruited and trained to carry out this work and there will be three six-week courses held to explore issues reflected within new and existing collections. The V&A is working in partnership with the Black Cultural Archives (BCA) to build staff capacity in working with artefacts that resonate with black Britain, whilst sharing knowledge with the BCA on collecting and collections care and management.

Valence House Museum – *The Industries of Barking and Dagenham* (HLF grant: £60,000)

Valence House Museum will acquire items relating to the post 19th-century industrial heritage of Barking and Dagenham. This will include a Ford Escort, as well as items relating to smaller industries such as lemonade, fertilisers, asbestos, popcorn and lifebelts. The museum plans a range of activities to support the acquisitions, including employing two research officers to document the histories of industries in the area and collect oral histories from industrial workers. Staff and volunteers will be trained in areas such as car restoration, preservation needs assessments and materials identification. Exhibitions will be held as the project develops to show items purchased and showcase oral history interviews.

Museum of Garden History - *To Develop our Art and Design Collection* (HLF grant: £99,400)

The Museum aims to purchase, document and display around 80 Art and Design objects that tell the national story of gardens and gardening from 1600 onwards. A wide range of educational and access projects are planned including: mounting four exhibitions per year on retrospective historic, socio-cultural and children's themes, each with a different subject and target audience; running young people's activities to construct a piece of play equipment or sculpture for neighbouring St Mary's Gardens; delivering a schools' project 'Crystal Palace Park' to include site visits, workshops and hands-on horticulture sessions; and organising reminiscence activities on 'Gardens and Gardening between the Wars'. The staff development and training programme will enhance the professional knowledge and skills of staff in areas such as object handling, bidding at auction, reminiscence work and attracting object donors.

North East

Tyne and Wear Museums (TWM) – *Collecting Design* (HLF grant: £145,000)

Tyne and Wear Museums' project will improve existing design collections by acquiring a wide variety of objects made for use in a domestic setting from the late 19th century through to the 20th century. There will be a particular emphasis on movements and styles from 1880 as well as filling gaps in the collections from the 1940s onwards. Tyne and Wear Museums have put together plans for an exciting range of public activities which include: annual outreach events involving a different community group each year of the project; learning activities for schools, families, Further Higher Education (FHE) and study days; and a

'People's Panel' working with community groups. Staff will be given special training on developing acquisition skills as well as learning more about design history and theory.

Northern Ireland

Fermanagh County Museum, Derry Heritage and Museum Service, Inniskillings Museum – *Connection and Division* (HLF grant: £100,000)

This partnership between Fermanagh County Museum, Derry Museum Service and Inniskillings Museum aims to collect material relating to the period 1910– 1930 and the impact of the border on those communities in a three-year project that will help to make links between places, people, events and objects. £51,000 is allocated towards purchases, which will include photographs, painting, documents, costume and film. Public involvement will begin almost immediately through a virtual 'collecting diary' and blogging facility, which will chart progress and encourage feedback. The main collecting will be carried out in the second year, alongside a programme of public consultation including existing and potential audiences. The final year will see the development of new educational resources and a showcase exhibition, including all the purchases made by the partner museum. The University of Ulster will be offered an annual student placement, and there will be a project evaluation and a seminar for museum professionals to disseminate findings.

National Museums Northern Ireland (Ulster Folk and Transport Museum) - *Titanic Built in Belfast* (HLF grant: £174,500)

£139,250 is set aside for acquisitions relating to affordable Titanic and other White Star Line material to illustrate the international significance of White Star ships and the important role of Belfast in their development and construction. The project will tie- in with the centenary of the 10 most significant events in the life of the Titanic, from the laying of the keel in March 1909 to her launch and subsequent loss in 1912. The applicant intends to provide a wide programme of public access, engagement and learning activities, among key audiences such as ex-shipyard workers, schools and local communities. UFTM plan on holding interactive sessions, in at least three shopping centres, during the lifetime of the programme and 10 community workshop sessions. The Titanic Community exhibition will run for at least 12 weeks. They will work with other museums with a Titanic collection, such as Southampton Maritime Museum and the National Museums of Liverpool to avoid duplication in acquisitions.

North West

The Whitworth Art Gallery, University of Manchester - *Cultural Reflections: Strategic Acquisition for the Whitworth Art Gallery Wallpaper Collection* (HLF grant: £196,500)

The Whitworth will fill gaps in its wallpaper collection relating to the 17th and 18th centuries, as well as more modern examples from the 1950s and '60s. The Gallery will develop an outreach programme, including curriculum-linked projects with schools, family workshops and research opportunities for art and design students, as well as developing exhibitions around the new acquisitions and related tours and talks. Two apprentices will be employed and there will be 10 work placements directly related to the wallpaper collection. Volunteer opportunities are likely to be specialist in nature, but will make use of the close ties that the gallery has with the University.

Gallery Oldham (GO), The Harris Museum and Art Gallery - *The Potters Art in the 20th Century* (HLF grant: £82,000)

This collaboration will develop the collections of 20th-century studio ceramics at Gallery Oldham and The Harris Museum. The Harris Museum will focus on items from the first half of the 20th century, along with a small number of factory wares and Japanese and Islamic items. GO will focus on post-war studio pottery by major artists. There will be a wide range of opportunities for increased visitor involvement and learning across both partner museums, including handling and reminiscence sessions for visually impaired people, ceramics sessions for both primary and secondary school pupils and a 'Ceramics Information Pack'. Volunteer training will focus on handling sessions and, at the Harris, training as tour guides and workshop assistants.

Macclesfield Museums Trust - *Changes and Exploration in Silk* (HLF grant: £74,500)

Macclesfield Museums Trust will fill gaps in their collection focusing on five themes: the development of dyestuffs; the illustration of the chemical and physical properties of silk; marker costume pieces to illustrate changes in silk production; icons of world silk that have spread knowledge; and innovative techniques and non-fabric uses of silk. The museum has plans to work with a range of groups, including the local probation service. Volunteering opportunities will include researching potential acquisitions and taking part in educational events. The new acquisitions will allow the museum to broaden its existing schools education programme. Staff will be trained on different aspects of the silk industry, as well as collections and acquisitions procedures.

Scotland

Groam House Museum - *Developing the George Bain Collection, Rosemarkie* (HLF grant: £99,000)

The artist George Bain became known as the father of modern Celtic design. Groam House Museum in the Black Isle village of Rosemarkie is currently the only museum in the UK that is actively collecting, researching and promoting George Bain's work but due to a previous lack of funds their acquisitions have been limited. They will allocate £50,000 to purchases, focusing on a small number of rugs and considerably more items of archive material, artworks and designs. Among other activities, they propose holding a touring exhibition in locations which have a connection to George Bain, Celtic art competitions and an oral history project in the village to which George Bain and his wife retired. The museum plans to carry out a training needs analysis and individual skills audit of the staff and volunteers who will be involved in the project.

Tain and District Museum – *Tain Silver – the Collection* (HLF grant: £98,400)

Tain silver describes the work of six silversmiths who were resident in Tain between 1700 and 1840. As prices for Tain silver have escalated beyond the museum's ability to purchase, this project aims to allow Tain and District Museum to acquire examples of their work and that of other unknown silversmiths attributable to Tain in that period, including dirks, luckenbooth brooches, jewellery and quaichs (a type of shallow, two-handled drinking cup or bowl). £67,000 is set aside for acquisitions. There will be opportunities for local people to be involved, such as demonstrations on silversmithing techniques, lectures and talks by volunteers and a talk by a leading silver expert. More school visits will be encouraged; the museum plans to create an education pack and outreach events. Training sessions for up to 30 volunteers are planned, covering both the care of and presentation of the collection. A catalogue will be published and the research and details of the objects will be placed on the museum's website.

Edinburgh University Collection of Musical Instruments (EUCMI) – *Enriching our Musical Heritage* (HLF grant: £80,000)

EUCMI aims to spend £70,000 on the acquisition of 10 bagpipes. They will support these acquisitions by a number of events and activities to promote the collection and disseminate research, in order to put into context the diverse piping heritage that exists throughout the UK and parts of Europe. A number of information-sharing workshops and consultation events are planned to allow owners, collectors and scholars to exchange ideas on the project and their experiences of different piping traditions. Research and purchase information will be put on the museum website, as well as adding to the display information. Staff and volunteer training will focus on handling, design, restoration, history and textile care. Following completion of the new exhibition, workshops for students and schools will be offered, supported by a teacher's pack.

South East

Crafts Study Centre, Farnham – *Developing a National Collection of Modern Crafts* (HLF grant: £180,000)

The Crafts Study Centre, part of the University College for the Creative Arts in Farnham, is seeking to collect items from the period 1970– 1990, in particular works by three key named artists in the areas of wood and furniture, calligraphy and stone carving and textiles. New acquisitions will be integrated into the existing collections, with a dedicated exhibition, online exhibitions and a new education programme specifically designed to engage new audiences. A series of crafts workshops for young people will look at the processes involved in making the objects in the collections, particularly calligraphy and textiles. An exhibition will be linked to these workshops and the Centre will work with students from the college to create and curate the exhibition.

Museum of English Rural Life, Reading – *Collecting Rural Cultures* (HLF grant: £95,000)

The Museum of English Rural Life is proposing a two-pronged approach to develop and explain a collection to explore the theme of 'rural Englishness' in the 20th century. Objects acquired may include paintings, photographs or personal material. A programme of public activities includes an exhibition with an accompanying publication, learning materials for schools and talks and events.

South West

Dorset County Museums Advisory Service: Dorset County Museum, Portland Museum, Sidmouth Museum, Lyme Regis Museum, Wareham Museum, Swanage Museum, Langton Matravers Museum, Allhallows Museum, Fairlynch Museum, Royal Albert Memorial Museum Exeter – *Jurassic Life Initiative* (HLF grant: £200,000)

This is a joint project by the Jurassic Coast Museums Partnership which was formed in 2003. The project aims to spend £145,250 on locating and acquiring scientifically important and exceptional fossils for 10 museums along the Dorset and East Devon Coast World Heritage Site. A varied learning programme and engaging displays will be put together, with a focus on multi-generational activities around fossils. The training plan for volunteers and staff includes training in earth science themes and conservation training in environmental monitoring and geological conservation standards.

Wales

Chepstow Museum Monmouth Museum – *The Wye Tour* (HLF grant: £200,000)

This partnership between Chepstow and Monmouth Museums will spend £149,000 on the acquisition of fine art – watercolours, oils, sketches – and travel accounts to enhance their collections that explain the history of the Wye Tour, which was made popular from the 18th century as the British equivalent of the Grand Tour. A comprehensive public programme is planned, including: guided walks and tours and printed trails; a young peoples' project 'Why Tour Today'; and performance-based interpretation, with a tour of performances at local venues and village halls. It is hoped that a minimum of 10 new volunteers will be recruited to undertake 200 days of volunteer labour. Volunteers will have the opportunity to undertake research on material relating to the tour, learn about the acquisition process, documentation work and become involved in both the organising of the programme of activities and the activities themselves.

West Midlands

The Herbert, Coventry Wolverhampton Art Gallery (WAG) – *Peace and Reconciliation Project* (HLF grant: £199,500)

This project will help The Herbert and Wolverhampton Art Gallery to more effectively tell stories surrounding conflict, peace and reconciliation in the UK and in their wider context. £172,000 is allocated to acquisitions, which will consist of fine art, sculpture, photography, digital and installation-based work and social history artefacts and ephemera. WAG will initially focus on gaps in their Northern Ireland collection and seek Middle Eastern Works as a comparison. The Herbert will focus on works by artists from the Second World War onwards, works reflecting and recording experiences of conflict linked to refugee communities and the anti-war and peace movements. Links will be made to a variety of groups, including refugee communities, ESOL groups and disability charities. Formal learning will include working with schools and, at the WAG, working with an artist.

Yorkshire and Humber

National Coal Mining Museum for England (NCME) – *Seeing the Whole Picture* (HLF grant: £60,000)

This application aims to spend £58,200 over four years collecting two photographs and one piece of artwork each year to fill significant gaps in the NCME's collection. Examples of the work they hope to acquire include: works by the Ashington Group of Painters in Northumberland; photography by Chris Killip and John Davies; and work from the Spennymore Settlement in County Durham. The NCME has a close working relationship with other institutions in the informal 'Coal Mining Collections Group' and have ensured that this project will not duplicate other activities within the Group. NCME will build on trial programmes to work with youth groups, GCSE and AS level art students and KS 3&4. 67 staff members will receive training that particularly focuses on enhancing their understanding of the collections.