

Socio-cultural Impacts of Museums for their Local Communities: The Case of the Royal Albert Memorial Museum, Exeter

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I certify that all material in this thesis which is not my own work has been identified and that no material has previously been submitted and approved for the award of a degree by this or any other University.

ABSTRACT

In the English museums sector, an impetus for impact assessment stems from an internal ethos towards producing positive impacts for the public. Furthermore, as institutions largely dependent on national and local government funding, museums have increasingly been called to demonstrate their impacts to policy makers. Economic impact and valuation procedures are employed to help meet these demands. However, consideration of non-economic impacts has not kept pace. Reasons include the contested priorities in the sector, a fluctuating policy landscape and too exclusive a focus on theoretical debates rather than empirical research. Indeed, a great deal of attention and time has already been allocated to impact assessment with little accumulation of evidence at a museum-specific or national level.

Accordingly, this research set out to reveal a detailed understanding of socio-cultural impacts of museums for their local communities. A thorough meta-synthesis of nineteen academic and non-academic sources, revealed the limitations of previous studies. These limitations relate to sampling, method choice, sophistication of analysis and transparency in reporting. Often, only *potential* impacts have amounted. The Royal Albert Memorial Museum (RAMM), in the southwest city of Exeter offered a suitable research site for this large-scale study. Drop and Collect administered household surveys ensured the elicitation of views from residents across the city. A range of statistical analysis techniques were applied to cross-sectional samples (n=435, n=384).

The main contribution of this research is to demonstrate a replicable approach to eliciting views from the public regarding the impacts of their local museum. Future evaluation can follow this model which is neither focused upon economic impacts, nor arrives at a monetised valuation. Cluster Analysis proves a preferable way of grouping the public rather than traditional segmentations pertaining to socio-demographic or behavioural characteristics. Furthermore, socio-cultural impacts are effectively assessed, monitored and prioritised through Gap Analysis. Factor Analysis reveals latent constructs of Personal-fulfilment, Objects and their Surrounding Narratives, Self-actualisation, Learning and Networked Leisure drive these impacts. Therefore, this research meets the museum management challenge of finding a suitable design for assessment of impacts in relation to different communities.

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TABLE OF CONTENTS

CHAPTER ONE- INTRODUCTION	1
1.1 The Nature of Museums.....	1
1.2 Recent Developments in the UK Museums Sector	3
1.3 Evaluation in the Museums Sector	5
1.4 Impacts of Museums	7
1.5 Research Aim.....	10
1.5.1 Terms of Reference	10
1.5.2 Royal Albert Memorial Museum	12
1.5.3 Contextualisation of Aim using a Holistic Model	14
1.6 Research Objectives and Questions.....	16
1.7 Thesis Structure.....	20
CHAPTER TWO- LITERATURE REVIEW	23
2.1 Introduction	23
2.2 Roles for Museums.....	24
2.3 Visitor Studies Research.....	28
2.3.1 Attempts to Understand Visitors	28
2.3.2 Community-level Focus.....	29
2.3.3 Segmentation	31
2.3.4 Individual-level Focus.....	33
2.3.5 Museum Impact Exploration	34
2.3.6 Summary of Visitor Studies	36
2.4 Categorisations of Impact	37
2.4.1 Economic Impact	37
2.4.2 Social Impact	42
2.4.3 Cultural Impact.....	45
2.4.4 Summary of Impact Categorisations	46
2.5 Discourses of Value and Impact	46

2.5.1	An Artistic Perspective	46
2.5.2	Intrinsic versus Instrumental Debate	49
2.5.3	Notions of Value	51
2.5.4	Interest in Capital	53
2.5.5	Summary of Discourses	55
2.6	The Public Realm	57
2.6.1	Evidence-based Policy	57
2.6.2	Politicisation of the Cultural Sector	59
2.6.3	Outcome Frameworks	62
2.6.4	Ramifications for Museum Professionals	64
2.6.5	Summary of Museums within the Public Realm	66
2.7	Indicator Development	67
2.7.1	The Purpose of Indicators	68
2.7.2	Correspondence of Indicators to Impact Projects	69
2.7.3	Summary of Indicator Development	71
2.8	Conclusion	71
CHAPTER THREE- THE POLICY LANDSCAPE OF ENGLISH MUSEUM PRACTICE		76
3.1	Introduction	76
3.2	Developments at a National Level	77
3.2.1	National Government Priorities	77
3.2.2	National Funding Context	79
3.2.3	DCMS Ministers	82
3.2.4	Significance of DCMS Activities	83
3.3	Arm's Length Bodies	88
3.3.1	A History of the Short-lived Museums Libraries Archives Council	89
3.3.2	Arts Council England the Umbrella Body for Cultural Activity	93
3.4	Trends in Arm's Length Rhetoric	97
3.4.1	Widening Participation	97
3.4.2	Judgement and Excellence	99

3.5	Museum Funding Programmes and their Purposes.....	101
3.5.1	Renaissance.....	101
3.5.2	Designation.....	104
3.5.3	Accreditation.....	105
3.5.4	HLF Capital Projects.....	106
3.6	Local Authority Museums	108
3.6.1	Regional Museums in England	108
3.6.2	Exeter City Council.....	112
3.7	Insights from the Museums Association	114
3.8	Meta-synthesis of Nineteen Previous Studies	118
3.8.1	Introduction.....	118
3.8.2	Search Methods	119
3.8.3	Inclusion/ Exclusion Criteria	120
3.8.4	Origins of Included Reports.....	122
3.8.5	Realms of Investigation for Impact Assessment	125
3.8.6	Themes of Impact.....	129
3.8.7	Implications of Nineteen Previous Studies for Museum Impacts	134
3.8.8	Methods- Common Quantitative and Qualitative Approaches	135
3.8.9	Methods- Administration Options	139
3.8.10	Methods- Less Traditional Approaches.....	140
3.8.11	Data Analysis	143
3.8.12	Reporting.....	144
3.8.13	Summary of Meta-Synthesis	145
3.9	Conclusion	147
CHAPTER FOUR- METHODS.....		151
4.1	Introduction	151
4.2	Research Design	152
4.2.1	Relation between Methods and Intentions of Research Study	152
4.2.2	Discussion of the Period of Research	153

4.3	Investigating Socio-cultural Impacts with Questionnaire Surveys.....	153
4.3.1	Survey Design	153
4.3.2	Piloting and Trials of Survey Questions.....	157
4.3.3	Sampling Frame.....	159
4.3.4	Sample Size.....	162
4.3.5	Distribution Details.....	163
4.3.6	Trailing of Distribution Tactics.....	165
4.3.7	Final Sample	166
4.3.8	Choice of Analytical Approaches and Techniques.....	170
4.3.9	Summary	173
4.4	Summary and Details of Research and Data Collection.....	173
CHAPTER FIVE- COMMENCING CONSIDERATION OF THE IMPACTS OF RAMM		175
5.1	Introduction	175
5.2	Details of Sample One	178
5.2.1	Socio-demographics	178
5.2.2	General Views of Museums.....	180
5.2.3	Experience of RAMM.....	184
5.2.4	Views of RAMM.....	188
5.2.5	Impacts of RAMM.....	192
5.3	Details of the Second Sample.....	196
5.3.1	Socio-demographics	196
5.3.2	General Views of Museums.....	197
5.3.3	Experience of RAMM.....	197
5.3.4	Views of RAMM.....	199
5.3.5	Impacts of RAMM.....	201
5.4	Extent of Differences Before and After the Redevelopment.....	206
5.4.1	Relating the Two Samples	206
5.4.2	Consistency of General Views	207
5.4.3	Experiences of the Old and the New Museum	208

5.4.4	View of RAMM	213
5.5	Socio-cultural Impacts- Importance and Performance	214
5.6	Variations in Socio-cultural Impacts.....	221
5.6.1	Socio-demographic.....	221
5.6.2	Behavioural.....	227
5.7	Summary of Main Results	232
CHAPTER SIX- UNDERLYING FACTORS OF IMPACT AND INTRA-URBAN VARIATIONS		238
6.1	Introduction	238
6.2	Latent Factors Driving the Public’s Perception of Impacts	241
6.2.1	Intention.....	241
6.2.2	Type of Factor Analysis Procedure	242
6.2.3	Meeting Factor Analysis Requirements	242
6.2.4	Steps of Factor Analysis.....	246
6.2.5	Five Factor Solution.....	252
6.2.6	Factors in Relation to Different Groupings of Respondents	256
6.3	Intra-urban Variations in the Socio-cultural Impacts of RAMM.....	259
6.3.1	Rationale for Cluster Analysis.....	260
6.3.2	Selection of Clustering Variables.....	260
6.3.3	Clustering Technique.....	261
6.3.4	Determining the Final Cluster Groupings.....	263
6.3.5	Five Cluster Solution.....	264
6.3.6	Profiling Statistical Testing Results.....	266
6.3.7	Core Visitors	282
6.3.8	Museum Fans	286
6.3.9	Latent Visitors.....	288
6.3.10	Unconvinced.....	291
6.3.11	No Experience	294
6.4	Pertinent Features of Clusters.....	296
6.5	Differences across the Clusters for Factor Scores.....	298

6.6	Summary of Main Results	299
CHAPTER SEVEN- CONCLUSION		306
7.1	Introduction	306
7.2	Main Findings	307
7.3	Contested Discourses Surrounding Definition and Determination of Socio-cultural Impacts	311
7.3.1	Research Question One	311
7.3.2	Research question Two	312
7.3.3	Research Question Three	313
7.3.4	Research Question Four	313
7.4	Methodological Issues in Capturing the Socio-cultural impacts of Museums	314
7.4.1	Research Question Five	314
7.5	Socio-cultural impacts of RAMM Reported by its Local Communities	315
7.5.1	Research Questions Six, Seven and Eight	315
7.5.2	Research Question Nine	317
7.5.3	Research Questions Ten and Eleven	318
7.5.4	Research Question Twelve	318
7.6	Limitations of Study	320
7.7	Recommendations for Future Research	323
7.7.1	Research Ideas Applicable to RAMM	323
7.7.2	Research Ideas Applicable to the Broader Museums Sector	325
7.8	Uses of Research	326
APPENDICES		328
BIBLIOGRAPHY		361

LIST OF FIGURES

Figure 1.1: Contextual Model.....	15
Figure 4.1: Drop and Collect Procedure	164
Figure 4.2: Age-group Sample Comparison.....	168
Figure 4.3: Education-level Sample Comparison	169
Figure 4.4: Kolmogorov-Smirnov Formula	172
Figure 5.1: Sample One: Views of Museums.....	181
Figure 5.2: Sample One: View of RAMM Visits Prior to Redevelopment.....	187
Figure 5.3: Sample One: Views of RAMM	189
Figure 5.4: Sample One: Desire for Community-level Impacts	193
Figure 5.5: Sample One: Desire for Individual-level Impacts	194
Figure 5.6: Sample Two: Agreement with Community-level Impacts.....	201
Figure 5.7: Sample Two: Delivery of Individual-level Impacts	203
Figure 5.8: RAMM as Last Museum Visited	207
Figure 5.9: Barriers to Visitation	209
Figure 5.10: Sample Two: Motivations for Visits	211
Figure 6.1: Scree Plot.....	247

LIST OF TABLES

Table 1.1: Research Objectives, Questions and Corresponding Chapters	17
Table 2.1: Generic Learning Outcomes and Generic Social Outcomes	63
Table 2.2: Brown and Corbett’s Five Part Typology of ‘Basic’ uses of indicators	68
Table 3.1: GSOs and Related Advice	91
Table 3.2: ACE’s Five Goals	95
Table 3.3: Arts Audiences Insight Groupings	99
Table 3.4: HLF’s Outcomes	106
Table 3.5: Exeter Cultural Strategy Aims	112
Table 3.6: Inclusion and Exclusion Criteria for Meta-synthesis	121
Table 3.7: Details of Meta-synthesis Studies	123
Table 3.8: Details of Impacts investigated in Meta-synthesis Studies	126
Table 3.9: Impacts and Themes from Meta-synthesis Studies	130
Table 3.10: Potential of Themes in Meta-synthesis for Study of RAMM’s Communities	133
Table 3.11: Method Details of Meta-synthesis Studies	136
Table 3.12: Proxy Table for SROI Calculations	142
Table 3.13: Sampling Sizes and Time frames for Meta-Synthesis Studies	144
Table 3.14: Positive and Negative Aspects of Meta-synthesis Studies	146
Table 4.1: Relationship between Methods and Concepts	152
Table 4.2: Changes between Two Survey Instruments	154
Table 4.3: Piloting Questions	157
Table 4.4: Adjustments to Survey One Following Piloting	158
Table 4.5: Sampling Calculations and Achieved Final Samples	167
Table 4.6: K-S Results Checking for Sample-set Bias	168
Table 5.1: Samples One and Two: Ward of Residence	178
Table 5.2: Samples One and Two: Socio-demographic Details	179
Table 5.3: Samples One and Two: General Museum Views	180
Table 5.4: Samples One and Two: Location and Motivation for General Museum Visits	182
Table 5.5: Samples One and Two: Museum Visits in Past Twelve Months	183
Table 5.6: Samples One and Two: Last Museum Visited	183
Table 5.7: Samples One and Two: Visiting Prior to Redevelopment	184
Table 5.8: Samples One and Two: Childhood Behaviour towards RAMM	185
Table 5.9: Samples One and Two: Satisfaction with Visits	186
Table 5.10: Sample One: Past Behaviour and Intended Behaviour	187

Table 5.11: Sample One: Features Looking Forward towards in RAMM	188
Table 5.12: Samples One and Two: Views of RAMM	190
Table 5.13: Sample One: Desires for Post-redevelopment.....	191
Table 5.14: Samples One and Two: Current Impact on Community.....	192
Table 5.15: Sample One: Desire for Socio-cultural Impacts.....	195
Table 5.16: Sample Two: Visitation after Redevelopment.....	198
Table 5.17: Sample Two: Assessment of RAMM after Redevelopment	200
Table 5.18: Sample Two: Rating of Features of RAMM after Redevelopment	200
Table 5.19: Sample Two: Delivery of Socio-cultural Impacts	205
Table 5.20: Gap Analysis Views	217
Table 5.21: Gap Analysis Community-level Impacts	218
Table 5.22: Gap Analysis Individual-level Impacts	220
Table 5.23: Sample One: Socio-Demographic Categories and Desire for Impacts	223
Table 5.24: Sample Two: Socio-Demographic Categories and Delivery of Impacts.....	225
Table 5.25: Sample One: Past Visitation and Desire for Impacts.....	228
Table 5.26: Sample Two: Past Visitation and Perceptions of Delivery of Impacts.....	231
Table 6.1: Statistical Quality Checks for Factor Analysis.....	245
Table 6.2: Details of Five-factor Solution and Associated Variables	251
Table 6.3: Cronbach's Alpha.....	252
Table 6.4: Labels of Five Factors	254
Table 6.5: Bivariate Tests using Factor Scores	258
Table 6.6: Clustering Variables and Predictor Importance	260
Table 6.7: Cluster Sizes.....	265
Table 6.8: Clustering Variable Details	265
Table 6.9: Cluster Profiling: Demographics Non-Significant Results.....	267
Table 6.10: Cluster Profiling: Demographics Significant Results.....	268
Table 6.11: Cluster Profiling: Frequency of Museum Visits in Past Twelve Months.....	269
Table 6.12: Cluster Profiling: General Museum Views.....	270
Table 6.13: Cluster Profiling: General Museum and RAMM Childhood Variables.....	271
Table 6.14: Cluster Profiling: Pre-redevelopment Behaviour and Motivations.....	272
Table 6.15: Cluster Profiling: Post-redevelopment Behaviour.....	275
Table 6.16: Cluster Profiling: Post-redevelopment Visiting Experience	276
Table 6.17: Cluster Profiling: Views of RAMM	277
Table 6.18: Cluster Profiling: Community-level Impacts.....	279
Table 6.19: Cluster Profiling: Individual-level Impacts.....	280
Table 6.20: Cluster Profiling: Means for Banks of Likert Questions.....	281

Table 6.21: Pertinent Features of Clusters.....	297
Table 6.22: Clusters' Views of RAMM's impact.....	298
Table 6.23: Clusters and Factor Scores	299
Table 7.1: Main Findings	308
Table 7.2: Socio-cultural Impacts of RAMM as Reported by its Local Communities	310

LIST OF APPENDICES

Appendix 1: Meta Synthesis Study Summaries.....	328
Appendix 2: Impacts and Themes from Meta-synthesis Studies (large-scale version)	334
Appendix 3: Pilot Survey One.....	339
Appendix 4: Survey One	345
Appendix 5: Survey Two.....	352
Appendix 6: Cluster Analysis SPSS Output	360

LIST OF ABBREVIATIONS

ACE	Arts Council England
AIC	Akaike Information Criterion
AIM	Association of Independent Museums
ALVA	Association of Leading Visitor Attractions
BIC	Bayesian Information Criterion
CBS	Cost Benefit Analysis
CVM	Contingent Valuation Methods
DCS	Drop and Collect Survey Method
DCMS	Department for Culture Media and Sport
DfE	Department for Education
GEM	Group for Education in Museums
GLLAM	Group for Large Local Authority Museums
GLO	Generic Learning Outcomes
GSO	Generic Social Outcomes
HLF	Heritage Lottery Fund
I&DeA	Improvement and Development Agency for Local Government
K1	Kaiser's Criterion
LGA	Local Government Association
IC	Income Compensation
ICOM	International Council of Museums
ICTOP	International Committee for the Training of Personnel (committee of ICOM)
IPA	Importance Performance Analysis
MA	Museums Association
MGS	Museums Galleries Scotland
MLA	Museums Libraries Archives Council
Nef	New Economics Foundation
NMDC	National Museums Directors' Council
PCA	Principle Component Analysis
RFO	Regularly Funded Organisations (Arts Council England)
SROI	Social Return on Investment
TWM	Tyne and Wear Museums
V&A	Victoria and Albert Museum
WTA	Willingness to Accept
WTP	Willingness to Pay

CHAPTER ONE-

INTRODUCTION

1.1 The Nature of Museums

At every turn in museum practice, there are issues to consider such as the criteria for accessioning objects for collections, the viewpoint to present in exhibitions, how best to engage the public, and also practical considerations such as staff time, budgets and space. Trends in the ways museum staff regard the roles of their institutions and grapple with ethical issues, sustainable business practices and demands of modernisation, make them stimulating to work in and fascinating to research.

Museums are prevalent cultural institutions across the world with ancient origins in societies such as classical Greece, the Neo-Babylonian Empire and medieval Rome (MacGregor and Impey 1985). The late 18th and 19th centuries saw the rise of the public museum in Europe (Bennett 1995, p.19). For the first time museums, such as the Louvre established in 1793, commonly gave free access to all people, without the need to apply in advance for admission passes. The late 18th and 19th centuries can be referred to as Europe's 'museum age', when many new institutions were created, stemming from the accumulations of private collectors, university departments and learned societies (Bazin 1967).

Since this 'museum age' the sector has burgeoned across the world; for example in recent decades the Gulf Arab states have supported new museum building programmes (Ouroussoff 2010). Museums have also been founded for many reasons, including to display and preserve collections of hobbyists, provide access to collections for research, cover general topics such as science and industry, give insight into how people lived in the past, and to bolster a sense of place. Therefore, museums are not uniform in their size, collections or approach. Whilst the establishment of satellite museums and new branches of large famous museums often grab press headlines (c.f. BBC News 2013; Riding 1997; Wainwright 2012), many smaller ecomuseums or community museums are found throughout the world (Davies 2011).

Two major periods of change in the international sector have been identified by museologists (c.f. van Mensch 1995). The first 'museum revolution' took place at the end of the 19th century to the early twentieth century. This was characterised by museums transforming from cabinets of curiosity, where all their collections were on show in galleries, to a more segmented and selected display (Van Mensch 1995). Themed collections and separate collections stores contributed to, and were enabled by, the growth in museology, where subject specialist curators and conservators became recognised professionals (Glaser 1987).

The museum has always been a politicised institution. The boom in museum building, supported by governments in the 19th century, was due to political figures adopting the view that culture could be a useful tool in governance to civilize the general population (Bennett 1995, p.19). However, museum professionals have arguably become more conscious of the political nature of their work since the 1960s. That decade saw the rise of the new museology movement which characterised the 'second museum revolution' (Van Mensch 1995).

From the 1960s, prominent sector figures criticised the nature of many museums established during the 'museum age' in terms of their institutional priorities and attitudes towards the public (c.f. Mayrand 1985; de Varine 1993). New museologists argued that museums often portrayed an elite, authoritarian and non-negotiable view of the world when they should encourage multiple-perspectives (Davies 2011). Despite being public museums open to everyone, they were criticised for only appealing to more affluent sections of society (Mayrand 1985). This concern has been influential in the sector in a postmodern and postcolonial context (Simpson 1996). Museum practice has recognised how these institutions are engaged in political acts, starting with their collections, 'conferring value on these relics and items as rare and worthy of attention, conservation and celebration' (Prentice 2001, p.6). Indeed, museums may 'traditionally' be associated with imposing buildings and collections of material culture (Fleming 2005). However, the modern museum is often regarded as far more than an institution which collects and preserves material culture for its own gratification. Even the need for them to hold collections in order to be classed as museums, has been questioned (Conn 2011).

When museum theorists and practitioners talk of museums they often conceptualise them as *using* their collections to benefit the public in general. The influential American museologist, Stephen Weil (2003), presented museums as social enterprises where the public, not the collection, should be of central importance. Purposes of museums can be implicitly implied, or explicitly stated, as dealing with social problems and ultimately trying to improve people's lives (c.f. Sandell 1998).

In tandem with this growing consciousness in museums theory and practice, the museums workforce has diversified. A whole host of roles, which would have been unheard of a hundred years ago, have supplanted the previous dominance of subject-specialist curators ; for example professionals with backgrounds in education, marketing, fundraising, retail and management (Souhami 2013). Some museum commentators deride the change in museum staff make-up as symptomatic of a connection with instrumental policies. Davies (2008, p.262), for example, commented 'in the 1970s museum practitioners with instrumental outlooks infiltrated museums'. This accusation that museum workers have instrumental outlooks by tying their work to government policy, belies the history of social concerns in the sector (see

chapter two). In addition, these diverse roles are required in modern museums which conduct a wide range of programmes independently, or in collaboration with other non-profit organisations, which results in bringing their activities off-site. Expertise is required in community outreach projects, educational programmes for adults and children, events organisation and conservation. Recently, skills in IT have been sought as museums develop their digital presence, providing access to information around collections and themes to on-line users through websites, phone applications and social media (Proctor 2010).

1.2 Recent Developments in the UK Museums Sector

It is difficult to obtain an exact figure for the number of museums in the UK, or England in particular. Published numbers are often-out of-date approximations (c.f. Museums Association n.d. *Frequently Asked Questions*). However, it can be established that the sector is relatively large in this country and nearly all its diverse institutions are dependent, to some degree, on public funding. The degree of this dependence on public funding, and its main source, is a common way of categorising the UK's estimated 2,500 museums (Museums Association n.d. *Frequently Asked Questions*).

The most prevalent group of museums in the UK, identified in this manner, are independent museums. It is estimated there are in excess of 800 in total (Museums and Galleries Commission 1994, p.100). These museums are usually charities and are associated with the enthusiasm of local founders and a dependence on voluntary workers (Candlin 2012). Independent museums often emphasise their business orientations and highlight their importance in an economic sense, for example by attracting tourist spending (c.f. Tanner and Spence 2013).

Regimental museums and armouries are another category of institution. Properties run by the heritage organisations including English Heritage, National Trust and Historic Royal Palaces are also regarded as museums (Museums Association n.d. *Frequently Asked Questions*). In addition, there are around 100 university museums in the UK with regular public opening hours (University Museums Group UK n.d.).

Currently, there are thirteen national museums, and two additional museums (Horniman Museum and Gardens and the Geoffrye Museum) funded directly by central government (Gov.UK n.d., *Maintaining World-Leading National Museums and Galleries, and Supporting the Museums Sector*). These consist of well-known museums such as Tate, British Museum and National Museums Liverpool. Mainly located in London, these museums are directly affected by central government policy decisions. An example of this is the introduction of a free entry policy for all national museums in 2000 (Brown 2010).

Additionally, in 2007, it was estimated that there were almost 700 museums run by local authorities. These vary greatly in size, collection emphasis and status, but have a general focus on local provision (Museums and Galleries Commission 1994, p.99). The Royal Albert Museum and Art Gallery (RAMM), in Exeter, is one such museum. Local authority or regional museums, as they are often known, are particularly dependent on local government funding allocations. In addition, since 2001, many local authority museums in England have benefitted from *Renaissance*.

Renaissance in the Regions, to give the scheme its full and original title, was set up following a report into the conditions of English regional museums (Re:source 2001). The report's recommendation to set up regional hubs of local authority museums across England, with allocated central government funding, was enacted by the Blair government. This allocation of funding, bypassing local authorities, had repercussions for the sector. The inception document of the scheme made it clear that the hubs were designed to contribute to the government's overarching policy of Social Inclusion through their work (Re:source 2001). This explicit tie of museum work to policy promoted controversy (see chapter two). Another repercussion, relevant to this study, was *Renaissance* encouraged a desire to evidence social impacts of museums.

The Heritage Lottery Fund (HLF), although set up by a Conservative government, flourished under the Labour government of the 1990s as a source of grant-in-aid for major capital projects for the heritage sector as a whole, including museums. These new funds were utilised by diverse museums across the UK, which used grants to finance modernisation to museum buildings, staff positions and targeted programmes. From 1994 to May 2012, HLF granted £1,432 million to museums, libraries, archives and collections (HLF 2012, p.5). Much of this money has been spent on cultural investments with the intention of bringing, 'a lasting difference to heritage and people' (HLF n.d.). HLF has collected information from its grant recipient institutions to conduct summative evaluation into the impact of its spending on heritage outcomes, outcomes for individuals and outcomes for communities or society (HLF 2012).

The museums sector has UK-wide professional associations, the largest of which is the Museums Association (MA). However, since devolution, governments in Wales, Scotland and Northern Ireland have taken different national policy decisions regarding museums, therefore it is important to clarify which policy developments and funding schemes apply to the whole, or parts, of the UK. In England, the Department of Culture Media and Sport (DCMS) is the relevant government department for cultural and arts institutions, including museums. However, various arm's length bodies have held responsibilities for museums in England, currently Arts Council England (ACE). Funding streams from national sources, including the

Heritage Lottery Fund, go to museums across the UK. Others, such as *Renaissance*, are only applicable to English museums.

The Welsh Assembly and the Scottish Government now have given their support to museum sector strategies for their respective geographical areas (CyMAL 2010; Museums Galleries Scotland 2012). A similar type of document has not been produced for English museums to date. However, the onus on showing a common voice and drive is partly prompted by recent cuts to museum funding at all public levels and including private sources and charitable giving (Kendall 2012a).

Ironically, but somewhat inevitably, the levels of funding from central government available for helping achieve societal goals including poverty alleviation, has reduced at a time of recession, especially since the Comprehensive Spending Review of 2010. Since mid-2010, budget cuts at a national and local level have resulted in staff lay-offs, museum closures, decreased opening times and programming provision for museums (Evans 2012). In harder economic times, a belief that museums provide positive public impacts is overridden by concerns relating to the cost of running museums, let alone financing major capital projects (Heal 2010).

1.3 Evaluation in the Museums Sector

The nature of governance arrangements in the sector, and availability of funding streams through Renaissance and the HLF, has led to increased attempts to monitor the impacts of museums. Taking a broader view of this rise in evaluation, it can also be linked to prominent policy trends.

New Public Management rose in the 1980s, especially in Australia, New Zealand, USA and the UK, focussing government on service-provision (Christensen 2006, p.448). It was formed on the notion that the public sector could learn from the private sector, through concentrating on competitive tendering, consumer choice and benchmarking (Christensen 2006, p.450). This had consequences for performance assessment within the UK cultural sector. Matarasso (2009, p.7), who published one of the first high-profile reports on the impacts of the arts in 1997, named *Use or Ornament*, identified the growth of New Public Management, as pivotal for the museums sector; 'value for money under the Conservatives then "Best Value" under New Labour became key issues in making public sector expenditure decisions and assessing performance'.

The British critic and cultural historian Robert Hewison (2003) described a cultural shift in the relationship between the government and cultural institutions, under Prime Minister Margaret Thatcher. He claimed that at that time, the arts were discouraged from having a

welfare mentality and they became more responsible for raising their own money. The 1983 National Audit Act also, 'enshrined the principle of value for money, which would be judged by the three E's: economy, efficiency and effectiveness' (Hewison 2003, p.5).

Therefore, much of the rhetoric around the growth of evaluation, performance management and impact assessment of cultural institutions relates to national policy intentions of accounting for public funds. However, as this study reveals, no consensus of how to approach the challenge of proving value for money has materialised (see chapters two and three). Indeed, as years have passed the rhetoric found in policy, academic and practitioner circles has spiralled into a series of arguments around what museums contribute to the public (see chapter two). Within this fray of ideas, the task of assessing the impacts museums produce has, 'turned out to be far more complex than first imagined' (Weil 1997, p.278).

Data collection has assumed an essential role in UK cultural policy (Belfiore 2004, p.189). Museums gather data to attempt to satisfy the dual purposes of supporting management decisions and providing funders with evidence to meet their financial priority commitments (Williams *et al.* 2005, p.536). However, as this study will reveal, the extent of evidence of the effectiveness of the sector is quite limited. In fact, Galloway's (2009) assertion that most of the academic literature on impacts is made up of critiques or commentaries on conceptual and methodological issues, rather than empirical work, is still correct. Despite constant developments in the social sciences, museum evaluation, and research into the impact of cultural sector organisations in general, is under-developed.

This thesis elaborates upon important reasons for this state of affairs. A strong strand of sentiment which forms the backdrop to any attempts to evaluate museums is the belief that impacts and value of the arts and culture can never be fully captured, as these spheres of human life are regarded as inherent and unique (c.f. Jenkins 2012).

Museum evaluation, performance measurement and impacts assessment has attracted the attention of three camps of activity. Firstly, theoreticians and commentators discuss the relative merits of certain impacts without collecting adequate data from the public to test their assumptions (see chapters two and three). Secondly, impact reports by commissioned consultants usually use questionable methods and concentrate on the positive impacts of museums, supporting advocacy of the sector rather than adding knowledge (Belfiore 2006). Lastly, funding bodies have developed generic indicators to fulfil the requirements of monitoring, while embracing vague terms such as 'excellence' and 'value' (see chapter three). This amounts to a large amount of attention on impact and evaluation but little progress in understanding museum impact for the public. Indeed, evaluation in general for museums often does not involve an explanation of its purpose and aims (Williams *et al.* 2005).

As perhaps the clearest and most emphatic example of this, DCMS in collaboration with cultural arms length bodies developed a database of sources relating to the impact of sport, the arts and cultural institutions, including museums (DCMS n.d.). According to DCMS staff, the main worth of the database has been to show just how poor the quality of impact assessment is for the sector (pers. comm. October 2010, Economic Social Research Council and DCMS Public Policy Seminar). So, despite the requirements of public sector accountability growing since the 1980s, the sector still lacks detailed information about the impact of its institutions on the public.

Unpicking this problem further, it is clear that visitor numbers are often used by museums as a way of demonstrating their popularity, and implying their positive benefits through this metric (c.f. Gov.UK n.d. *Museums and Galleries Monthly Visits*). Before 2005 there was little English-wide collection of information on cultural consumption, including visitation to museums. To rectify this, DCMS initiated the Taking Part survey to collect data from English households (Wood 2004). This rolling survey recently showed that in the period October 2011 to September 2012, 51.6% of English adults had visited a museum at least once in the past twelve months. This marked a significant increase from the first year of this survey, 2005/06, where only 42% of adults had done so.

However, these top line figures do not explain why there has been an upward trend in the percentage of adults in England annually visiting a museum. It is useful to have an idea of these figures; however the larger questions of why people visit museums, what museums give to visitors and the communities in which they are situated, are not answered. In fact, visitor numbers and participation figures measure impact in a spurious manner (Galloway 2009).

1.4 Impacts of Museums

As already mentioned, a climate of public accountability and evaluation in the UK has led to more attention on the affect of museum spending. In 2005 Evans (p.972) asserted, 'much of the literature on the contribution of culture to society now uses the language of impacts'. The term is still prevalent in the sector. For example the Museums Association (2012b) recently stated that the excellence of a museum should be defined by the breadth and depth of its impacts, the difference it makes to individuals, to communities and to society.

With regards to studies into impacts, few define what they mean by the term (Reeves 2002, p.22). However, Wavell *et al.* (2002, p.7) gave a useful definition for museums:

the overall effect of *outcomes* and *conditioning factors* resulting in a *change* in state, attitude or behaviour of an individual or group, after engagement with the output and is expressed as, 'did it make a difference?'

This definition indicates that impacts need to be defined with regards to the 'output' they relate to, whether a particular programme, a whole museum or the national sector. Furthermore, it is important to clarify whether they are short or long-term in nature, who impacts apply to, and which sections of the public they apply more to than others (Guetzkow 2002, p.13).

Impact reports in the cultural sector originated in assessing the impact of participatory arts programmes (c.f. Williams 1997; Matarasso 1997). Due to participants being a captive audience, it is easier to assess the impacts on participants of a specifically designed programme than the impacts of their whole service of provision (Belfiore 2006, p.31). This focus on evaluation of outreach or educational programming had two main repercussions. First, it led to reports which were specific and could not be generalised for the museum as a whole, or the broader sector. Indeed, the focus was on limited numbers of individual participants, and not general museum visitors or people living within the vicinity of a museum. Second, there was the problem of incomparability of findings, where small evaluation exercises were conducted on a micro-level, by employing different methods, relating to different priorities and utilising inconsistent terms of reference.

Instead, the museum manager Jacobsen (2010, p.330) called for, 'standardizing methods for evaluating the impact of museums on their communities, rather than just an individual program on its individual visitors'. Therefore the focus of this study on the impact of a whole museum on its local communities, provides a more inclusive and comparable evaluation exercise, which is of more use for internal planning decisions and advancing the evidence of museum impacts (Williams *et al.* 2005, p.536).

Nevertheless, this decision to evaluate a whole museum on its surrounding population in this research did not automatically lead to a clear understanding of which impacts to evaluate, nor which indicators to employ. With regards to the impacts themselves, there is a plethora of impacts attributed to the museum sector (see chapter three). Many impacts are interlinked, overlapping or interdependent (Jermyn 2004, p.17). However, in academia and consultancy reports, impacts are segmented into various categories. Thus impacts are isolated by assigning perceived benefits on individuals, groups and society in general, to a number of headings. The usual format of impact reports related to cultural and arts organisations is to consider one or more different types of impact, economic, social and cultural (c.f. Ove Arup and Partners 2005).

Economic impact studies gained prevalence during the 1980s and 1990s with measurement of direct and indirect employment, purchase of goods and services, and tourist spend attributable to cultural institutions (c.f. Plaza 2006). As already explained, the drive for the sector to address social problems and improve society had been encouraged in the past, especially since the 'second museum revolution' (Van Mensch 1995). However, the need to evidence, or at least advocate, the social impacts of museums in the UK rose in the 1990s and 2000s, with the rise in available funding linked to Social Inclusion and regeneration policies (Selwood 2004). The term 'cultural impact' gained momentum in the mid-2000s, associated with the impacts which museums give to visitors in terms of their experience; for example emotional responses to collections (c.f. Selwood 2010). Cultural impacts are best described as impacts arising from interaction with cultural institutions, rather than impacts uniquely produced by culture, and many of the impacts included under this heading could also be classed as social impacts (see chapter two).

In effect the economic, and social and cultural impacts of museums, however delineated, are now all subject to attention and debate. However, this research was based on the premise that economic impacts were not the most interesting avenue to pursue when evidencing the effects of cultural institutions (Seaman 1987). Even with recent developments in economic assessment, which use contingent valuation techniques to produce a picture of the wider economic value of cultural institutions, economic impacts do not provide a full enough picture of the value of museums (see chapter two). Indeed, these monetisation tendencies try to achieve the impossible goal of objectifying cultural spending decisions (Klammer 2004). All the same, this approach brought further challenges as the non-economic dimension has proven more elusive for commercial and academic researchers to capture than the economic.

This study was based on the premise that data had the potential to satisfy sector and policy needs, while advancing knowledge of the impact of museums on the public. However, it still warranted consideration of which specific impacts to test for, and the indicators to employ in this task. Indicators may be promoted as an efficient and objective means of evaluation but they are not 'non-neutral', they have to be designed or selected (Madden 2005). Moreover, indicators can never be comprehensive as they would simply be impossible to implement, 'a narrow range of indicators is more powerful than a laundry list' (Cobb and Rixford 1998). Changes in political regimes, policy impetus and trends mean impacts emphasised in the sector go in and out of fashion, and associated indicators go in and out of use. The relevance of indicators, in the long and short terms within a policy context, as well as at a micro-level for the RAMM in Exeter, also had to be considered carefully. Therefore, this study implemented indicators which were crafted based on an understanding of the academic and grey literature,

a broad notion of socio-cultural impacts and the specific context of RAMM and its local communities.

This exercise in assessing the impacts of museums provided a relevant example of how disagreements over the purposes of institutions, the impacts they should try to produce, the power of these institutions to do so, and the ability to capture these through evaluation, all posed significant theoretical and practical challenges.

1.5 Research Aim

The aim of this research was to develop a detailed understanding of socio-cultural impacts of museums for their local communities using the case of the Royal Albert Memorial Museum in Exeter. Justification for this aim was established after consideration of the shortcomings in understanding the impacts of the museum sector. The research contributes to an understanding of a number of crucial issues including: the policy, sector and academic trends in impact studies of cultural institutions; the task of indicator development; and the potential of mixed methods approaches to address the needs of impact assessment. It also reveals the views of a population regarding the impact of their local museum gained through robust methods and suitable data analysis.

It is important from the outset to explain the word usage in this aim. Next, providing details of the RAMM shows how this aim could be addressed through the research project. A holistic consideration of impact underpinned this research, giving contextualisation of the impact of RAMM for both visitors and non-visitors.

1.5.1 Terms of Reference

The term 'socio-cultural impact' may initially appear to be an unnatural juxtaposition of two different concepts. In fact, 'socio-cultural' allowed this research to focus on a wide range of impacts, giving scope for the exploration of cognitive, social, introspective impacts for visitors; thus relating to the literature focussed on cultural or intrinsic impacts (see chapter two). It could also encompass what have been identified as social or instrumental impacts (see chapter two).

The hyphenation was also sympathetic to the tensions in the sector over the impacts museums should be aiming to produce. It captured the wider social role of museums, upheld by a growing number of museum professionals and related to a recent focus, in the field of visitor studies, on impacts prompted by personal experiences in cultural settings (see chapter two).

'Community' is an ambiguous term with different usages dominating a variety of contexts and academic disciplines. It is a construct which is 'easy to use yet difficult to define' (Collins 2010, p.11). A review of articles on community over half a century ago found over ninety-four separated definitions (Hillery 1955). Bryan (2006, p.605) asked, 'can a term used so broadly be of constructive analytical value?' Therefore, critiquing the use of the term in the museum literature and defining the term's meaning for this study was an important step. Point five of the Santiago Declaration (ICOM 1972), which marked the acceptance of the new museology movement by wider international museum practice, stated 'museums should establish systems of evaluation in order to verify their effectiveness in relation to the community'. Community was used to symbolise the general population living near institutions, rather than elite groups (Davies 2011). Nowadays the term is still prevalent and usually refers to relating to groups of people living in a museum's locality with different interests, life circumstances and behaviour towards the museum (c.f. MA 2012a). Community engagement and community outreach are terms used by the sector to mark their efforts to involve local residents. Furthermore, co-production and co-creation are very popular labels for giving local people some sort of influence on the content and approach of the museum to its programming (c.f. Simon 2010).

The writings of museologist Richard Sandell have been influential in the UK sector. Sandell (1998) promoted impacts of museums as occurring at an individual, community and societal level. Although many would argue that all three levels are important, the rhetoric employed can reveal their particular focus and the ambitions they have for museums. Indeed, museum theorists and practitioners tend to emphasise one level above another. For those concerned with experiential encounters of museum exhibitions the emphasis is related more towards the individual (McIntosh 1999). Within the community museum movement, for example ecomuseum practitioners, the emphasis is on community connected to a place (Davies 2011). For sector figures concerned with issues such as social justice and environmental degradation, wider society is of most concern (c.f. Fleming 2005).

Returning to the literature on community, the extended family is the basis of Tuan's (2002, p.310) concept of community, where people group together to strengthen their cohesion in order to distinguish themselves from, and strengthen their group against others. Tuan (2002, p.34) argued that the concept appeals to individuals who desire the reassurance of a state of affairs where everyone can rely on help from strangers and friends. The term is used to assign people to a group, or by people to identify themselves as part of one. In addition, the term has been analysed in the literature as relating to political control or emancipation of grassroots community by challenging hierarchies (Collins 2010, p.10). Either way, 'because the idea of community is ubiquitous, versatile, multifaceted, and able to

marshal emotions that move people to action, it is a potentially powerful idea for crafting diverse political projects' (Collins 2010, p.12). This relates to the way the term is used to evoke positive emotions, as it has connotations of warmth that 'group' does not (Tuan 2002, p.311). Coward's (2012, p.468) definition showed the vagueness of the term, 'community is classically taken to arise out of a bonding of entities which gives rise to something that these entities in and of themselves, or even in gathering in the same place, do not possess'. Community can be seen as something fixed or changing, lost or yet to be gained. The term was used to identify groups of people who seemed to belong together, as they were segregated physically from others; but in modern society the movement of people and development of technology brought an unprecedented fluid interdependence to the constituents of communities (Collins 2010, p.24). In other words, an already complicated term has gained more facets in modern society with growth in diaspora communities and virtual communities.

In this project the term 'communities' was employed with the aim of identifying non-homogenous people living in close proximity of RAMM, related to a sociological understanding of people living in a spatially bounded locality. This geographical boundary gave a degree of fixity which could not apply to other ways of conceptualising community. However, the term was not employed to imply that the population of Exeter has a common and fixed identity, or that the people living in the geographical area would necessarily identify themselves as belonging to the same group. As Azzopardi (2011, p.180) points out, a community is not a fixed entity as its boundaries are symbolic, 'communities incessantly negotiate identity, and who and what belongs in a community remains a complex debate to entangle'. Therefore the impacts of RAMM on its 'local communities' was an appropriate term of reference, indicating people who live within the local area. Moreover, that these people were not one mass, but multiple, overlapping and subjective communities.

This research was based on a nuanced approach of understanding the public in relation to RAMM as individuals forming part of a collective based on their proximity to the museum, but within multiple communities. Furthermore, this study marked its distinction from the prevalent tendency in museum literature to refer to museums' impacts on communities, without any attempt at definition (Watson 2007, p.3).

1.5.2 Royal Albert Memorial Museum

The Royal Albert Museum (RAMM) is an English local authority museum whose management saw the potential of a research project stemming from the University of Exeter. In terms of evaluating its performance, RAMM could draw on the shallow metric of attendance figures, regional and national information provided by cultural arm's length bodies, and findings from consultancy reports. However, the limitations of existing approaches to impact assessment

had not satisfied their need for insightful information into the impact of the whole museum service on the people living within proximity of its main site in central Exeter (C. Hampshire pers. comm., April 2010).

In addition to the drive of filling a research gap and by basing its approach on an understanding of context and the extant literature, this project also became more practically significant through interaction with its formal museum partner. RAMM as an organisation has two sites, a storage facility and has a programme of exhibitions, education programmes and projects conducted independently or with partners. Instead of focussing in on certain elements, management of the museum intended this project to capture the impact of RAMM in its entirety on a broad population who contribute, through council tax, to the running of the museum. Therefore, there were four main drivers for this project: an academic research gap, the political and policy context, museum sector trends and the wishes of RAMM management. Consequently, the rationale for RAMM to seek academic expertise regarding impact assessment is clear. From a research perspective, RAMM's location lent itself to an appropriate case study for examining socio-cultural impacts. In other larger cities with greater proliferation of museums it may have been harder to elicit opinions about a specific museum. RAMM was recognised as the main museum in a city of over 100 000 residents with no competing metropolises or large museums nearby.

In its origins, governance and collection, RAMM is fairly typical of a museum in a British city. Opening in 1868, RAMM was a Victorian-era established museum. Ownership of the museum and library transferred to Exeter City Council in 1870 (Exeter City Council n.d., *History and Description of Collections*). Its collection can be classed as 'mixed' - ranging from fine artworks to natural history items, geology; decorative art objects; ethnographic collections. Collections were built up by private collectors and institutes and amalgamated into one museum collection. More recently RAMM, and other civic museums in the UK, have concentrated on acquisition of items with a local connection. For example RAMM acquires paintings from Devonian and Cornish artists, West Country silver and textiles, and local archaeological finds. This had implications for the forms of impact the museum could produce. Through presenting local items the museum could potentially play a role in providing knowledge about the local area and its sense of identity.

Finally, a major factor in RAMM's suitability as a research partner was its recent redevelopment project. At a final cost of £24 million, this project was largely financed from public sources, including the HLF and Exeter City Council. A new collections storage facility was built on an industrial area of Exeter, and the museum's main building was closed to the public for four years, from December 2007 to December 2011. During this time an extension was added, facilities improved, collections re-displayed, temporary exhibition galleries and learning

spaces created. The closure of the building during the redevelopment project was fortuitous for this research as during this time it was possible to collect data, indicating the residual value of the museum and the impacts which people sought on re-opening. Comparable data could then be collected post-opening. As a result, RAMM provided an excellent case study to investigate the impact of the museum on its local community.

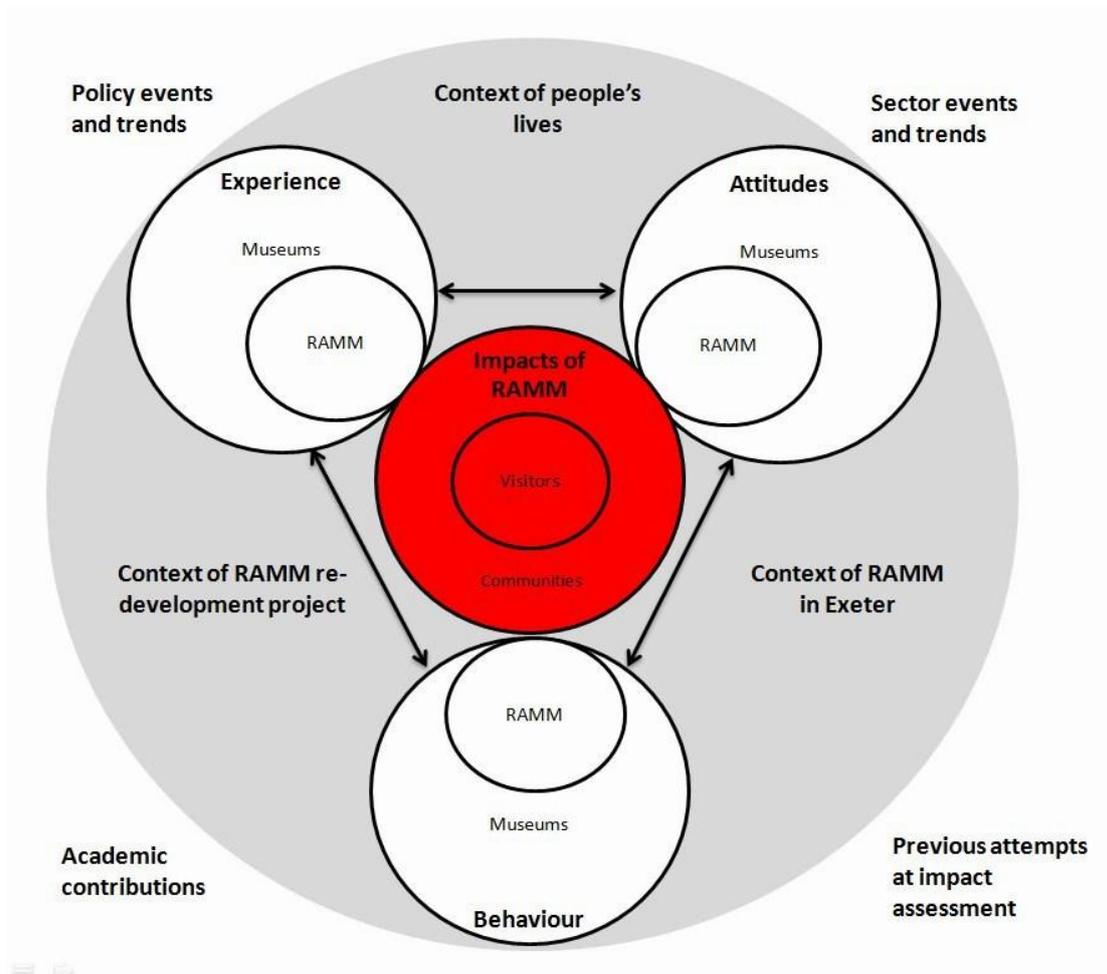
RAMM's redevelopment also provided an example of what had become a trend in the new millennium of major capital heritage and cultural projects, supported through HLF. In actuality, RAMM's re-opening in December 2011 coincided with a downward trend in museum redevelopment. By 2011, a new political administration was in office and public funding cuts had been implemented at all levels of government. The project would likely have been deemed unfeasible if proposed a couple of years later, as Exeter City Council, who own and run the museum, could not have financially contributed to the same extent (C. Hampshire pers. comm., February 2013).

Therefore, RAMM's redevelopment project was a representation of museum policy under the New Labour administration. The redevelopment was only possible due to national government concern that they had to rectify a period of underinvestment in museums; that investment in museum buildings could help institutions be more effective in benefitting the public at large through contributing to social policies; and because public money was readily available for cultural projects. Also, in Exeter, the museum management took an opportunity to procure money from public sources; had a desire to improve the facilities of RAMM and its capacity to have a positive impact on all sections of the Exeter population (C. Hampshire pers. comm., April 2011). Furthermore, Exeter City Council adhered to the idea that RAMM's redevelopment would have positive implications for the city in terms of its image, tourism and ultimately its economy (Exeter City Council n.d., *Draft Leisure and Museums Unit Strategy: 2007-2012*).

1.5.3 Contextualisation of Aim using a Holistic Model

Creating a contextualised view of impact evaluation corresponded to the concerns of commentators, academic and practitioner, who feel that over the past decades evaluation has become an increasingly irrelevant, ineffective and ill-advised burden. It is too simplistic to conceptualise museums as a public resource which produces results. This is one of the arguments against output or outcome driven evaluation of public services. The aspiration should be evaluation which is 'process-orientated as well as outcome-orientated, exploratory as well as confirmatory, and valid as well as reliable' (Reichardt and Cook 1979, p.18).

Figure 1.1: Contextual Model



Source: Author.

The formation of a holistic model organises concepts which need to be understood as part of the study of museum impact. As Pekarik (2010) pointed out, indicators can form a part of evaluation, they do not give the full story and need contextualisation as it should be, ‘not just about what happened, but also why it happened’. This model provides a conceptual aid to the main area of activity for this study, the task of collecting data with which to draw findings and make recommendation to the RAMM and the wider sector.

Starting with the centre of the model (see figure 1.1), it places the public at its core. As many considerations of impact start from what funders or museum staff desire *for* the public this study takes a different approach. Eliciting their views about RAMM is the *raison d’etre* for this research activity. Asking the professionals what impacts they have, from the point of view of organisations or programme organisers or evaluators gives some insight, but amounts to a limited perspective (Williams *et al.* 2005, p.535). Ultimately, the judge of the impacts which museums produce should be the general public, not museum professionals.

However, the idea of the public as a unified mass of potential museum visitors is too simplistic. The public’s desire for certain impacts, for themselves and others, is based on their

previous experience of museums in general and RAMM in particular. People's attitudes towards museums, including RAMM, relates to the resultant impacts on themselves and others. Behaviour towards museums in general, and their local museum, is both reflective of, and influenced by their attitudes and experience of these institutions. Eliciting information on the population's experience of and behaviour and attitudes towards museums was crucial to contextualising their responses with relation to RAMM's impacts.

Furthermore, different characteristics, externally imposed and internally chosen identities, personalities, and life circumstances influence what impacts people feel a museum offers them. Therefore it is necessary to capture the context of people's lives as a backdrop to understanding impact. At the same time, whilst acknowledging the personal, changing and complex perception of museum impacts for different individuals, museum planning requires a degree of generalisation. Looking at the public's views and scrutinising data to see differences for different demographic backgrounds, behaviours and experience, could reveal practical ways of grouping the public with regards to their local museum.

The context of RAMM within the city of Exeter, its redevelopment project and the place of the museum in the city needed consideration and explanation in this study. This was part of a drive to explain the circumstances of this study, so that findings could be considered in light of the particular research setting.

The wider backdrop around the consideration of socio-cultural impacts is captured in this model by the headings outside the grey circle: policy events and trends; sector events and trends; academic contributions; and previous attempts at impact assessment. Tracking all these considerations was a major undertaking throughout this project.

Indeed, the policy context is very complicated in England with regards to the museums sector. The last four years have contained many developments which have influenced how impact is regarded and measured. During the period of this study there were four successive culture secretaries and national-level responsibility for museums was passed from the Museums Libraries Archives Council (MLA) to ACE (Arts Council England). There were changes to the criteria of funding programmes and a depletion of local authority budgets allocated to the sector.

1.6 Research Objectives and Questions

The aim was translated into three separate objectives and a total of twelve research questions (see table 1.1).

Table 1.1: Research Objectives, Questions and Corresponding Chapters

Objectives	Questions	Chapter(s)
1 To critically appraise the contested discourses surrounding the definition and determination of the socio-cultural impacts of museums	1 How are socio-cultural impacts characterised and categorised in the literature on the cultural sector and specifically with regards to whole museum services?	2
	2 How have the prevailing views emerged and how have these been contested?	2
	3 What are the preferred indicators of socio-cultural impact within extant museum policy and management?	2 & 3
	4 What are the policy context and current trends affecting impact assessment for the museum sector?	3
2 To examine the methodological issues in capturing the socio-cultural impacts of museums, like the RAMM	5 What are the orthodox methodological approaches for examining socio-cultural impacts of museums and the underlying currents in their construction?	3
3 To reveal the socio-cultural impacts of RAMM reported by its local communities	6 What is the view of the local population towards RAMM before its redevelopment?	5
	7 What is the view of the local population towards RAMM after its redevelopment?	5
	8 To what extent are differences found in the perceived socio-cultural impacts of the RAMM, prior to and after its redevelopment, and what are the likely reasons for this?	5
	9 Are there variations in socio-cultural impacts based on socio-demographic characteristics or behaviour of the local population?	5
	10 What underlying factors drive public perception of the socio-cultural impacts of RAMM?	6
	11 Are there distinctive ways in which these factors can be understood in relation to different groupings of respondents?	6
	12 Are there distinctive intra-urban variations in the socio-cultural impacts of the RAMM?	6

Source: Author.

The **first objective** relates to the existing literature of relevance to this topic. The extensive academic and grey literature in this field looked for gaps in knowledge and notable trends. There have been many literature reviews of the impacts of the arts and cultural sectors, and museums in particular (c.f. Reeves 2002; Ruiz 2004; Galloway 2006; Graham 2008). These have sometimes been conducted by arm's length cultural bodies and devolved governments at times of transition or change in responsibilities (c.f. ACE 2011). However, this study called for a more specific focus on socio-cultural impacts of museums. Furthermore, the details of the four research questions linked with this objective, provided scope for this study to relate to academic, policy and practitioner concerns. Indeed in extant work on museum impacts there are many cross-overs between the academic and non-academic spheres. Individual museums, groups of museums and arm's length bodies have commissioned work from academic consultants (c.f. Travers 2006; RCMG 2000).

Various classifications are used for impacts of cultural institutions, relating to generic headings of impacts, for example cultural, social and economic. These categories are explained in fulfilment of research **question one**. Prevailing views pertaining to the conceptualisation of impacts are covered in research **question two**. These views relate to contested roles of modern museums, trends in the field of visitor studies and discourses of value and impact from academic circles.

As already pointed out, this study is unusual in moving beyond theorising about museum impacts to testing for socio-cultural impacts. Therefore the **third research question** turned to preferred indicators in previous work upon which to draw. Findings of a meta-synthesis of nineteen previous studies greatly contributed to this research question.

The problems of causality, displacement, differing project sizes and scopes of impact mean bringing previous research together as basis for evidence of different categories of impact is problematic. It bares comparison to Markusen's (2003, p.702) observation of a different field of research, regional studies, 'in literature framed by fuzzy concepts, researchers may believe they are addressing the same phenomena but may actually be targeting quite different ones.' Markusen (2003, p.704) explained that these types of concepts may be *fuzzy* because they are emerging in development and they could either lose credibility after debate around their meaning or gain substance. An example of this in the museum sector is the recent argument over what can be regarded as *intrinsic* or *instrumental* impacts; what can be regarded as of core importance for museums to produce and what are peripheral benefits. Therefore, this study embarks on the challenge of making sense of the policy context and current trends affecting impact assessment, in fulfilment of research **question four**.

There was no clear state of affairs to outline; instead an interplay of discourses and positions within an alternating climate of policies, funding demands and funding ability.

Meanwhile, there has been a repetitive call for clarity in the task of museums to understand and evidence their impacts. Therefore the first four research questions contributed to addressing **objective one** through learning from previous academic and consultancy studies, considering policy implications and drawing appropriate lessons which could apply to the practical context of this project.

Regarding **objective two**, this concerned the establishment of methodological issues associated with capturing impacts of museums and contained research question **five**. In-depth critique of different methodological approaches is one of the distinctive contributions of this research. Examining the methodological issues associated with capturing the socio-cultural impacts of museums was vital to efforts to devise an appropriate empirical framework for investigating the RAMM.

A meta-synthesis exercise was conducted, the first of its kind looking at previous studies on museums' socio-cultural impact. This exercise mapped out the different methodologies in-depth and drew conclusions about the body of extant studies. Therefore the meta-synthesis, and supplementary commentary and explanation, revealed the ways in which previous attempts at assessing the impacts of museums have been flawed or limited. This project draws credibility by moving beyond criticising previous impact assessment, to dealing with the challenging task of evidencing impact at one museum site in Exeter. Findings drawn from a significant amount of primary data advanced knowledge of socio-cultural impacts of museums. The **third research objective** relates to the analysis of this data and has seven related research questions.

As this project allowed for baseline and follow-up data to be collected it was important to show an overall picture of RAMM's impact during the re-development and afterwards; therefore **research questions six and seven** were formed. The differences between before and after the main building's re-opening are explained in relation to **research question eight**. Basic concepts and analysis were very important to this study as fundamental questions around public attitudes to museums and their benefits still needed addressing.

As the museums literature has tried to look for differences in people based on their socio-demographics and behaviour, this study tested for differences between groups related to the impacts of RAMM. This is the content of **research question nine**.

In this study multivariate analysis was used to uncover a more complex understanding of impacts. **Research questions ten and eleven** relate to a Factor Analysis which revealed underlying trends in variables. **Research question twelve** relates to Cluster Analysis, grouping the public in ways useful to advance understanding of impacts.

1.7 Thesis Structure

This thesis contains a literature review (chapter two), background chapter (chapter three), methods chapter (chapter four), two analysis chapters (chapters five and six) and a conclusion (chapter seven).

Museums sit within the sphere of cultural institutions and cultural provision. They can also be referred to within 'the arts' or the heritage sector. Some figures, including the Minister of State for Culture, Ed Vaizey (2011), present museums as part of the creative or cultural industries. Therefore, from the outset it is apparent that museums can be placed under a number of categorisations. Therefore, much of the material examined in the literature review and background chapters of this thesis (chapters two and three) looks at the characterisations and categorisations, the prevailing views, preferred indicators and policy context of the cultural sector as a whole, arts, heritage and specifically, museums. Discourses could not be completely isolated for England; they take place at a UK and international level. Therefore, this study takes a wide-ranging perspective on the literature.

The literature review is mainly concerned with academic work of relevance to impact assessment of museums. The differing roles of museums are explained, which form a backdrop to any discussion of impact; after all, deciding issues of importance is a crucial step in impact assessment. This chapter also explains some key developments in the field of museum studies, relating to forming a picture of museum visitors, a focus on individual visitors and on wider communities. Furthermore, the use of segmentation to date to categorise the public is examined.

With reference to themes of impact, the literature review contains a section which examines, in more detail, the categories of economic, social and cultural impact. The examination of discourses of value and impact forms an important part of this chapter. The debates and trends in academia highlight some of the challenges in any task of impact assessment. For example, academics have reacted to wider policy developments, including the growth of evidence-based policy. The effect of demands on practitioners is also examined in this second chapter.

Chapter three outlines the complex policy landscape of English museums. Developments at a national level are explained, including national government priorities and funding fluctuations. Trends in the rhetoric of policy bodies are outlined. Furthermore, the requirements of museum funding programmes of Renaissance, Designation and Accreditation and HLF Capital Grants are highlighted. As RAMM is a local authority museum, peculiarities of regional English museums are examined and the focus of Exeter City Council, who own and run RAMM. The rhetoric of the professional body, the MA is closely examined.

Chapter three also contains a section dedicated to the meta-synthesis conducted on nineteen previous studies. This allows for explanation of the procedure itself and its findings relating to the premise, content, methods and findings of previous studies. Therefore the contextualisation of the surrounding policy landscape and the meta-synthesis contained in this chapter give added value in combination. Together, they enable the commentary to reach beyond explaining orthodox methodological approaches to capture impacts of museums in themselves, by considering the reasons behind their use and popularity over time.

The open reporting of the methods and their use in this project, in relation to RAMM, was crucial for other museums to see the methods of this study as useful, replicable and applicable to their own specific contexts (Williams *et al.* 2005, p.541). The details of surveys are given, to allow for transparent understanding of the data and information collected. By the end of this chapter an appropriate empirical framework for capturing the socio-cultural impact of RAMM is gained. The meta-analysis indicators of impact are related to the survey instrument design.

Two analysis chapters follow. These present statistical tests through appropriate tables and graphs. The narrative explains, and contextualises these quantitative results from analysis of the two conducted surveys. The chapters also highlight the main quantitative findings of the research.

Chapter five mainly deals with univariate and bivariate results. The nature of both samples from the survey conducted in October 2011 and Spring 2012 are described in turn. These give details of socio-demographic, behavioural and attitudinal responses. The extent of differences regarding RAMM before and after the redevelopment is established through a section pertaining to the two samples. The extent of differences is based on comparisons of general views, experiences of the museum and views towards RAMM. A form of Gap Analysis is detailed with its implications for understanding the importance and performance of specific socio-cultural impacts of RAMM. Lastly, this section contains the results of bivariate tests in relation to RAMM's impacts, controlling for socio-demographic and behavioural variables. Following on from this analysis, chapter six contains the findings and implications of further quantitative results. Multivariate analysis is presented: Factor Analysis to unveil latent drivers of impact and Cluster Analysis to group the local population with regards to their local museum. The intention, details, procedure and results of Factor Analysis are explained. Furthermore, bivariate tests are presented to illustrate how these factors related to different groupings of respondents. The rationale, process and solution of the Cluster Analysis is also contained in this chapter. Profiling of clusters allows for a picture of each group with regards to other variables from the surveys to be built.

To close, chapter seven summarises the key conclusions and findings of this thesis. It is organised to explain the achievement of the three research objectives in turn. Within the conclusion chapter, limitations of this research and areas for future study are the final topics addressed in this thesis.

CHAPTER TWO- LITERATURE REVIEW

2.1 Introduction

This research called for a critical appraisal of the contested discourses surrounding the definition and determination of the socio-cultural impacts of museums (**research objective one**). Before any attempt to reveal the socio-cultural impacts of RAMM for its local community, it was necessary to identify any pertinent issues with bearing on conceptualising the impacts of the cultural sector, and specifically museums. Therefore, in culmination, this second chapter, and the following chapter, present summaries of appraisal of relevant extant literature.

Two research questions are specifically addressed in this chapter, presenting academic discussion and studies. **Research question one** calls for: how are socio-cultural impacts characterised and categorised in the literature on the cultural sector and specifically with regards to whole museum services? **Research question two** asks: how have the prevailing views emerged and how have these been contested? Furthermore, this chapter introduces the context of indicator development in the cultural sector, partly addressing **research question three**: what are the preferred indicators of socio-cultural impact within extant museum policy and management?

The contested roles of museums in modern practice are explained firstly. Indeed, disagreement around what museums should achieve makes evaluation more complex as there are no agreed outcomes for the sector. The definition of museums promoted by the International Council of Museum (ICOM 2010) 'for the purposes of education, study and enjoyment', belies the complexity of their roles and the contested priorities of the sector. Developments in the field of Visitor Studies are outlined, relating to the ways in which museum users and people living close to museum sites are researched. Visitor Studies is a field of research which attests to gather public viewpoints. In the UK a professional body, the Visitor Studies Group, is dedicated to this area of study.

Next, the main categorisations of impacts are explained, placing them in historical context. These spheres are economic, social and cultural.

The following section highlights prevalent discourses in museums research which have repercussions for impact assessment. Controversies over evidencing the impacts of the arts have huge bearing on impact assessment for museums. The instrumental versus intrinsic debate, provides a high-profile example. Also, with regards to articulating benefits of the cultural sector, the notion of value has been identified as a more appropriate term to class

what museums can produce, rather than impact (O'Brien 2010). Therefore, discourses of relevance to evaluation are critically examined.

The chapter continues by examining academic interpretations of evidence based policy and the ways museums are perceived to be employed for political purposes. This has ramifications for the museum professionals who enact evaluation. These are important to consider beside the theory and nature of indicator development.

The last section concerns indicators, their general purposes and their use in the cultural sector. It draws on academic material to critically examine the use of indicators. This introduces indicators before preferred indicators are extracted in chapter three.

2.2 Roles for Museums

The role of museums is contested, and this has implications for impacts assessment. The main debates focus upon which activities, purposes and outcomes are the core concerns of museums, and which are peripheral. Academics and theorists, as well as museum practitioners themselves, have articulated their own views for what museums can and should concern themselves with. Controversy around what museums 'do' and 'choose to do' has intensified in a political climate where policy intentions of museums have become more explicit (see chapter three).

Davies (2008, p.261) described the core activities of museums as, 'what museums do, rather than what they choose to do', placing conservation, collecting and presenting material culture as the paramount tasks. These 'core activities' can also be described as processes to achieve the outcomes which are core to museum work. In this way, museums should utilise their collection, preserving and interpreting it, while thinking about how they can respond to problems in society (Janes 2010, p.329). Watson (2007, p.13) was correct in stating that the social role of museums is a long-held notion within the field, 'the idea that museums should and can act in the service of different communities within society for the greater good has a long and honourable history'. Her choice of language also showed that she supported the idea that museums should take on this role.

However, McCall interviewed a small sample of museum workers in the UK. Her assessment of their views unveiled a strand of contention in the sector (McCall 2012, p.147):

many museum workers viewed the core function of museums as having changed. This included the demotion of traditional collections-based roles as a museum priority....Being collections-focused was often seen as being 'anti-management

Therefore, even within individual museums, there is discomfort concerning concentration of management priorities.

The idea of museums changing people's views for the better is frequent in museum theory and practice. Effecting positive social change is often presented as a duty for museums to uphold (Dodd and Sandell 2001, p.2). In recent months, social justice has gained attention in the museum literature (c.f. Orange and Carter 2012). A sentiment permeates that museums need to tackle difficult, but relevant, contemporary debates, for example immigration. Some museums have explicit missions of raising difficult issues which they feel society should come to terms with. For example, the National Slavery Museum in Liverpool (Fleming 2007):

make no mistake, this is a museum with a mission. We wish to help counter the disease of racism, and at the heart of the museum is a rage which will not be quieted while racists walk the streets of our cities, and while many people in Africa, the Caribbean, and elsewhere, continue to subsist in a state of chronic poverty.

Literature has commended museums for embracing difficult topics of contemporary resonance. Museums are encouraged to be outspoken, rather than irrelevant (Sandahl 2012, p.471). This can involve a series of different approaches. Stern and Seifert (2009, p.14) described a didactic attitude where arts and cultural institutions feel they can instruct or persuade the population, improving 'the public's understanding of civic issues and its moral stance'. They also suggest that cultural institutions can take a discursive approach to civic engagement by providing settings where people can discuss issues, form connections and take action (Stern and Seifert 2009, p.14). The last alternative is to take an ecological focus, simply providing a public venue where people can come together in the one space and networks and dialogue my result, without having any specific content to prompt a specific topic.

However, with all assertions around museums promoting certain social agendas, like social justice, the issues of measurement of success is raised. As Orange and Carter (2012, p.263) critiqued: 'without a methodology that measures outcomes museums may be throwing resources to the wind, without knowing where they will land'.

Moving onto other ways museums are described in the literature, they have been presented as a form of 'serious leisure', both entertaining and educational (Orr 2006). The leisure element relates to museums improving their products to compete with other leisure pursuits from shopping centres to cinemas (Morton 1989). However, the word 'serious' implies a form of superiority from these other leisure pastimes. The distinction relates to museums as more than forms of consumption, providing more meaningful, heightened experiences. Coatler (1998, p.32) is critical of this conception of 'serious leisure', the implication is that other

commercial, forms of leisure are regarded as “commodified” and passive forms of consumption, with no contribution to make to “active” citizenship.

Often this ‘serious’ element is related to museums providing learning experiences. For example, Hooper-Greenhill (1994, p.2) made the assertion that people still see museums as associated with learning rather than ‘trivial short-term thrills’. For her, this is what makes museums find a niche in the broader leisure industry (Hooper-Greenhill 1994, p.2). Duke (2010, p.277) theorised that museums and art galleries act as ‘mental gymnasiums’ for visitors, not only through targeted museum education programmes, but by encouraging visitors to simply think about the objects they see displayed.

This focus on education or learning as a leisure pursuit which is superior to pure entertainment relates back to the origins of public museums in England. The first director of the South Kensington Museum, now the Victoria and Albert Museum, wrote in his memoirs of how he felt his museum gave an alternative to less salubrious activities popular with certain sections of society (Cole 1884, p.293):

The working man comes to this museum from his one or two dimly lighted, cheerless dwelling rooms, in his fustian jacket, with his shirt collars a little trimmed up, accompanied by his threes and fours, and fives of little fustian jackets, a wife in her best bonnet, and a baby, of course under a shawl. The looks of surprise and pleasure on the whole party when they first observe the brilliant lighting inside the museum show what a new, acceptable, and wholesome excitement this evening affords them all. Perhaps the evening opening of public museums may furnish a powerful antidote to the gin palace.

This passage connects with a demand for rational reactions, informed by moral teachings and an anxiety for the conduct of the enfranchised working classes (Kirk 1985). The museum, therefore, becomes a site of rational entertainment and mutual improvement, supportive of key social institutions of the state. Museums may not use the same terms as in Victorian times but there is still an implication that interaction with museums as educational institutions is something which all British citizens should engage in, both for the benefits to their own human capital and wider society (c.f. Knell and Taylor 2011). This drives attempts to boost visitation and participation.

The idea of museum visiting as an entertaining experience and the balance of this role and museums’ educational provision are explored in recent literature. On the one hand, simple enjoyment is presented as a valid outcome of museum visits, rather than education, especially enjoyment elicited from spending free time with other people (Beeho and Prentice 1995). On

the other hand, museums have been derided for moving away from their 'educative and recreational roots' towards becoming leisure and tourism providers (Foley and McPherson 2000, p.162). Foley and McPherson (2000) felt that this development was driven by museums becoming concerned with their ability to attract tourism spending and form part of tourism offer, thus attracting more financial support from local governments. However, this assertion is based on the assumption that tourists and more local visitors seek entirely different outcomes of museums, and these are incompatible. The view corresponds with academic assertions that museums promoting their role as tourism providers is damaging the sector (Capstick 2009). The recent vision document by the museum sector's largest professional membership organisation echoed these sentiments, 'will more museums have the courage, or ability, to step off the tourism treadmill?' (MA 2012a). However, the same membership body also encourages museums to promote their role in the leisure and tourism sectors (c.f. MA n.d. *Tourists...Love Museums*).

Indeed, much attention is given to what different groups of people expect and desire from museums and what groups museums should cater for. Hood (1983, p.155) encouraged museums in the 1980s to concern themselves not with what regular visitors regarded as valuable, education, but create social spaces which would appeal more to infrequent visitors and current non-visitors. The implication was that frequent visitors value the educational attributes of the institutions and infrequent visitors want an enjoyable social space. Hood (1983) felt museums should cater for both these roles and think about themselves as more than providers of education. Another strand of thought presented is how tourists do not look for meaningful experiences in museum spaces, but quick visits. Therefore, museums should not cater for their needs if this is to the detriment of experiences for other, more local visitors (Capstick 2009). It is important to acknowledge that many of these assertions concerning whose needs museums cater for and pander to are not based on empirical research. Rather they reflect the bias of particular academics, whether they approve of museums as having a 'serious' or 'leisure' purpose or both simultaneously.

Museum theorists with a marketing background have emphasised how museums need to understand what their audiences desire from leisure time pursuits and build this into their missions and marketing (Kotler and Kotler 1998). Meanwhile, Falk and Dierking wrote *The Museum Experience* (1992) advocating museums to be visitor-focussed and related to the daily needs of the public. Despite this assertion, that museums have multiple roles, responding to the multiple needs they later asserted that learning is the main reason people visit museums and that the rise in museum visitor numbers is down to the public recognising them as providing good learning opportunities (Falk and Dierking 2000, p.2). Therefore, even theorists

who explain the broad roles of museums still make distinctions over which elements are more or less important.

What amounts to good performance in museums depends on the way they are conceptualised as institutions. After all, 'performance needs to be defined before it can be measured' (Clarke and Dawson 1999, p.6). The main relevance of these debates around museum purposes, roles and approaches for this study is that many of these questions are raised because of personal views and experience of professionals and theorists, but also because of a lack of reliable research in these areas. Indeed, there is little research into the role of museums visitors' desire, nor how they benefit from museums if they visit or live nearby. For example, with regards to museum learning in particular, it is hard to establish what, how and to what extent visitors learn from museums. This can be explained by the nature of museum learning, as optional, often without a clear goal in mind of what to learn, no constant repetition of tasks, and usually within short and infrequent visits (Hein 1998, p.135). Ultimately, the sector can benefit from evaluation exercises and research into what it does for the public (Gray 2006). If the sector, and academic attention, is concentrated on the diverse roles of museums, and relative importance of different facets, public views on these matters should be sought at every available opportunity.

2.3 Visitor Studies Research

2.3.1 *Attempts to Understand Visitors*

The most common form of visitor studies research is trying to understand who visits museums and their demographic characteristics (Black 1993). Much attention is given to exploring visiting motivations, concentrating on categorising different contexts for visiting and motivations for visiting which affect individual's museum experiences (c.f. Thyne 2006; Paris 1997). This can range to motivations for the whole visiting populace down to motivations for volunteering in museums (c.f. Holmes 2003). There is also an interest, in common with commercial leisure venues, of whether visitors enjoyed and were satisfied with their visits (c.f. Johns and Clark 1993; Pekarik *et al.* 1999).

As implied by the name, visitor studies does not often include work examining views of non-visitors. One of the reasons for not collecting non-visitor information may be that evaluators find it easier to capture views from a captive audience of museum visitors or programme participants (Dawson and Jensen 2011). In addition, museums are often focussed on the needs of their visitors in the museum and see this as a good starting point for improving their provision.

There are attempts to explain why people do not visit museums. These can relate to museums having improved over the years but the public still having an out-of-date image of a museum 'as a large, cold, churchlike, unwelcoming building' (Hooper-Greenhill 1994, p.91). Alternatively, other commentary explaining non-visitation relates to museums' quality declining. Gurt and Torres (2007, p.522) argued that people did not visit because they now contain a lack of challenging and critical stances and multi-dimensional debates, instead only prioritizing offering enjoyable ways of 'filling holiday and leisure time'. However, the data to support these assertions is not forthcoming. Likely, there are reasons why people do not visit museums in general, and common and distinctive reasons for not visiting particular museums. Furthermore, many assertions talk of museum visitors and non-visitors as easy to distinguish groups of people, when people may go to museums infrequently, or go to some museums in particular, but not others. Even people who do not regularly visit museums may still pay indirectly for their running, certainly in the case of local authority museums and national museums. Therefore, it is important for museums to have an understanding of the views of the general population, including people who visit often, seldom, or never.

Doering (1999) explained that there were three common ways in which museums conceptualised their visitors. The first was as strangers, stemming from museums who were closed-off in nature and saw visiting as a privilege. Next, regarding visitors as guests, implies a more welcoming attitude where the public is invited in and treated well. Her third category was museums who regard their visitors as clients, there is a need to be accountable towards them and design museum activities around their wishes (Doering 1999, p.57). The implications for impact assessment are that museums who see their visitors as strangers or guests do not perceive the need for evaluation which draws on their opinions. Whereas, public services which regard the public as customers or clients 'are increasingly called on to identify customer attitudes and preferences' (Worthington 1999, p.42).

2.3.2 Community-level Focus

Community is a commonly heard term in museum studies literature. Political requirements placed on sector which, 'celebrated the value of community without ever examining its definition or content' have been blamed for the term becoming so popular in discourse (Watson and Waterton 2010, p.1). However, evaluation and research, which relies on common definitions, has simply brought attention to a pre-existing issue of inconsistent rhetoric and vague concepts.

Socio-museology placed emphasis on museums developing the capacity of communities to articulate their shared identity, and worked together to pursue shared interests (c.f. Bruno

et al. 2007). The Santiago Declaration (ICOM 1972) placed the museum, 'at the service of society', in order to, 'enable participation in the conscience building of communities it serves'.

More recently, Janes (2010, p.126) explained museums should have the values of, 'humility, durability, knowing your community'. Furthermore, community co-creation and participation are current buzzwords in the sector (c.f. Gurian 2010). There is not much critical appraisal of co-creation and participation initiatives, or indeed critical analysis of museum impacts in general (Schuster 1997, p.259). An exception is a report by Lynch (2011, pp.13, 16) which revealed that the community partners she interviewed as part of her research for the Paul Hamlyn Foundation, who were working with museums on projects, felt that they had no control and the language of museum staff revealed, 'a centre/ periphery view of its communities in which the organisation is firmly placed in the centre'. Therefore a focus on engaging 'the community' does not always translate into a situation in practice where members of the public feel that they are benefitting and the museum values their contributions. In fact, museums commonly talk in terms of benefitting their community, but research to prove they are is rarely found.

'Community' used in academic papers relating to museum impacts is often not defined and can have multiple interpretation, including: those with shared historical and cultural experiences; people with specialist knowledge; communities identified by others because of their national, regional, local, age or gender similarities; communities grouped together because of their demographic concentration or their socio-economic situation; those defined by their exclusion from other communities; and those grouped together as a community of visitors (Watson, 2007, p.4). Therefore, articles on the topic of the impact of museums, and the broader cultural field, grapple with translating the impact on an individual to the implications of impact on one or more of these types of community.

The grey literature of impact reports commissioned by the sector, do not define community either. Previously, Guetzkow (2002) explained in a review of secondary sources of how arts impact communities for Arts Council England (ACE), that 'communities' referred to a geographical region, municipality, neighbourhood, ethnic group or membership of a collective in different studies. Looking at the literature since Guetzkow's review, Beinart (2005) is a rare example of a reporter who provides details of each of the five case studies used in her report, including the definition of the 'local area' for each. However, this report is on the impact of local cinema, not museums. More typical in the museum sector, specifically, is Simon Jaquet Consultancy Services (2009) *Cornerstones of Communities* which advocated the impact of museums on their local populations without defining the spatial unit of reference.

Even within the one study the definition of community can be inconsistent. For example Hooper-Greenhill *et al.* (2004, p.449) gave each project museum the task of counting

community participants and admitted the individual museums used different definitions of community ranging from general visitors, groups of a specific ethnicity or groups including asylum seekers to the disabled.

Therefore, the “community” seems to have ossified into a set of assumptions and practices’, which are rarely critically examined (Watson and Waterton 2010, p.1). At the same time, checking that museums are delivering ‘impacts’ to ‘communities’ is presented as a worthwhile pursuit of evaluation, showing whether museums are delivering in a socially responsible way (Weil 2003).

2.3.3 Segmentation

Museums have different ways of conceptualising their communities, sometimes these are related to groups of the public derived through segmentation formed on common lifestyle profiling or behaviour towards cultural institutions.

Using data which is not particularly related to museums, for example socio-economic status or the General Household Survey data is not especially useful as cultural provision was not the main focus of the data collection (McManus 2004, p.51). For example, consultants DBA (2005) used postcodes collected by RAMM to relate its visitors to ACORN classifications. This presented a picture of how RAMM’s visitors related to existing socio-demographic categories, not specific to cultural participation or views.

Consultants also conduct quantitative studies and use cluster analysis to produce marketing segments for their clients. A notable example is the Audience Builder for arts organisations (Morris Hardgreaves MacIntyre 2008). The nature of this segmentation exercise is revealed by the statement, ‘by defining, profiling and differentiating the marketing mix for these segments, you can optimise your offer to meet audiences’ needs and sell more tickets.’ Therefore, this type of segmentation relates to arts organisations, including museums, marketing an effective way to increase footfall.

Segments of visitors have been created by some museologists in an attempt to understand the nature of visits but also to produce useful information for museum management plans. The most notable recent edition was by Falk (2009). Falk previously worked with Dierking on the contextual model of learning (2000) which modelled personal, socio-cultural, physical and time contexts as the dimensions of learning in the museum setting.

Falk’s (2009) identity related needs segmentation consisted of: Explorer (motivated by finding something of interest), Facilitator (motivated by other people), Experience Seeker (want to go to an attraction or see museum as ‘the thing to do’), Professional/ Hobbyist (interest in topic or collection through interest or work), Recharger/ Spiritual pilgrim (to feel refreshed, focused or appreciative). Therefore these segments relate to motivations not

impacts. Falk (2009, p.6) explained these are contextually-specific constructs, bound to desires for satisfaction and identity, 'individuals with similar motivations have qualitatively similar visit experiences and display qualitative similar short- and long-term patterns of long-term meaning making'. Falk (2009, p.9) argued segmenting visitors by these groupings could then help in the design of experiences which will satisfy them, 'visitors' identity-related motivations tell us how the public currently perceives what museums afford- this has implications for how we measure public value'. Therefore, although Falk's segments were related to motivations of visits rather than impact, he claimed these distinctions could aid evaluation exercises.

Some valid criticisms of Falk's approach to segmentation have been made in academic responses, for example his assumption that his groups gained through research with museum visitors can be used to group everyone, including non-visitors (Dawson and Jensen 2011). Falk's book (2009) did not contain enough details of methods and analysis, therefore his findings were not coupled with important details on how his theories relate to the quantitative and qualitative studies he conducted at various US museums (Bickford 2010). Bickford (2010, p.250) gave a few examples of this incomplete presentation:

Falk mentions that 200 visitors to the California Science Centre were interviewed, but he presents only nine sets of interviews in the text. This raises the question of what might be in the other 191 interviews and whether they support Falk's analysis.

Dawson and Jensen (2011) criticised Falk's visitor identity-motivation categories for not making any reference to demographics of visitors. However, Falk's exclusion of demographic details is due to his agreement with the contentions of Hood (1991, p.19):

demographics and participation patterns have been the backbone of most museum audience studies, they do not explain why people do or do not attend museums. They describe the factual characteristics of people.

However, to mitigate Dawson and Jensen's concerns Falk could have profiled his visitor segments on their demographic characteristics to test whether demographic characteristics were related to segments people fell within.

A final consideration for segmentation is that it is only useful if the museum involved sees the potential of targeting its services to different groups. Although segmentation is in theory useful for management to divide people into groups with similar needs, the idea of working to satisfy all the population's needs will remain attractive: 'frequently, representatives

of public services state that their mission is to provide services which satisfy as many people as possible' (Chapman 1999, p.216).

2.3.4 Individual-level Focus

A focus on the individual has been emphasised by articles in the field of Visitor Studies. Falk and Dierking (2008, p.235) explained that it was important to find out, 'something about visitors as individuals- their personal motivations, values, and interests; their personal history relative to the museum-going experience.' Therefore, this individual level relates to the broad range of possible impacts museums can produce, and a concern for personal experiences and contextualisation.

However, although there has been a growth in rhetoric emphasising the personal and specific nature of museum experiences, primary research in this area is not progressing particularly quickly (c.f. Belfiore and Bennett 2010). The individual value or significance of a visiting experience remains relatively unexplored (McIntosh 1999, p.43; Dawson and Jensen 2011). Emotional aspects have been outlined or simply stated in the museum studies literature (c.f. Beeho and Prentice 1995).

Offering an international perspective on this issue, Kirchberg and Tröndle (2012, p.435) argued that the theoretical work on visitor experience was well developed in Germany and other countries but, 'empirical studies of visitors and their exhibition experiences rate low by comparison'. They listed reasons why they believed this to be the case: time, money, lack of professional staff, relative newness of endeavour, methods being seen as too obtrusive, difficulty of measuring concepts and 'the sheer methodological difficulties of analysing experiences, especially aesthetic experiences' (Kirchberg and Tröndle 2012, p.436). Therefore the linkage of individual-experiences to notions of personal value and aesthetic appreciation has complicated evaluation which elicits personal views from visitors.

Soren (2009) published a study based on the transformations museum visits can produce. These were: shifts in attitudes, seeing authentic experiences, behavioural changes, bearing witness to stories of others, understanding cultural change, emotive to the point of tears, crystallizing experience, a feeling of the sublime, being traumatised by the horrors of history and seeing the unexpected (Soren 2009, pp.236-37). However these ten triggers were arrived upon by museum studies students at the University of Toronto, not through any visitor research. Therefore, professionals or museologists arriving at impacts related to the individual level of museum interaction, do not prove what impacts museums produce in the view of the public.

Also, the mode and character of engagement is seen as important to individual experience (Dean *et al.* 2010). The theory that museum visits are not solely dependent on

what the museum gives to people, but what people bring to the experience is prevalent in the literature. An example is De Rojas and Camarero's study (2006), which argued that the mood of visitors and the 'emotional charisma' of an exhibition affect the satisfaction of a visit. Therefore, in the context a single museum visit there are many factors at play which influence individual responses.

2.3.5 Museum Impact Exploration

There are instances of academic studies collecting information of the impacts museums produce on the public, usually related to small groups of people taking part in museum programmes or visiting exhibitions. Impact studies often focus on individuals rather than communities (Guetzkow 2001, p.5).

Pekarik and Schreiber (2012) authored an article in the journal, *Curator* based on a series of surveys they had conducted in the US. This built on a previous research article (Pekarik, Doering and Karns 1999). Visitors were randomly approached at entrances to exhibitions, given a list of experiences and asked to identify which ones they were 'especially looking forward to'. Random people were approached at exit and asked, 'which of these experiences did you find especially satisfying?' and given the same list of possible experiences (Pekarik and Schreiber 2012, p.488). Pekarik and Schreiber (2012) presented their main finding that on the whole, 'they came in knowing what experiences they expected, and they left having found them, regardless of what museum personnel presented to them inside'.

This finding first appears to support the idea that expectations of museums are formed in advance of experience and the experience is shaped by expectations. However, on closer examination of their methods to elicit this information their findings appear less robust. Firstly, the findings were based on surveys at a range of museum sites, with survey administering lengths varying from two days to two years and sample sizes at each site from 192 to 2090. Therefore the collation of results together can be questioned as the surveys were administered at different times, in different quantities at different Smithsonian museums. Also they admitted that the language of the experiences provided was not always consistent, the list of experiences changed from site to site depending on the museum content, for example at the National Air and Space Museum 'feeling what it was like to fly' was added to the list (Pekarik and Schreiber 2012, p.489). Out of six core experiences, ones which were present across the surveys, the most popular were 'gaining information and knowledge' and 'seeing rare/ valuable/ uncommon things' (Pekarik and Schreiber 2012, p.495). Due to the fact this was not a panel survey, asking the same people before and after their visit, comparison can only be made at an aggregate level. Therefore, stating that individuals came in with preconceived notions and left looking for the experiences they sought is going too far. They

even go further in their write-up, contesting, 'even those who do not go to museums probably have similar notions', without investigating this in their study or providing any evidence to support their assertion (Pekarik and Schreiber 2012, p.494) This study provides an example of research into visitor encounters but also reveals published research in the museum studies field can prompt serious questions around its quality. In common with Falk (2009), it gathers inconsistently collected data to make assertions for museum visitors, and even goes as far to extend its findings to be applicable to people outside the sampling frame.

Well-being and quality of life concepts have gained increasing attention in museum studies circles. The term 'well-being' is commonly listed as an outcome in museum impact reports and scoping documents. Social and emotional wellbeing is open to a variety of interpretations, but is usually implicitly defined both as a contributor to and as an outcome of overall quality of life, the 'satisfaction people obtain from their lives' (Shaw and Williams 2002, p.17). Ander *et al.* (2011, p.246-247) listed 'possible well-being outcomes' under the headings of personal, social, cultural, physical and health well-being but argue that, 'empirical and qualitative research would need to refine the true meaning of these dimensions in cultural terms'. Therefore, there is disagreement over what this concept means, let alone how it can be linked with cultural institutions.

Individual studies have often evidenced poor connections between well-being and museum visitation. Michalos (2005, p.57) conducted a questionnaire research study in Canada on the connection between arts participation and quality of life; despite its small sample size of forty-three usable replies and its finding that arts participation had a 'very small impact on quality of life on sample of residents in Prince George', it was still published. Literature reviews, pulling together instances of work relating museums to well-being have highlighted the inability for contributions to be established, let alone museums causing well-being improvements (c.f. Galloway 2006).

Dawson and Jensen (2011, p.127) recently stated that museum visits, 'should be understood within a holistic framework of individual life circumstances'. Indeed, insight into individuals often related to one museum experience, one encounter; it does not account for cumulative experiences (Johns and Clark 1993). This is despite commentators as diverse in views as Throsby (2001) and Tusa (1999) both making the point that cultural goods involve cumulative interaction. Everett and Barrett (2011) set out to tackle this research gap by interviewing visitors at different life stages to assess benefits they derived from repeat visitation to one museum. They explained that the small sample (n=3) of female participants derived, 'increased well-being, improved self-confidence, a strengthened feeling of belonging, connecting with people who share interest and values, spending quality time with family and friends, shaping important connections to place and personal identity, and warding off the

effects of ageing' (Everett and Barrett 2011, p.443). They asserted that this sort of understanding of the benefits of sustained relationships can help museums advocate their value and produce experiences which lead to deeper engagement

2.3.6 Summary of Visitor Studies

Research on how museums relate to the public is usually concerned with visitors, capturing views of people in museums at the time. However, there is a concern for 'non-visitors', especially the reasons why they do not visit. Also, segmentation is promoted as a tool for marketing efforts to extend the appeal of museums and cater for different types of visitors. Academic literature is concerned with individual experiences within museum environments. At the same time, there is an on-going interest in how museums relate to their 'communities'.

All these concerns have implications for this project, revealing the socio-cultural impacts of RAMM. Despite an explicit definition being rare, 'community' in the sense of the population living in the locality of a museum is a common way the term is applied. As Watson (2007, p.7) explained, museums 'often see themselves as working within and for a geographical place, whether it is a region, city, town or rural district.' Therefore, the aim of eliciting views from the local population surrounding RAMM, relates to this idea of a spatial boundary of impact. At the same time the term 'communities' rather than a single 'community' is the way which this local population is characterised in this research (see chapter one).

Achieving a balance between eliciting impacts for individuals and wider communities is one issue. Wilkinson (Clark 2006, p.62) proposed aggregating feedback from the public, asking them to describe impacts for them as individuals and as community members and seek the 'independent views of acknowledged community leaders'. However, identifying gatekeepers and relying on them to speak on behalf of others is not a simple task, nor would it necessarily reflect the views of the public on RAMM's impacts. Using sampling techniques, and looking beyond museum walls for respondents is an approach to explore further in trying to assess RAMM's impact for its local community (Jacobsen 2010). However, focussing on 'a community' is not entirely appropriate. The people living in the vicinity of RAMM could be regarded as individuals with their own personal contexts and experiences of the museum, they form part of multiple communities and are not one single entity.

Segmentation has also been labelled as reductionist (Dawson and Jensen 2011). In some ways it does go against the trend in investigating individual's experiences and emphasising the uniqueness of every museum visit for every person. However, segmentation can be useful in marketing but also in grouping the public on attitudes towards a museum which can help the museum make practical changes to its strategy. This project offered an opportunity to collect data specific to RAMM, rather than relying on secondary data sources.

Furthermore, this research could provide a distinction from studies which solely collect views from visitors, a captive audience, in response to a single visit (Dawson and Jensen 2011, p.127). Asking about impact of museums in general, over time is therefore a preferable approach to capturing impact than conducting a common exit survey capturing immediate responses as it captures a cumulative dimension of impact of a museum, rather than a museum visit.

Certainly, this research has the potential to add to knowledge in the ways museums conduct research. Recently one of the most prominent figures in Visitor Studies reminisced about the studies of visitors she examined in the 1960s when she was an undergraduate student herself, drawing comparisons to the work she examined 30 years later (Hood 1991, p.18):

the bulk of museum audience studies was mediocre, if not abysmal. A strong sense of déjà vu pervaded as I slogged through dozens, even hundreds, of poorly designed, implemented, analysed and interpreted studies that produced trivial results.

2.4 Categorisations of Impact

Now the previous research in Visitor Studies has been examined, this next section moves onto the various categories of impact research has been concerned with and the ways these have been measured.

2.4.1 Economic Impact

Economic impact studies of cultural institutions became popular in the 1980s. These originated as academic papers giving economic impact assessments of major capital projects. Supply-side economic analysis was their focus; framing museums as institutions creating employment and indirect and induced effects through their spending with local suppliers. Indirect jobs, for example caused by tourism demand and spend, were added to this mix. For example Plaza (2006) calculated that the Guggenheim in Bilbao had recovered its initial investment within ten years.

Consultants were increasingly commissioned to conduct economic impact assessments and the idea of subsidy of culture was replaced by the rhetoric of investment in culture (Belfiore 2006). In 2002 Wavell *et al.* recommended Re:source, precursor of the non-departmental public body Museums Libraries Archives Council (MLA), to prioritise research on economic impacts. This classic economic impact assessment exercise is still regarded as valid in

some circles, for example the Welsh museums' strategy set an economic impact study as a priority of work (CyMAL 2010).

Major cultural projects, for example, new flagship museum projects, concert halls, theatres and arts centres were popularly associated with economic benefits through attracting visitors, companies and a 'creative class' to areas of previous deprivation. A recent report for the European Union, contained the passage, 'culture-based creativity is an essential feature of a post-industrial economy' (KEA 2009, p.5). Pratt (2004, p.119) critiqued this image of creativity, as 'a unique individual quality that may animate individuals and networks', calling it, 'an attractive yet illusionary idea'. All the same, the UK has welcomed these ideas and provided fertile ground for these types of projects in areas which had been affected by a downturn in industry and manufacturing wealth (Evans and Foord 2002, p.167). Culture has been championed as a way of stimulating local economies, encouraging creativity and increasing the quality of life for people in the local area, and by extension, the desire for people and businesses to relocate there (Short and Kim 1999).

Evans and Shaw (2004) of London Metropolitan in a report for DCMS explained that although regeneration is a long-term process the monitoring of cultural based regeneration was short-term, only focussing on immediate objectives and performance. Despite the criticism that culture is being treated like a commodity when it is far more complex and that approaches to regeneration should be more sensitive to the needs of local people (Pratt, 2010) the linkage between large cultural infrastructure projects and local development, place making and marketing remain influential.

The popularity of imagery of the creative classes by Florida (2002) and examples of successful cultural projects such as the Guggenheim Bilbao have been influential in cultural policy, not only in England, but across the world. In the UK the availability of HLF money has encouraged the idea that culture is a tool in regeneration (Newman and McLean 1998, p.147). The extent to which culture can be employed in this way and produces these sought benefits has been contested by academics, especially in tourism and leisure studies. Shaw and Williams (2002, p.269) explained that:

urban areas have been forced to compete with each other to attract new investment. Increasingly having a positive image, which can be secured through good leisure and tourism facilities, has become a major factor dominating all other forms of leisure policy making.

Urry (2002) argued that images of place are significantly constructed out of products and services. Pratt (2009a) was critical of the conception that culture can be employed in urban

regeneration. He expressed concern that while culture is increasingly used as a theme in city building to make it more attractive and well-known this type of cultural development is dangerous if only focussed on cultural consumption, a form of consumerism (Pratt 2009a). However, success stories appear to have more influence on policy decisions than the academic critiques.

Within academic literature, economic impact studies have been criticised for their techniques; for using multipliers and not taking additionality or substitution effects into account (Sterngold 2004; Bryan *et al.* 2000). That is to say, effects which would have happened anyway, have been caused by a combination of factors or have led to a re-assignment of benefits to different geographical areas rather than additional benefits. Archer (1982, p.236) explained that with regards to tourism economic studies, 'some researchers have brought the technique into disrepute by misusing the methodology and producing nonsensical results with disastrous implications for policymaking and planning'. He explained that they are useful in measuring present economic performance of industries but not long-run benefits from a sector like tourism (Archer 1982, p.240). Moreover, Crompton (2006, p.80) promoted well-conducted economic impact assessments but claimed that unfortunately 'bad methods' were becoming contagious. Also, Seaman (1987, p.62) criticised the traditional supply-side economic impact studies as bringing quantification into an abstract debate, 'good politics but bad economics' and he pointed out that they have not ended the arguments about the value of arts to society.

In fact, Contingent Valuation Methods (CVM), rather than traditional multiplier techniques, have become the favoured approaches of cultural economists. Throsby is a prominent cultural economist who started conducting CVM studies in the 1980s for arts organisations in Australia. This became a more popular approach than the traditional economic impact study by the 2000s. Cultural economists had noted that economic impact studies did not account for non-market values. CVM was adopted firstly in the task of valuation of the natural environment it was touted as giving a total economic value, a sum of use values and non-use values (Samdin 2007).

CVM usually takes the form of Willingness to Pay (WTP) or Willingness to Accept (WTA) methods that use survey techniques. Therefore, unlike traditional economic studies it does require the elicitation of public opinion. Consumer surplus is calculated, the gap between what people pay, for example through taxes, and what they would pay given the choice. For example, Jura Consultants (2005) asked residents of Bolton about their willingness to pay, 'to continue to access the services', and willingness to accept, 'in compensation to forego the service', of the city's museum and library. Its conclusion was that the public were willing to contribute £10,345,000 per year, exceeding their actual contribution, through council tax

funding was £6,550,000. Therefore, on the face of it, CVM can provide results which appear favourable for cultural services. However, almost a quarter of respondents were unable to specify their willingness to pay for the museums (Jura Consultants 2005, p.30).

Other examples of academic studies show the complexities of the technique. Sanatagata and Signorello (2000) used the technique to value the Napoli Museum Aperti, a complex of museums, churches, palaces and historical squares. Five hundred people randomly selected from the electoral role in Naples were given a complex scenario of the local authority diverting funds to other local priorities, that annual public donation from adults could sustain its upkeep, and that a non-profit agency would manage this money and money would only be collected if it would amount to a sufficient total. The result of the study was 48% responded that they would not donate any money. This was explained by the authors as a mark of indifference by local people towards the museum. Bedate, Herrero and Sanz (2006) which conducted two surveys, one before and one following the opening of the contemporary art museum in Madrid. This found that the average WTP level in the first survey was 20.36 euros, but had gone down to 16.12 euros afterwards.

In practice, the technique is appropriate for setting appropriate prices for entry fees and car parking, which are provisions that they can directly pay for in tourism management (Samdin 2007). However, in the case of a hypothetical scenario, where people do not pay directly for a good and would not be required to the technique becomes more challenging to justify conceptually. Respondents have to perform, 'a difficult conceptual exercise to determine the residual value of a good that they never have used and never will be using' (Wolff and Haubrich 2006, p.753). To mitigate this, studies can give information or anchoring, for example a figure of actual expenditure per person on the good. This makes CVM surveys very dependent on the degree of information provided, and this can bias the result (Jubb 2004, p.88).

Throsby wrote of problems he had found with the technique while employing it in the cultural field across the years. He explained that CVM makes assumptions that, 'people have well-defined preferences', 'people behave rationally in trying to maximise their own utility', and, 'each person carries equal weight in aggregation of preferences' (Throsby 2003). He felt it was relatively easy for people to make a judgement about street lighting spending but cultural goods are linked to taste and demand for them is cumulative (Throsby 2003).

There is also some confusion as to what CVM can capture. On the one hand, Cowell (2004) of the Heritage Lottery Fund (HLF) wrote that CVM was, 'the most common method for trying to quantify values that exist over and above economic values'. Jura Consultants (2005, p.4-5) justified their CVM exercise by explaining, cultural values are motives for value and determinants of economic value', also that people will place a higher financial value on non-

substitutable or unique assets. Economics for the Environment Consultancy (2005, p.4) explained, 'the standard economic approach does not argue that cultural values are unimportant. What it would argue is that cultural values are determinants of economic value, rather than values in themselves'. Alternatively, Frey (2008, p.261) believed that cultural and economic values, 'dominate cultural policy, but they capture totally different aspects and are proffered by different kinds of communities'.

Indeed, Throsby (2010, p.85) explained that CVM still did not capture cultural value which can be disaggregated into aesthetic, spiritual, social, historical, symbolic and authenticity values. This is because some of these values are collective rather than individual and people find it very hard to assign financial valuations to some benefits for example, building a sense of identity. CVM does not capture non-economic impacts effectively but it has many advantages over traditional economic impact assessment exercises.

So, as it transpires, CVM was touted as an advance on economic impact studies as it captured a more comprehensive value. However, it is seen by the very people who conduct it, as not capturing enough value and still leaving important benefits of cultural services out of the equation when political decisions are made (Throsby 2010). Both economic impact reports and studies employing contingent valuation methods are attempts at the impossible goal of trying to objectify decisions on cultural spending (Klammer 2004).

More recently, the Happy Museum Project, a campaign to emphasise how museums can bring happiness to the population commissioned an academic from LSE to use Taking Part data to establish links between museum attendance and happiness. This used a form of Cost Benefit Analysis (CBA). Its technique consisted of using data pertaining to the question (Fujiwara 2013, p.15):

Taking all things together how happy would you say you are?", where responses are on a scale of 1 - 10 (10 = 'extremely happy' and 1 = 'extremely unhappy'). Here we estimate the compensating surplus (CS) of different elements of the arts and museums. CS is the amount of money, paid or received, that will leave the individual in his initial welfare position following a change in the (level of a) good/service. CS is the most widely used measure of value in CBA.

This used indicators of happiness in the survey and controlled for characteristics of respondents 'visiting museums has a positive impact on happiness and self-reported health' (Fujiwara 2013, p.35). The 'individual wellbeing value' for people who visit museums in their free time was calculated to amount to £3228 per year (Fujiwara 2013, p.27). However, the

study admits that this may not be the actual value that people place on visiting museums as other factors influence valuations other than happiness.

Throsby (2001, p.77) believed his own exercises in assessing economic value of museums were missing important considerations: 'a heritage project e.g. expansion of a museum is concerned with an item of cultural capital yielding both economic and cultural value so needs assessment of net benefits in economic and cultural terms'. Klammer (2004, p.140) encouraged cultural institutions to move away from finding ways to express their value in economic terms:

the ubiquitous instrumental mode of reasoning- where all goods need to have values as an instrument toward the goal of economic development – prevents us from acknowledging the special role that cultural goods play in the lives of people.

Cwi explained that arts and cultural institutions need to show they have merit when they do not make money, 'market failure and consumptive externalities are less compelling as grounds for public subsidy when the activity is not held to be meritorious' (Cwi 1980, p.52). Put in other words, he explained that money going to a public service which they absorb and do not return with profits is regarded as justifiable, even though not everyone uses the service, if they are seen as providing worthy pursuits for people to engage in. In fact merit goods, 'provide benefits to society as a whole, which individuals, if left to choose for themselves, may under-consume' (Rose 1999, p.67). Therefore, concentrating on economic impacts alone, is unsuitable for museums as institutions which heavily rely on public funding.

2.4.2 Social Impact

An economic impacts focus has been criticised as ignoring 'some of the most important and unmeasurable [sic] social impacts of the arts and cultural industries' (Bryan *et al.* 2000, p.1406). Therefore it is important to consider what social impacts consist of, where they have originated, and whether they are in fact 'measurable'.

The term social impact is very broad. It relates to the long-held intentions of the sector to improve society. Certainly since the 1960s the museum community has witnessed a rise in discourse about the social benefits of museums and what they would do to help alleviate society's problems. Socio-museology or new museology have become strong strands within the International Committee of Museums. Its Santiago declaration of 1972 (ICOM) was explained as a response to deprivation in South America in the belief that, 'museums could and should play a decisive role in the education of the community':

the museum is an institution in the service of society of which it forms an inseparable part and, of its very nature, contains the elements which enable it to help in moulding the consciousness of the communities it serves, through which it can stimulate those communities to action by projecting forward its historical activities so that they culminate in the presentation of contemporary problems; that is to say, by linking together past and present, identifying itself with indispensable structural changes and calling forth others appropriate to its particular national context.

The Declaration of Quebec (ICOM 1984) built on these sentiments. It encouraged museums all over the world to think beyond collecting and researching:

museology should strive to broaden its traditional attributions and functions of identification, preservation and education to encompass wider practices than these objectives so as to better include in its action those related to the human and physical environment.

The declaration stated that the practices of a section of the museum community were producing benefits for the public, 'over 15 years of experiments in new museology-ecomuseology, community museology and all forms of active museology- throughout the world have been a critical factor in the development of the communities that have adopted this way of managing their future' (ICOM 1984).

The antagonism between traditional and 'new museology' can be seen in the language used by the new movement's high profile figures during the seventies and up to recent times. Pierre Mayrand in his article *The New Museology Proclaimed* said it was formed in response to, 'the monolithic nature of the museological establishment' (Mayrand 1985, p200). Traditional museums were seen as focused solely on their objects without any regard of the visitor. Moreover the visitor was an exclusive group, 'visiting is a privilege, not for the mass of people' (de Varine, 1993). They talked of the need to, 'democratize culture and knowledge' (Mayrand 1984, p33). Therefore they strived for the museum to become less dogmatic and more inclusive. Some would argue that museums have much more work to do in this regard. Janes (2010, p.335) described museums in his recent editorial for the *Museum Management and Curatorship* journal as 'some of the most conservative institutions in contemporary society'. He encouraged museum sector workers troubled by their unstable jobs and low pay to undertake the 'liberating' exercise of positioning their institutions to 'be of real use in a troubled world' (Janes 2010, p.329).

The influential American museum scholar Stephen Weil (2000) advocated museums as a type of social enterprise, deriving their legitimacy from what they do over and above collecting and preserving material culture. In the UK, Dodd and Sandell (1998) described the social ends of museums for the public: educate, inform and inspire; tackle poor health, crime, low educational levels and unemployment; and increase creativity, tolerance, self-esteem, controls people have of their lives and broaden their horizons. Sandell (1998, p.4) asserted that, 'museums can impact positively on the lives of disadvantaged or marginalised individuals, act as a catalyst for social regeneration and as a vehicle for empowerment within specific communities, and also contribute towards the creation of more equitable societies'. He contended that outcomes of museums for their local communities are the equivalent of profits for businesses; they are the purpose of the organisations (Weil 2003).

Reeves (2002, p.15) identified Matarasso's 1997 publication *Use or Ornament* as, 'the first investigation which made explicit reference to new policy of the social impact of the arts'. This study was part of a project by the think tank Comedia to develop a way for evaluating social impacts of arts programmes. Matarasso (1997, p.95) created six themes which the social impact of the arts could be placed within: personal development; social cohesion; community empowerment and self-determination; local image and identity; imagination and vision; and health and well-being; and listed fifty indicators. Belfiore (2006, p.36) described these indicators as ranging from the 'plausible to the obscure', but she did not identify which were which. Therefore, within the arts sector some figures did not regard them all as applicable. Although this was based in research into participatory arts programmes, Matarasso stated, 'if the figures are not seen as precise measures but broad indicators of the impact of participating in the arts, they should be helpful both to arts organisations and the broader policy world' (Matarasso 1997, p.97). This list of impacts was taken in some quarters as evidence for the impact of the whole cultural sector. This was despite academic derision, 'many of the fifty hypotheses are expressed as relationships between abstract concepts which are not observable, nor measurable' (Merli 2002, p.108).

Despite the linkages of museums with social outcomes the evaluation of these is still not well developed. Cowling (2004) contended that little was known about social impact even when it is shaping cultural practice and funding. Moreover, Bailey *et al.* (2004, p.47) said it was still, 'something of a mystery'. In terms of identifying social impacts one of the best explanations was by Ramsey White and Rentschler (2005, p.7) who reviewed previous publications related to social impacts: 'non-economic impacts that occur in broad social domains including health and well-being, Social Inclusion and cohesion, community identity, community empowerment, education and learning'. Therefore, social impacts are seen as integral to museum practice by the wider museum community but have been criticised by

some commentators as making museums too close to government agendas and as a form of instrumentalism (see chapter 2.5.2).

2.4.3 Cultural Impact

From the mid-2000 onwards, explicit mention of cultural impacts and cultural value becomes noticeable in British museum academic and grey literature. An example of the changing emphasis in impact evaluation is Selwood's (2010) report for the National Museums Directors Council (NMDC). This was originally commissioned to capture social impacts but was subsequently re-focused and entitled *Cultural Impacts of Museums*, 'to move beyond economic and social impacts New Labour intended to show museums expand understanding of the world' (Selwood 2010, p.8).

Therefore, this change in rhetoric effectively associated social impacts of museums with government social policies. This was despite a long concern in the museums sector for producing social impact, often positioning museums as a counter, rather than an aid to government agendas (see section 2.4.2). Indeed, a concentration on cultural impacts was framed as a refreshing change from a focus on social impacts. Ellis (2003, p.12-14) of the consultancy firm AEA argued that as economic impact studies were 'hack-jobs', social impacts were not 'grounded in empirical data' the language of 'cultural value' needed to be accommodated in policy and practice.

Reading through material on cultural impact amounts to a wide variety of potential benefits explicitly tied to visits and direct experience. In 2004, Hewitt argued that social and economic analysis needed to be complemented with, 'investigation of the inherent power of culture to move people, change people and give people new meaning in their lives'. The same year Holden of the cultural think tank DEMOS, said a focus on cultural aspects, 'effective elements' of cultural organisations would lead to a better assessment of their value. He said that statistics could not capture the value of culture (Holden 2004). Therefore, not only were cultural impacts positioned as distinctive from social impacts, and as unrelated to government intentions for the cultural sector, they were presented as allowing cultural institutions to move away from quantitative measurement exercises.

However, there have been some problems associated with this rise in rhetoric. The report by Selwood provides a couple of key examples. Firstly, Selwood admitted that cultural impact and social impact categories were not mutually exclusive (Selwood 2010, p.35). She provided some examples of cultural impact, which actually corresponded to previous assertions of social impact: 'saying the unsaid', 'increasing sense of belonging to the local community and society' and 'shifting attitudes and perceptions' (Selwood 2010, pp.35-37).

Secondly, Selwood supported the label of cultural impact and gave examples of its fruition. However, she did not collect evidence to support her assertions. Instead she recommended others pursue direct consultation with the public, stakeholder analysis, self-evaluation and peer reviews of museums (Selwood 2010, p.5). As the next chapter explains, self-evaluation and peer review have not been straightforward in their actualisation (see chapter 3.4.2).

2.4.4 Summary of Impact Categorisations

The term 'cultural impact' does not refer to the impact from the lifestyle of people in geographical areas, the history of those people, their art, architecture, religions, and other elements that helped shape their way of life. Instead, it refers to impacts which are identified as unique, or certainly closely associated to cultural institutions. However, in practice many 'cultural impacts' bear close association to 'social impacts'. On one hand, assessing either, in a broad and integrated sense has not attracted much academic attention. On the other hand, economic impact assessment, whether through traditional multiplier techniques or CVM studies, has been investigated more thoroughly on an empirical level.

This state of affairs is not ideal as a museum can be considered as more than an economic entity or form of economic investment (Klammer 2004, p.138). Throsby (2006) stated it was, 'urgent to have a clear and objective means of representing and measuring cultural value' so that it can be valued alongside economic valuations by decision makers. The difficulty with doing so, according to him, is that cultural value is multi-dimensional, unstable, contested, lacks a common unit of measurement and, 'may contain elements that cannot easily be expressed on quantitative or qualitative scale' (Throsby 2006). Therefore, non-economic impacts of cultural institutions are presented as important but hard to measure, quantify or capture through any form of social study technique.

O'Brien (2010, p.39) explained that non-economic methods 'narrative frameworks', should be used to 'contextualise economic estimates of cultural value'. This research with RAMM shifted the focus onto non-economic dimensions of impact, which can be assessed in a myriad of ways, not only through a form of 'narrative framework' to supplement mainly economic messages.

2.5 Discourses of Value and Impact

2.5.1 An Artistic Perspective

Belfiore (2004, p.188) believed that funding of the arts should be justified in terms of their aesthetic value and intrinsic value. One of the problems with this conception is that museums

can be regarded as sitting within the arts but they are very different to other arts organisations which make and produce art. However, the voices of proponents for the arts are strong forces within the wider cultural sector (Schuster 1997, p.259). In the UK, now that museums policy has become the responsibility of ACE the connections between arts and museums are closer in policy circles. This proximity has highlighted tensions between sections of the museums sector in reaction to what they see as an overly arts perspective (c.f. Museums Association 2012b).

Dewey's work in the 1930s is still regarded as one of the key texts on art theory. In this he presents art as a special force which, 'keeps alive the power to experience the common world in its fullness. It does so by reducing the raw materials of that experience to matter ordered through form' (Dewey 1934, p.133). Csikszentmihalyi and Robinson (1990, p.2) connected aesthetic appreciating with boosting the experience of life:

The value of a person's life- whether it is filled with interesting and meaningful events or whether it was a sequence of featureless and pointless ones- is determined more by the sum of experiences over time, than by the sum of objective possessions of achievements. By this measure aesthetic experiences are important indeed.

Their conclusion was that 'the museum should communicate to the viewers that viewing art is its own reward- a chance to embark on an adventure that will challenge their senses, their emotions, and their knowledge' (Csikszentmihalyi and Robinson 1990, p.174). Their reason for this was, 'the aesthetic experience is one of the most ingenious vehicles for making life richer, more meaningful, and more enjoyable' (Csikszentmihalyi and Robinson 1990, p.188).

However, other academics from sociology traditions have regarded art as a process with the artist, benefactors and the public all involved in a power dynamic. Becker (1982) explained how art is effectively a label bestowed on creatively created or assembled objects or experiences. This art world is supported by rationales from those figures with influence and regarded as experts in the field to support their own positions and the value of the arts in general when outsiders question the value of art (Becker 1982, p.4):

Rationales typically take the form, however naive, of a kind of aesthetic argument, a philosophical justification which identifies what is being made as art, as good art and explains how art does something that needs to be done for people and society.

In addition, Bourdieu and Darbel (1991, p.108) observed that 'a vague awareness of the arbitrary nature of admiration for works of art haunts the experience of aesthetic pleasure'. They felt that the admiration came from purposive accumulation of cultural capital. The art

theorist de Bolla (2001, p.21) also wrote of how aesthetic appreciation may take, 'years of patient practice'. As an arts expert himself he explained that he could admire a work because of the nature of his response (de Bolla 2001, p.17):

If my response to a particular work is uniform, monotonous, weakly felt, or trivial I feel confident in assigning to it a lower aesthetic value than to one that elicits a varied, sustained, polyphonic, or deeply felt response.

Csikszentmihalyi and Robinson's study (1990, p.3) was based on the premise that eliciting views of experts on art, drawn from museums and galleries staff could benefit public appreciation:

We considered how this expert knowledge might be used to raise the general level of visual literacy, and hence enjoyment that average persons might derive from the development of their latent visual skills.

Therefore, aesthetic theory is strongly associated with the judgements of experts and the elicitation of their views as to what art can bring to the lives of the public, if only they could appreciate art as much. De Bolla (2001, p.19-20) expressed his regret that commentators had become uncomfortable with evaluating art only on aesthetic terms and had tried to apply non-aesthetic criteria which 'to some extent, erases the unique value of art'. Sidwell (2009, p.21) echoed these concerns when criticising ACE's attempts to evaluate cultural decisions: 'concerned by the need to find value for money in the slippery world of aesthetic value, art began to be seen in terms of its instrumental effects'. These quotes illustrate how arts theorists are concerned that arts institutions have to make cases which go beyond their aesthetic worth in order to gain financial support. Aesthetic values of artistic products are seen as totally at odds with measurement and quantifications as they need expert judgement (Schuster 1997, p.259). For example, Belfiore and Bennett (2007a, p.262) concluded it was impossible:

to develop a rigorous protocol for the assessment of the impact of the aesthetic experience that can be boiled down to a handful of bullet-points and a user-friendly 'evaluation toolkit', to be easily applied to any art form in any setting and replicated whenever the need for impact evaluation arises.

Belfiore and Bennett (2010, p.134) perceived there is a social scientific obsession with measurement of the arts and a humanistic perspective is needed instead when talking about value, where language expresses these benefits. They argued that the idea that the value of the arts to society can be conclusively proven through demonstrating their social impact should be 'put to rest' (Belfiore and Bennett 2007a, p.262). This is a defeatist stance and it shows a lack of appreciation for the potential for research. But it has proponents, as Duke (2010, p.272) explained that with regards to aesthetic experience:

the value of these experiences is difficult to quantify. Few people have developed arguments for the worthiness of aesthetic experiences, and the arguments that have been developed are rarely heard and understood in an educational culture focussed on information.

Attempts to evidence the impacts of museums have been criticised in the past by figures who believe the value of the arts is indefinable and therefore immeasurable (Selwood 2006, p.37). Matarasso (2009, p.12) identified that this attitude of seeing the arts as separate from other areas of human life underlay, 'both the view that the arts cannot be evaluated at all and, more moderately, that doing so requires the development of new methods and tools uniquely calibrated to the task'. In fact, established theory, discourse and procedures of the social sciences do offer potential for developing understanding of the benefits of cultural institutions (Matarasso 2009, p.13).

2.5.2 Intrinsic versus Instrumental Debate

The term intrinsic refers to belonging to a thing by its very nature. This term was employed by Holden in setting out his triangle of intrinsic, instrumental and institutional categories for museums. He painted a grim picture of the state of the UK cultural sector, 'in the search for outcomes and ancillary benefits, the essence of culture has been lost' (Holden 2004, p.20). In response to this perceived loss Holden (2004) claimed he was inventing a new taxonomy for the value of museums, based around their cultural impact, excluding their economic or social impact. He explained that there were three interest groups: the public, professionals and policy makers. According to Hewison and Holden (2006) the public and professionals valued both intrinsic and institutional impacts and policy makers the instrumental impacts. They supported their assertion by claiming that impacts they classified as instrumental, economic regeneration and Social Inclusion were, 'not the first thoughts of a visitor to a heritage site. What they are looking for- apart from lavatories and the shop- is an imaginative engagement, a sense of place, the satisfaction of curiosity and the feeling that they have gained from the

experience' (Hewison and Holden 2006, p.15). If impacts are framed in such a way where the public is asked if it seeks Social Inclusion or regeneration from museums rather than satisfying experiences from visiting a leisure site this would be hardly surprising. However, this logic was too focussed on capturing views of visitors and not the general public and asking them about broad policy concepts rather than specific impacts.

Coles (2008) explained that their model proved so popular because the sector was looking for some sort of order and clear explanation. Indeed HLF amongst others employed the model (c.f. Clark and Maeer 2008). However, academics criticised its usage. It was called a 'platitude' to cultural value, failing to prioritise intrinsic benefits of museums (Belfiore and Bennett 2008, p.10). In reality DEMOS set themselves in opposition to the social role of museums by employing the cultural values already identified in cultural economics (Throsby 2001). It amounted to labelling certain impacts as core to museums and important. At the same time other impacts could be regarded as less important, imposed upon the sector from external forces, and as by-products rather than the core experiences which should command the lion's share of staff time and be valued more by funders (Coles 2008, p.331).

Therefore, this instrumental versus intrinsic distinction highlighted tension over the roles of modern museums and budget allocation decisions (see chapter 2.2). Boylan (2006), for example claimed that museums were now unfairly expected to prioritise economic and social roles which did not necessarily, 'fit with traditional responsibilities', and was sceptical that they could, 'make a serious contribution' anyway.

Belfiore (2006, p.33) followed a slightly different tack from Boylan to reach the same conclusion; explaining the argument that using the arts as agents of social change was counter-productive and a distraction for elites from them taking direct measures to improve people's situation in poorer communities. However, as Belfiore was very critical of social outcomes, this could be seen as a convenient argument, employed to downplay social impacts.

Tlili (2012, p.4) wrote that local authority museums in particular had been given 'non-cultural social policy priorities' to pursue. However, these assertions were based on a misconstruction of the museums-policy nexus. The social role of museums comes from within the sector and has not been imposed on the sector by instrumentalist cultural policies. Rather, those in favour of social policies have welcomed government policies which they feel align with their views. At the same time, evaluation of culture has gained increasing attention, but it is unfair to equate social impacts with instrumental government policies, and evaluation with government interference. The campaign upholding intrinsic values hindered 'sensible evaluation' in the sector as evaluation was associated with 'instrumental' impacts, ones which policy makers, rather than museums or the public saw as important (Coles 2008, pp.330-332).

Despite the front against instrumentalism, advocates of an intrinsic role of museums have disagreed about what these and the less important ancillary benefits consist of. The think tank Culture Unlimited (n.d.) asserted that, 'the cultural sector was always being hit over the head with ill-fitting national policies that were born elsewhere'. They claimed that museums were important in building cultural identity, democracy, learning and emotional well-being', aspects which would appear instrumental in the eyes of others (c.f. Boylan 2006).

Tlili (2012, p.3) contended that the cultural sector did not, 'lend itself readily to an instrumental value'. However, Tlili neither gave a definition of instrumental value nor provided evidence to support his argument. Ellis (2003) explained that cultural purposes of cultural institutions needed to be valued more and instrumental purposes 'more carefully considered'. He did at least define cultural purposes as: stewardship, supporting a canon of work, building bonds through communal participation and giving people development opportunities (Ellis 2003). The first two purposes appear closely connected to the content of a museum's collection; whereas the last two purposes could be described as instrumental as they are not necessarily specific to cultural institutions.

Therefore, the instrumental, intrinsic divide is a false dichotomy (Gibson 2008). Furthermore, as Selwood (2006) explained, the intrinsic argument did not quell the calls for measurement, evidence and evaluation of the cultural sector. Instead it placed a greater emphasis on more personal, individual interactions with cultural organisations through visitation; now the sector would have to try and articulate and measure an expanded list of impacts.

2.5.3 Notions of Value

O'Brien (2010, p.7) wrote that, 'since the 1980s the value of the cultural sector has been generated through the lens of "impact"', and argued for the lens of *value* as an alternative, with a consideration of central government's preferred methods for its capture. However, *value* is not a clear concept; value is dynamic, active, negotiated and transactional (Throsby 2001, p.20). *Impact* relates to having results for people, it is more related to improving museums practice. Whereas, *value* brings the implication that it is down to the public to realise, or be made to realise, that museums have a role in society and an importance.

Scott (2009, p.197) explained that value is a contentious issue but speaking in terms of value can give 'a more holistic view of museums benefit and impact'. She called for the use of a value-based paradigm; continued evaluation; agreed indicators to substantiate value claims; and an inclusive value typology incorporating notions of institutional, instrumental, intrinsic, use value and community values, including existence, bequest and option (Scott 2009). She stated the indicators required consist of statistics and personal meaning mapping statements

to capture a better sense of value. By this she envisaged a mix of quantitative and qualitative research. Scott (2009, p.208) sought changes to practice, 'the sector will have to embrace intentional planning, develop a greater range of methodological expertise and define terms'. On the one hand, her pleas for planning, clarity and good quality evaluation are reasonable given the context of cultural sector policy. On the other hand, it takes far more than a change in terminology to achieve these outcomes. Her article shows a tendency in museological circles to critique theoretical conceptions and approaches in the sector without making a contribution to building theory through enacting research to support or contradict it.

A call for holistic conceptions of museum benefits does not match the constant tendency of museum commentators to departmentalise. The firm Accenture at the *Capturing the Public Value of Heritage Conference* in 2006, explained that the heritage sector has two types of values, soft and tangible. Soft includes elements like historical value, cultural significance and aesthetic quality. Tangible values are aspects like education, economic benefits and community outcomes which are quantifiable. The distinction between the two is inaccurate and unhelpful. The word *soft* implies that they are not real or important. The idea that some values can be tangible belies that values are always difficult to capture, that value in itself is a relative concept.

Relating to the core texts on cultural value, Connor (1992, p.1) explained two competing notions of value: one is the notion of absolute value, 'norms and values which are unconditional, objective and absolute' and relative value, where one must 'accept the unmasterable historicity, heterogeneity and cultural relativity of all values'. This first could apply to people who argue for the intrinsic value of art. The notion of quality is seen as very important, again a relative concept. This quality brings with it an idea of connoisseurship of experts determining what is worth supporting. Fleming wrote, the same year as he became Director of National Museums Liverpool that others in the sector longed for a golden age of connoisseurship (2001). Instead, Fleming would no-doubt support, 'sector-specific and consumer defined conceptualisations of quality' (Cunnell and Prentice 2000). The second notion is more realistic, it supports the contention that there is no such thing as intrinsic value in the arts and culture, it is socially constructed by people and groups. Dodd and Sandell (2001, p.13) writing in support of the Social Inclusion roles of museums, explained that values only exist in relation to people, individuals, communities and societies and there is no such thing as intrinsic value.

Power plays a role in what is valued above something else. An arts person may argue that the instrumentalism of culture is an attempt to find values which more people can relate to and understand as it is only art people like them who have spent time and effort building up appreciation who can see this more important value (c.f. Tusa 1999). Seaman (1987, p.70)

argued that the benefits of arts as a public good are, 'not limited to the direct consumption rewards of arts enthusiasts', and the sector should concentrate on exploring and advocating how they contribute to local pride, revitalisation of areas and well-being. Therefore she placed value on what some would refer to as instrumental impacts and others, as social impacts.

At the end of 2008 a revealing journal article was published, written by Javier Stanziola of the MLA. He asserted that the discussion of value and what value to recognise, with regards to assessing the impact of museum and galleries, was a waste of energy (Stanziola 2008). He stated that the issues of value used by any present government should be used whether or not they were agreed upon (Stanziola 2008). He wished that impact assessment was more relevant to the political reality, more useful to policy makers and therefore he argued that the assessment of impact should be based on pragmatism (Stanziola 2008, p.319). Stanziola perhaps wished to ignore the importance that concepts of value have to the debate surrounding impact measurement. But his point that policy makers and funders have to have clarity, or at least the appearance of clarity, around impacts of the sector is worth noting.

Therefore *value* has become a popular term. There is a degree of self-congratulatory sentiment, that the sector should be valued because it is doing good work, acting as a steward of material culture, enhancing knowledge and benefiting the public. Value has a sense that someone can value something because they feel it is valuable, impacts are more related to results generated from activity. Therefore impacts are related more to measurement and are easier to operationalise. They provide a more suitable frame of reference in addressing what museums can bring to people.

2.5.4 Interest in Capital

Cultural capital is a term which is found in the museum literature, usually presented as a benefit of cultural institutions. The concept has linkages with notions of inclusivity, access and representation in the museums sector. Across the world, the sector is concerned that it has an image of elitism which acts to exclude people. It also comes with a post-modern sentiment that museums represented a colonial view of the world and supported society's hierarchies through their presentation of collections. In her role of Director of the Museum of Copenhagen, Sandahl (2012, p.471) explained that, 'cultural democracy and equal access to culture remain the great unmet challenge and obligation for museums as well as for other cultural institutions'.

Bourdieu and Darbel (1991) believed free entrance could not widen the appeal of cultural institutions as people who do not possess cultural capital will not go even if they do not need to pay, 'dispossession of means of appropriation of cultural goods means they are dispossessed of awareness of dispossession'. In a recent study, Jensen (2010) intended to see

if teenage mothers and their children brought into an art gallery setting to take part in a programme gained a better impression of the museum. He framed the museum's endeavour to engage the women and their children as a way of equipping them with cultural capital. However, this raises questions over what the museum programme was really aiming to achieve, benefitting the women or boosting the museum's image? There is a difference between bringing in excluded people from society into a museum setting and increasing access for people increasingly excluded from cultural institutions (Bennett and Savage 2004).

The concern of empowering people with cultural capital relates to an ethos of tackling inequalities in society. The logic of this is as follows: in order to empower people, they must be encouraged to participate in acts of cultural consumption, and this might be achieved through visiting museums. This rationale connects with an evaluation culture monitoring the numbers of visitors and the proportion of visitors from society's sub-groups classified by ethnicity, age, socio-economic status and educational levels.

The Australian museum professional, Lynda Kelly, talked at the INTERCOM conference in 2006 of how museums should demonstrate their potential to encourage people to provide social benefits to communities and demonstrate that they are an integral part of social capital (Kelly, 2006, p.9). Kelly took the fact that museums produce positive social impact as given and placed all museums together as institutions which are typically good for society and should emphasise their worth. Therefore, the sector is very dependent on Putman's (2000) view of social capital as a positive phenomenon of dense ties and networks of reciprocity with people bonding within groups and bridging between groups (c.f. Baker Richards and WolfBrown 2011).

Museums in the US and also the UK welcomed the idea that their institutions could boost social capital by fostering volunteering, friendship, cooperation trust and reciprocity. However as a concept, social capital, has confusion surrounding its meaning, measurement, outcome and relevance (Stone 2001). The way social capital is presented as an outcome in museum impact reports supports Stone's (2001, p.5) assertion that 'social capital becomes tautologically present whenever an outcome is observed' (c.f. Bryson *et al.* 2002; ERS Research 2011). The RAND report (McCarthy 2004) contained the assertion that, 'arts and culture can offer "bridging" and "bonding" impacts in a cultural context, thereby providing residents with memorable experiences that both reinforce their identity and expand their world view.'

Fukuyama (2002) explained that the term capital implies, 'a homogeneous, fungible and consequently measurable commodity'. He pointed out that group formation can not only be seen as a good for society, but can have deleterious impacts in certain contexts. Burton and Griffin's (2008) study in Australia adopted this more nuanced approach to how social capital is conceptualised. Their study found that social capital within the museum context could lead to

cliques and exclusion of other members of the public as well as positive outcomes. However this approach is unusual. The UK policy bodies and the research it perpetuates do not express a nuanced view of social capital and the term is used uncritically to describe positive benefits. For example, DCMS commissioned a report from Anglia Ruskin University and UCLA in 2007 to investigate how the arts could help ameliorate Social Inclusion amongst people with mental health problems. Despite its small sample sizes for a quantitative study (n=88), the report stated, 'our results provide sufficient evidence of mental health, Social Inclusion and in particular empowerment gains to justify support for arts and mental health work'. This logic was based on their assertion that, higher levels of social contact are likely to 'build bonding and bridging social capital', 'reduced levels of perceived stigma and discrimination' and lead to, 'higher levels of engagement in employment and education' (Anglia Ruskin University and UCLAN Research Team 2007).

2.5.5 Summary of Discourses

Therefore in trying to capture the impacts of museums it is important to understand the sentiments of arts people and the frustration of researchers in the past. Also, it must be acknowledged that museums are not exclusively about art, that aesthetic value is one element of museums' concern.

Aesthetic encounters with art and objects in museums have been categorised as 'intrinsic' to their work, 'deep involvement in the transaction, which leaves the viewer in a state that is experienced as autotelic- that is, intrinsically rewarding' (Csikszentmihalyi and Robinson 1990, p.73). Actually employing the term 'intrinsic' in this respect supports sociological commentary that the arts, as with all areas of life, are subject to power relations. In this case, aesthetic encounters, which can be articulated as important to arts theorists are assigned as fundamentally important.

Davies (2008, p.259) was correct to assert that the instrumental versus intrinsic debate resulted in an, 'intellectual muddle'. On a practical level it is hard to separate intrinsic and instrumental values of culture (Orr 2008, p.309). Paying too much attention to this division is distracting and leads to a self-perpetuating spiral of theorising on museum impacts while finding ways to measure them effectively attracts little useful attention. However, these silos of philosophical debate over the *intrinsic* and *instrumental* are reflective of a divide over the function of museums within the institutional world of museum practice and the academic sphere. They also show a perception of cultural policy as unwelcome interference based on governments' perception of museums as, 'a set of resources or tools that can be managed in a top-down fashion for pre-determined ends' (Gray 2006, p.13).

All the same, those who are quick to label any endeavour of a museum corresponding to a wide political agenda as instrumental, and of secondary importance, ignore the tradition of social impacts from within the sector and the political realities of performance management (see chapter 2.2; chapter 2.5). Indeed, measuring performance and instrumentalism were equated as the same thing intentionally by figures in the sector concerned with traditional museum functions who regarded performance management as an unwelcome interference (Coles 2008).

The term instrumental, also has connotations of placing burdens on cultural institutions to do more and more without giving corresponding funding to meet those ambitions (c.f. Janes 1993). However, in the UK, there has been increased funding through the HLF and the Renaissance programme, allocating central government funding to non-national museums. Renaissance itself was established to prompt regional museums to achieve Social Inclusion. Recently, there has been much discussion in the sector about how to link their work to the Big Society agenda set out by the coalition government coming to power in 2010 (MA n.d. *Manchester 2010*).

Values are subjective constructs, therefore discourse attempting to reframe museums around values rather than impact are not entirely helpful in attempts to evaluate impacts. Social science techniques should not be dismissed as irrelevant or as restricted to quantitative exercises (c.f. Belfiore 2006). Social science has the potential to capture diverse public attitudes and views. In some respects it is a welcome development that attempts are being made to assess museums in terms of their outcomes as, 'for too long cultural institutions have thought and behaved as if they were isolated jewels, with inherent value based on their longevity, privilege or financial worth' (Falk and Dierking 2008, p.236). Furthermore, social science techniques do not all involve a concern with the easy to measure, or quantifying museums impacts (c.f. Jenkins 2012).

Capital does offer interesting strands of research in museum studies but the definitions and impacts of capital are contested. In the museums sector the understanding of capital is limited and if testing for capital stemming from museums the concept has to be made understandable to the public through indicator development. Therefore, this one element is complex and could take up a considerable amount of research attention. Due to the wide scope of this project around socio-cultural impacts a focus on different forms of capital and their relations to RAMM was regarded as inappropriate.

2.6 The Public Realm

Previous sections have considered contested museum roles, museum impacts, and prominent discourses. The academic literature also contains commentary and critique of museums' part in the public realm.

2.6.1 Evidence-based Policy

A general trend in UK policy since the 1980s is identified as a growing culture of evaluation. The desire for publicly funded institutions to produce value for money has led to the development of performance indicators, evaluation exercises and outcome assessment. All these tasks are political in nature and emblazoned with political repercussions (Clarke and Dawson 1999, p.20). As Jackson (1995, p.4) pointed out 'value for money is not a technocratic value-free concept'.

This culture of performance management has arguably put new pressure on non-profit organisations to be more explicit about their intentions, targets and performance in order to secure funding. There is, however, debate as to the real value of this activity. Pawson (2000, p.9) explained that across the board in all sectors, private, charities and foundations:

a mass of evaluation activity, with endless trials and plenty of error but little culmination of effort or results....Evidence enters the equation in pre-digested lumps and, even when they do take the plunge, policy-makers prefer the 'instant summary' and the 'potted history.

When policy is based on wide and vague terms, evidence-based policy is difficult; 'in real life politicians' goals are often neither unambiguous nor measurable. Such clarity would enable failure to be revealed as clearly as success' (Flynn 1990, p.207). Therefore, looking to national policies to provide a clear image of intended outcomes of museums does not give precise answers. Accusations of instrumentalism can appear even more unfounded when the broadness of social policies are exposed. In practice, government policies are so broad that museums can fit their existing programming or programme plans, which are often very focussed on improving society on a small-scale, to the language of policies (McCall 2012).

Public goods and services, like museums, are funded by a collective of the public, some of whom will never use the service on the grounds that they produce 'externalities', indirect benefits (Flynn 1990, p.13). However, the notion of public value, that public services should be accountable in their delivery of specific benefits directly to persons or groups was championed by Mark Moore (1995). The cultural think tank DEMOS appropriated this notion of public value

with regards to the impacts museums should seek. Its members Holden and Jones (2006) used dubious findings from secondary sources, to show that the sector contributed to public value through impacts including regeneration, contributing to creativity, easing stress and depression.

Adhering to public value was not an entirely new idea for museum management. Weil (2000) had already called for more evaluation of museums in the U.S. to see whether the intention of using public resources effectively for the benefit of the public was being achieved. He argued that funders asking what had been achieved by a museum, the value added and the difference to individual's lives were valid questions to ask and brought a user focus to museum work. Galloway and Stanley (2004) were less supportive of performance indicators, arguing that the fundamental principle of public subsidy for museums has been taken over by the notion that they need to account for themselves. Moreover, Foley and McPherson (2000, p.164) expressed that it was regrettable that:

Since the Museums Act, 1845, the development of museums has gone largely unquestioned in terms of role, performance and position in society. However, in the 1990s, museums have joined the line of public institutions and street-level bureaucracies which are having to justify their purpose.

However, other museum commentators would regard justification for public spending as completely appropriate. Weil warned that museums can be, 'a public dis-service- a wasted of scarce public resource'. Schuster (1997) explained the reality:

It is no longer enough to assert flatly, 'we spend the money on the arts', and performance indicators have an important role to play in making a stronger case.

Doering (1999) expressed concern that museums were judged to have succeeded, to the extent that visitors responded in the way that was intended by museum staff and she advocated that we view museum visitors as clients in a servicescape with scope for multiple experiences. Rounds (2012, p.414) explained that current thinking in museum evaluation was based on setting goals, planning and achieving; where benefits result because they have been intended and planned for by the museum. He related this to a tightly coupled system which does not account for other influences which come into play outside the control of the museum (Rounds 2012, p.415). Rounds (2012, p.431) contended that museum visitors are individuals and not, 'a piece of raw material, waiting to be transformed into an outcome'. He explained that the effectiveness of museum exhibitions should be based on 'the wealth of new

possibilities that have entered the world' of the museum visitor (Rounds 2012, p.432). This points to a more holistic interpretation of the benefits of museums, not tied to intended outcomes. For Tlili (2012) peer review was presented as a way of moving away from a focus on intended outcomes. As explained in the next chapter, peer review is not always conducted effectively in the view of major UK museums (see chapter 3.4.2).

Hewison (2003) gave a presentation at the *Valuing Culture Conference* on how effectiveness in the arts and cultural sector could not be measured by targets, tables and testing as the value of them was, 'moral not monetary, expressive, not instrumental, aesthetic not utilitarian.' Schuster (1997, p.254) explained the situation, which he felt had concern within museum studies in particular:

Professional journals are full of articles lamenting the arrival of this managerial mindset and complaining about the difficulty or inappropriateness of applying performance indicators to the arts and culture.

One of the major problems for public management and public value in the museums sector, and the wider cultural sector, is the lack of consensus on the role of museums even within one organisation. Flynn (1990, p.215) explained that the first task of performance management exercises is to agree on the overall purpose of the organisation. Without certainty on what museums can and should do, it is very difficult to assess whether they are delivering what they intend to.

2.6.2 Politicisation of the Cultural Sector

Boylan (2006, p.8) explained that Cultural Policies are developed and promoted by public authorities and agencies, Local Authorities, regional, state and national governments and at a supranational, continental and global level by organisations such as UNESCO. He claimed that different countries and governments have different approaches to cultural policy ranging from the belief that culture is a public good in its own right to culture as a tool for achieving national policies (Boylan 2006, p.11). For example, the academics Stern and Seigert (2009, p.6) see museums as eliciting public goods through what they do for society, rather than having inherent values.

Cultural institutions have always been seen as a useful resource for governments to achieve some kind of wider social role. Robert Peel (Prime Minister 1830s and 1840s) spoke to parliament about the contribution of funds to build the National Gallery, 'in the present times of political excitement, the exacerbation of angry and unsocial feelings might be much softened by the effects which the fine arts had ever produced upon the minds of men'

(Lubbock 2009). He was speaking in the same year as the Great Reform Act which widened the franchise. The arts were seen as a way of heightening the experiences of the public, specifically the working-class which would have positive benefits for society as a whole, creating a more *civilized* population.

The idea that cultural experiences are good for people because they will result in knowledge, understanding and insight is one of the main reasons why such institutions have been supported financially by successive governments. Although the levels of support can vary, for example the current government have attributed the financial climate for their reductions to DCMS' budget, the principle of financial support for cultural institutions in the UK is entrenched. A recent upsurge in talk of philanthropy, including the late Culture Secretary Jeremy Hunt, has raised concern from the sector that it is being asked to find alternative sources of funding. However, the government has claimed that money obtained through this means would supplement, rather than replace government funding (Hunt 2010).

At the national level New Labour upheld the Conservative's performance management, targeting, accountability and efficiency ethos for cultural policy while introducing a new instrumentalist agenda of using culture to deliver on social and economic policy goals (Lutz 2006, p.22). Under Labour, cultural policy had an explicit emphasis on cultural institutions being a means of achieving wider social policy goals, especially Social Inclusion (Gray 2006). *Social exclusion* was identified by Percy-Smith (2000) as a combination of factors pertaining to a person's economic, social, political, neighbourhood and individual situation. The term originated in France and aimed to encompass more than the traditional concept of 'poverty', a notion of disadvantage based on multiple and interdependent factors.

Some commentators have derided the focus on social impacts which they see tied to social policies. Ellis (2003, p.8) contended that valuing the arts sector for its social role was 'novel, even perverse'. Similarly, Tlili (2008) claimed that working with learning, health, regeneration, community development, community empowerment and rehabilitation programmes were all, 'by and large uncharted territories for the conventional museum professional'. Both these viewpoints are based on a lack of knowledge of the museum sector and its programming for example the ethos of socio-museology (see chapter one). Gray (2008, pp.216-217) made it appear that the cultural sector had been weak by letting government dictate policy and had moved towards 'extra-sectoral policy concerns' when instead museums should bet back to focussing on their 'core' cultural elements. However, museums often have an explicit role to help society in some way (see chapter 2.2).

Sandell was very encouraging of museums explicitly connecting themselves to Social Inclusion. Even before Blair's government came to power he was writing on the subject. He created a typology of museums as agents of Social Inclusion (1998, p.416). This explained that

museums could act as 'the inclusive museum', encouraging cultural inclusion; the next step was museum acting as 'agents of social regeneration', contributing to the quality of life of people in their localities; but the ultimate goal was for museums to become a 'vehicle for broad social change' through making concerted efforts to deal with social problems, for example promoting tolerance of the public towards homosexuals (Sandell 1998). Therefore, the ideas of Social Inclusion were promoted through an awareness of the general concept in the mid-1990s, and not only because the Labour party adopted the concept in 1997.

Public money may be connected to policies like Social Inclusion but, as the head of Arts and Business explains this usually comes with fewer stipulations than money from private sources (Smith 2010, p.7). Indeed, some of these policy concepts are so broad that museums have been able to choose which policy directions they wish to associate with, 'higher level policy was vague enough to insert current activities into it in creative ways' (McCall 2012, p.170).

Some academics assert that politics and culture do not mix, governments are short-term but culture is long term (c.f. McManus 2004, p.54). Yet, if museums try to change society for the better, then their role is far more complicated than their traditional functions require and they will inevitably cross paths with political debate. There is a desire from within the sector to correspond to public policies they approve of which has stimulated debate. Boylan (2006, p.10) aired the issue of whether museums should respond to the instrumentalist agenda of governments and funding bodies, asking 'should museums be required to advance the agenda whether cultural or more broadly political, of any government, no matter how benign or indeed positively desirable the particular policy might be?' He stated that museums have a history of being put under political pressure, using the example of the Soviet Union's control of its cultural organisations and their staff (Boylan 2006). He also used the example of the Enola Gay exhibition at the Smithsonian, where the U.S government put pressure on the museum to change its presentation surrounding the plane which dropped the first bomb on Hiroshima because of a concern that the exhibition would give too much attention to the Japanese victims (Boylan, 2006).

On the one hand, these are examples to show that in the context of a totalitarian regime, or a liberal democracy, museums are subject to political pressures. On the other hand, changing exhibitions in a response to pressure is a different matter than presenting museum activities as corresponding to policy imperatives. The former is unreasonable, but the latter is understandable. In the UK, museums are subject to some political pressure and work within a political context. If they are national museums they are responsible to the DCMS, if they are regional and local they often part of local authorities. Even if they have independent status they may apply for funding from sources such as the Heritage Lottery Fund, funding comes

with conditions that are linked to cultural policy agendas. However there is not much evidence of political influences determining exhibition content. Tying museums to government policies is not the start of a slippery slope of all actions needing government approval. Boylan and other commentators are overreacting to trends in the sector they do not approve of. For them to state that museums should not be subject to political power or manipulation ignores the fact that museums are publically funded institutions which are subject to political pressures at different levels and depend on political contexts for financial support.

The availability of resources under Labour led to a feeling of unease in some quarters that museums were being given funds with expectations. Tlili (2012, p.3) explained, 'the explicit instrumentalism of cultural policies is bound up with the push to roll out evidence-based policy and evidence based management into the cultural sector'. He said this was the driver but the result has been 'evidence' collected has been used for legitimisation of public funding for culture and advocacy, rather than rationalising performance or extracting value for money (Tlili 2012, p.3). Too much reliance on public funding is seen as dangerous by some members of cultural arm's length bodies. Morrison (2009) made the point that, 'in the long term the answer is surely for more arts organisations to turn their backs altogether on the politicians, the paperclip-counters and the tainted cash-with-strings deals they offer'. This corresponds to the view that arts and culture are creative processes, structure and accountability imposed by funders is counter to its quality. However, Alan Davey head of ACE held the opposite view, arguing that reduced levels of government spending on the arts would lead to an inferior product, less innovative and interesting, and a disappointed audience (Higgins 2009).

Therefore, there is much discussion as to the merit of cultural policy, how museums should be evaluated, or whether they should be at all. Hugoson (1997, p.338) wrote of cultural policy, 'If the goals were removed cultural policy might appear as an area without importance for the public. If the goals were clarified, culture might become a sector where governments tried to establish full control.' Therefore, in some respects the sector needs to correspond to government policy but it is preferable for government policy to relate to broad concepts which are easy to connect existing work with. Actually, this gives museums scope for evaluating what they see as important and then connecting their findings to generic social policies if required.

2.6.3 Outcome Frameworks

Academics at the University of Leicester's Research Centre for Museums and Galleries, including Richard Sandell, Jocelyn Dodd and Eilean Hooper-Greenhill, drove the cultural policy in the direction of outcome frameworks, attaching qualitative indicators to broad social outcomes (see table 2.1).

Table 2.1: Generic Learning Outcomes and Generic Social Outcomes

GLOs	GSOs
<ul style="list-style-type: none"> • Knowledge and Understanding • Skills • Attitudes and Values • Enjoyment, Inspiration and Creativity • Activity, Behaviour and Progression 	<ul style="list-style-type: none"> • Safer and Stronger Communities • Health and Well-being • Strengthening Public Life

Source: MLA (n.d.)

Although criticised, when trying to design indicators for the wider cultural sector or museums nationwide it is unavoidable that the indicators are general and broad. The GLOs were designed as a way for museums to easily fit their educational/ learning impact into categories of; activity, behaviour and progression; knowledge and understanding; enjoyment, inspiration and creativity; skills; and attitudes and values. The GLOs appear popular in the sector as a way for educational departments to articulate their importance to museum management and external funders (pers. commun.s, MA *New Dimensions: The changing face of Learning workshop*, London, November 2010). Indeed, they can be a straightforward way of connecting museum activities to impacts under general headings. Evaluation using these frameworks facilitates the packaging of ready information gathered by museums; a way of communicating observed outcomes in a standard format (Selwood 2010, p.5).

The perception that museums are being related to broad concepts of political concern can infuriate people in the cultural sector, especially those who believe in the inherent good of the arts and culture and bemoan the need for ‘managerialism’ (c.f. Tusa 1999). However, indicators can be developed for use at a micro level e.g. monitoring and evaluation of a particular cultural institution or event (Madden 2005). This gives them the scope to be far more specific. In other words, the generic frameworks are inevitably general but indicators of impact which are more specific can also give a relatively easy way to evaluate museum work.

Pekarik (2010) criticised outcome frameworks as an ineffective way to evaluate museum products, such as exhibitions. He felt they tend to reinforce conventional wisdom and reflect the agendas of managers and not the people who the programme purports to benefit. The concern of Pekarik (2010) that individual unique responses are not captured relates to the trend in the field of Visitor Studies to focus on the individual’s experience (see chapter 2.3.4). It also highlights a concern that the museum is deciding what it will do for people and measuring that (Doering 1999, p.57):

Whether relying on expert opinion, or peer review, or scientific studies of visitors, the underlying assumption has usually been that 'we' the museum staff, know what it is we need to accomplish and the yardstick of 'success' is the extent to which 'they' the visitors respond to the offerings in ways that we intend.

2.6.4 Ramifications for Museum Professionals

Debates by academics usually do not consider the effects on people who have to conduct evaluation (Matarasso 2009, p.1). Evaluation requirements, for example providing data to funding bodies and assessing individual programmes often involves input from museum practitioners themselves. A session at the 2010 MA conference, entitled *Creativity in the Age of Evaluation*, proposed that evaluation and evaluative techniques prohibited creativity in museums as staff's time was taken up by filling out forms, collecting data and evidencing impact through required indicators (Museums Association n.d., *Manchester 2010: Conference Guide 4-6 October*). Therefore, evaluation was actually positioned in opposition to positive museum endeavours. There are several reasons for this reaction.

Firstly, as previously mentioned, there is disagreement over the possibility of social science techniques to capture the important elements of arts and cultural provision, for example their ability of museums to, 'warm your wintry heart, lift your downcast spirit, soothe your aching soul, stir your languid conscience, or open your leaden eyes' (Yellis 2010, p.100).

Secondly, there is disquiet about a perceived change in priorities in museums away from subject specialism and towards a public focus (see chapter 2.2). This leads to attempts to evaluate museums based solely on their impact for the public rather than their abilities to preserve material culture. Some figures express the sentiment that now museums can no longer work on their own criteria as, 'the public is the measure of all things museological' (Tlili 2012, p.2). Museum professionals can see performance management mechanisms as signs that their professional judgement is not being trusted (Levitt 2008, p.226). However, even for the many museum professionals who are open to evaluation in principle there are more reasons for current practices to be criticised.

Thirdly, a study on museum, library and archive professionals' attitudes to impact evaluation revealed that there was concern for a deluge of information where it was difficult for professionals to ascertain how to best evaluate their work (Williams *et al.* 2005, p.542). In the end reports are often produced but then underutilised (Kendall 2013). A misunderstanding of evaluation best practice was displayed by Barbara Flagg (Falk and Sheppard 2006). For evaluation she recommended ascertaining if a few people got an exhibition's intended message and then if 65% were found to do so and 100 000 people visited in total they could

say that 65 000 people got the message in total. She was obviously unconcerned that this small sample may not be representative and she seems to see impact only in numerical terms.

Fourthly, it is easy to say that museum professionals should be key players in designing frameworks for measuring the impact of the cultural institutions on communities (Jackson and Harranz 2002). However, the requests of practitioners can sometimes be to base evaluation on positive, but vague notions of what museums can deliver for the public. For example Tony Butler (2011, p.17) recommended: 'talk to people, find out what makes them happier and measure that'.

Fifthly, there is the issue of internal capacity. Some larger, national museums in the UK have in-house research departments for example Tate. However, cultural consultancy firms have taken the main role in visitor research, evaluation and impact studies of all kinds for the sector. They have filled a gap caused by a lack of social science expertise and understanding in the sector, superficial and confusing guidance from cultural policy bodies, and by academic research appearing too theoretical or niche to help with museum's needs. Consultants have claimed to provide an answer to the current situation of 'target soup', however their solutions are financially costly for museums (c.f. Morris Hargreaves MacIntyre 2005).

Some reports commissioned by funders are actually conducted by academics, for example O'Brien for DCMS CASE. Maurice Davies in his role as deputy director of the Museums Association, heavily criticised the report by Travers, Glaister and Wakefield, 'Museums and Galleries in Britain: Economic, Social and Creative Impacts, as 'useful but the facts are skewed by spin' (Davies 2007, p.16) He continued: 'it's a shame that there isn't more genuinely independent, warts-and-all research, evaluation and analysis, which would help effective decision-making by museum managers and policy makers' (Davies 2007, p.16). However, the way the bulk of publications around impact in the museums sector is conducted can encourage positive messages, rather than advancing knowledge on impacts of museums. Jenkins (2012), observed that impact reports are:

disingenuously described as 'evidence', churned out by arts organisations hoping to get funds by speaking the language of outcomes, this is advocacy research, a wasteful search for the answer required, saying what they think will tick the right boxes.

In reality, museums practitioners do wish to promote positive messages which can attract funding. However, there is also a call for evaluation of museums which can stand up to external criticism. For example the 2012 GEM annual conference was entitled *Making the Case*, and asked how museums could provide evidence of their positive impacts which went beyond the anecdotal accounts tied to outcome frameworks and the shallow metrics of

audience figures (Hutchison 2012). As Morris (2005, p.110) pointed out, 'the sector stands little chance of encouraging a sympathetic hearing of its wider benefits, if it refuses to collect and use such basic data as its visitor numbers, nor demonstrates a willingness to listen to what visitors have to say.'

2.6.5 Summary of Museums within the Public Realm

In some ways the museums sector has been caught up in a climate of evidence-based policy and evidence-based management. For largely publically funded museums, evaluation, as with any other public institution, is now tied to notions of public accountability and public value for funding decisions.

Whatever the debates around whether public funding and ties to government policy were welcome or damaging in the long-term, within the sector, people became accustomed to wider sources of public funding support and the associated paperwork. As Selwood (2006) explained, museum staff were required, albeit grudgingly, to complete applications and evaluations in order to secure financial resources. This may have led to a feeling that evaluation is something imposed on the sector, not of internal use other than securing funding and for quoting results when there is a need of advocacy.

Museums have been criticised for becoming increasingly politicised, and for taking on the concerns of governments. Social Inclusion was actually promoted in the museums literature before it was an explicit policy of a national government (Sandell 1996). Broad policies can be linked to existing work (McCall 2012). Additionally, there has not been a uniform way of museum management to respond to national or local government policies (Tlili 2012, p.4).

Outcomes frameworks do not encourage the advancement of knowledge on the impact of museums as they are too general and the 'evidence' used is picked out as appropriate and assigned to headings. However, the sector should not be blamed for adopting these frameworks. Indeed, what the academics at Leicester came up with has helped museums organise their advocacy for funders, something which is necessary for them to do. In all attempts to measure impact of the sector it is important to consider the sector's needs for ways to gather information and report which are straightforward and will help them gain more financial support. From another perspective the assertion of museums that they contribute to GLOs and GSOs is not enough in the present financial climate. Gaining a better understanding of museums' impacts based on empirical research and gathering views from a representative sample of the public will provide more reliable evidence of the impacts of the sector than the culmination of funding reports organised around generic outcomes.

Museum staff can see evaluation as systematic of a managerial approach to museum work, or associated with instrumental policies which they do not welcome in the sector. Furthermore, evaluation is seen to cost time or money, taking this away from other areas. However, employing arguments that evaluation is a form of interference which stifles creativity could encourage the idea that cultural sector sees itself as above attempts to monitor its outcomes as all its activities are intrinsically valuable. A section of museums practitioners may regret that they 'joined the line of public institutions and street level bureaucracies which are having to justify their purpose' (Foley and McPherson 2000, p.64). But it is necessary for them to provide justification from what they do, rather than place too much onus on the fundamental principal of public subsidy of the arts. In the UK, performance evaluation is systematic of a long-term requirement of public sector institutions to be accountable and has intensified since the Thatcher government of the 1980s (Jackson 1995). Therefore, all publically funded institutions, including museums are subject to this culture and museums are not alone in being worthy areas of public spend but subject to evaluation. For example the health and education sectors have many, often controversial, requirements concerning evaluating the ways their budgets are allocated (Ham 2004; Whitty 2006).

Evaluation, including collecting information for funding requirements, can be used as a development tool. It can in theory be employed, 'to strengthen the learning culture within organisations and individual professions and to demonstrate that in given circumstances impact can be demonstrated' (Wavell *et al.* 2002, p.68). It can also help in museums presenting themselves as accountable public sector bodies (Weil 2003).

Therefore, it is important that museum workers do not only see evaluation as imposed from above but a useful exercise for them to conduct, rather than purely necessary to meet the needs of funders. However, internal capacity for evaluation is limited, consultants offer costly solutions and evaluation requirements of policy makers do alter and change over time (see chapter three). Therefore, evaluation of RAMM at a detailed level, sympathetic to the concerns of practitioners, the wider political contexts and the potential offered by different social science techniques was a novel academic exercise. After all, 'the integrated museum requires the permanent or temporary assistance of experts from various disciplines, including the social sciences' (ICOM 1972).

2.7 Indicator Development

Now public management in the cultural sector has been outlined, this section considers one associated element of this, indicator development.

2.7.1 The Purpose of Indicators

Indicators are employed in a plethora of fields to indicate whether objectives have been achieved, this can refer to a business' objectives or a government department's desire to see if policy objectives are being met. Within the cultural sphere in the UK the use of indicators is problematic because of disputes over the value of the arts and culture, the role of cultural institutions and the need for indicators in this sector. According to Baeker (2002), 'forcing to confront which measures and indicators to use can act to drive a clarification of ideas and values in the sector'. Perhaps clarification has not been achieved but the issue of indicators does feed into the larger debate around evidencing the impact of the cultural sector and proving its value.

Brown and Corbett's five part typology of 'basic' uses of indicators in policy is useful in outlining how indicators are used (see table 2.2). They argued that as their use moves from one to five the political and technical challenges become more formidable (Madden 2005). Cultural sector policy indicators can be divided up into quantitative cultural indicators and language-based qualitative indicators (Madden 2005). They are used to make sense of, monitor or evaluate some aspect of culture (Madden 2005). Indicators may be promoted as an efficient and objective means of evaluation but they are 'non-neutral', the indicators have been designed or selected (Madden 2005). Indicators can be designed by working from the 'top down' by looking at the non-economic impacts of the arts and impacts which relate to social policies, or 'bottom up' by exploring individual motivations and experiences and constructing indicators around these ideas (Madden 2005).

Table 2.2: Brown and Corbett's Five Part Typology of 'Basic' uses of indicators

	Use of Indicator	Purpose
1	Description	For the sake of knowledge about society
2	Monitoring	To track outcomes that may require policy intervention
3	Steering goals	To establish quantifiable thresholds to be met within specific timeframes
4	Outcomes-based accountability	To hold managers, agencies, governments responsible for increasing social well-being and for meeting established goals
5	Evaluation	To see which programmes and policies are effective or destructive and why

Source: Madden (2005).

Matarasso's (1997) fifty indicators of the social impact of the arts, though easily criticised, are based on 'bottom-up' design; to develop these indicators Matarasso gathered views of impacts from the participants themselves. In contrast, the indicators of DCMS and MLA appear to be of the 'top down' variety, determined from the perceptions of impact of policy makers and practitioners (see chapter three).

Evaluation indicators need to grapple with the issue of causality as they are trying to help evidence an intervention as producing an outcome. Statistical evaluations measure correlation, not causation which is far more complex, expensive to investigate and ultimately may be impossible (Madden 2005). Lynda Kelly suggested the sector combat this problem by showing that it contributes to social impacts for example community cohesion, rather than causing them (2006). The issue of causality is especially difficult when social indicators, for example levels of crime or unemployment, are taken as indicators of success in cultural programmes. The Local Government Association toolkit (2008) recommends the inclusion of overarching strategic indicators related to themes such as increasing community cohesion and Social Inclusion. It therefore encourages the use of indicators for broader social issues to be tied to the cultural services without any mention of problems of causation.

2.7.2 Correspondence of Indicators to Impact Projects

Hudson (1986) expressed the view that the best museums were automatically assumed to be the famous, historic and large institutions, for example the national museums in the UK and that, 'the quality of the big public museum has so rarely been questioned'. As Hudson had the task of judging museums in competitions he claimed that he looked at what they did with their available resources rather than the resources themselves as a way of comparing museums whether they were small or large, old or new, well-known or low-key (Hudson 1986). Whereas Hudson invoked his own judgement and experience to distinguish between good and bad museum practice, Ames (1990) had more explicit criteria.

Two decades ago Ames (1990) designed a framework for measuring annual performance of museums in the US. This included performance measures, formulas to produce quantitative results and sector targets, for example annual minority attendance over total attendance should be at a minimum level of 7%, volunteer full-time equivalents with over two years longevity should be 40-50% of full-time volunteer full-time equivalents. These performance indicators were specific and related to Ames' views that museums should benefit all sections of society and their worth should not simply be measured by their collections, their size and their turnover. Ames' background in business, management and planning for non-profit organisations and government agencies permeates his article which follows a Business Planning Model for museums. His article defines museums' success on numerical grounds only,

but also claims the critical qualities of museums cannot be numerically measured (Ames 1990, p.138).

These indicators were not rolled out across the sector in the US, nor were they imported to the UK. This is perhaps indicative of the suspicion of management techniques in the sector and a concern over comparing museums with each other and with other institutions. However Cunnell and Prentice (2000, p.370) have encouraged museums to focus on measuring their quality, even if it is a hard task, as it is very important in an increasingly competitive market.

Falk and Dierking (2008, p.244) explained that it was simply good management for museums to have baseline data on the outcomes they produce for the public and monitor these over time to aid in their on-going improvement. Benchmarking is available to UK museums, for example through Audiences London, a delivery agency in the process of amalgamation and becoming a registered charity (Stephens 2012). Benchmarking needs coordination to ensure that like for like measures are being compared and museums need to agree to share information; something which is difficult for the sector to agree to (Schuster 1997, p.261). As it is even internal benchmarking, looking for trends across time within the one organisation, is not particularly apparent in the sector.

Jacobsen (2010) made the complaint that museum managers lack metrics to assess relative performance, except for the shallow metric of attendance. Attendance is perhaps the easiest data for museums to collect. Tlili's (2012, p.9) interviews with museum workers found that they felt these, 'kept the pulse of the museum, as it were, as far as attracting visitors is concerned', but were not enough in their own right. However, Cowell (2004, p.33) of HLF, explained that participation figures give a good proxy for social benefits of heritage, especially since concepts including community cohesion, decreases in social disorder, quality of life benefits are difficult to measure.

As well as looking at top-line figures museums have recently looked at their visitor make-up in terms of their socio-demographic characteristics. In this way indicators have been developed to monitor the inclusiveness of museums. Sandell (1998) advocated key performance indicators related to proportions of visitors from disadvantaged groups to encourage museums to adopt practices and principles of being more representative and inclusive. Ipsos-Mori collated attendance figures for individual Renaissance funded museums annually, on behalf of MLA. Under Labour, they also segmented the audience to see the percentage of groups they identified as disadvantaged compared to their proportion of the total population. This related to a concern that museums were excluding sections of society (see chapter 2.4.4). Again, collecting statistics related to these priority groups only monitored the situation at a surface level; it did not explain the reasons behind the figures.

2.7.3 Summary of Indicator Development

Indicators can be used to describe, monitor, steer, make accountable or evaluate a situation over time. In the case of RAMM, indicators on socio-cultural impact for the local community were required. This necessitated an understanding of potential impacts and their operationalisation into indicators through quantitative or qualitative means. As Pekarik (2010) pointed out indicators can form a part of evaluation. They do not give the full story and need contextualisation as it should be, 'not just about what happened, but also why it happened' (Pekarik 2010). The information about RAMM in this thesis, and the contextualisation of visitors ensures that the indicators of impact for this study are properly contextualised.

Madden (2005) wrote, 'any abstraction, imprecision, vagueness or ambiguity in the conceptual foundations of culture and cultural policy will reduce the quality of indicators and hamper indicator development'. There is a good deal of ambiguity over terms of reference and disagreement within the cultural sector about aims. In this context, indicators have not gained much popularity. At the same time indicators are here to stay, whether or not they are continuous in their use. There is heated debate in other sectors too over indicators or targets, for example, waiting list times in hospitals, exam results in schools. Therefore in the design of indicators for RAMM's evaluation it was important to be clear about the conceptual foundations for them, the reasons for their selection, and design them in a way which could be practical to implement over time.

Indicators can always be criticised for missing considerations that others would feel to be important as they are part of a subjective process. However, they can never be comprehensive as they would simply be impossible to implement; 'a narrow range of indicators is more powerful than a laundry list', for example Matarasso's list of 50 potential impacts of the arts (Cobb and Rixford 1998). With these considerations in mind indicators could be designed for this project.

Instead of using a list of potential impact from one study it was regarded as better practice to pool together potential impacts from a number of studies, identify the ones which were appropriate for assessing the socio-cultural impacts of RAMM and then create indicators of impact. This process is detailed at the end of the next chapter in a section dedicated to a meta-synthesis of nineteen previous studies of museum impacts (see chapter 3.8).

2.8 Conclusion

The impetus to measure the impacts of museums has gained momentum in the last 20 years. A solution for how to do this effectively and the emergence of a consensus amongst interested parties: museum practitioners, funders and governing bodies, museologists and cultural

economists, has not materialised. Indeed, poor and inadequate cultural data collection and research is endemic at a national level (Lutz 2006).

Throsby (2001, p.159) pointed out that the concentration on economic assessment was driven by 'the dominating influence of economic ways of thinking on the process of policy formation in many democratic countries has meant that public policy and economic policy have become almost synonymous'. Therefore, cultural impact and value assessment can be seen as an attempt to reveal considerations which should be important to governments but have been dwarfed by economic concerns. This raises the question as to whether considering non-economic impacts is worthwhile if the governance climate has an inherent disregard for them. The hope is that assessing social and indeed, cultural impacts effectively will give onus to critiques of this dominant political tendency. Portraying a stronger message of cultural and social impacts needed a relatively straightforward means of operationalising these concepts and collecting data, a task pursued through this study. Social science techniques can also offer more than exercises to derive financial figures or ratios relating cultural spending to economic outcomes. Through monitoring socio-cultural museums over time, and employing indicators, prioritisations of museum work can be formed from a public-perspective.

Clear definitions of impact categories are hard to find in the academic and practitioner literature. This is related to the roles of modern museums being contested, there is no apparent agreement over what aspects of museum work are important to evaluate. However, the broadening of concepts and language associated with museum work, away from a concentration on functions of collecting, preserving and displaying objects, towards social goals leads to questions about whether museums are being effective in achieving these. Often the terms used in the literature lack conceptual clarity and are hard to operationalise, for example well-being. They are what Markusen (2003) would call 'fuzzy concepts', in that they have positive connotations but it is unclear what they mean, let alone how they can be evaluated.

Indicators employed in assessing museum performance range from shallow metrics of attendance figures or audience make up in terms of socio-demographic characteristics, to snippets of information placed against generic outcome frameworks. Attendance figures as a surrogate for museum success are inappropriate when many people may not visit museums but can still value them as public institutions (McManus 2004, p.55). Furthermore, attendance figures themselves can be criticised at a basic level as being affected by repeat visitation. Therefore, tracing trends in visitor figures could act as an indicator for RAMM's general popularity but it was not as appropriate as an indicator for impacts on visitors or impacts on the wider population. These types of numbers do not always give an accurate impression. If a museum, like RAMM, re-launches after closure or hosts a blockbuster exhibition then

attendance figures may rise only to decrease afterwards. This fall may not necessarily mean that the museum is having less impact on its local community. Therefore, developing indicators on impact requires more thought and time than collecting attendance figures. Performance management needs to do more than concentrating on the 'easy but unimportant' aspects of performance (Chapman 1999, p.257). Similarly, gathering data to connect RAMM's impacts to outcomes frameworks may connect the museum to general themes but would not result in added knowledge of use to planning decisions.

Misunderstanding over the process, scope and use of basic social science techniques does not facilitate valuable research. It also contributes to the sector's willingness to pay for research with severe limitations, take dubious findings from consultancy reports as evidence of impact and circulate them again and again (c.f. MA 2012a). Additionally, the tendency for museology to focus on theoretical conceptions of value rather than collecting data to test theories prevails. Markusen's (2003, p.704) definition of theorist could apply well to the museum studies journal literature: 'those who deal mainly in abstractions and abjure empirical verification, rather than those who take up knotty problems, hypothesize about their nature and causality, and marshal evidence in support of their views'. Markusen (2003, p.705) encourages, 'subjecting new concepts to empirical tests, by which I mean simply evidence of one sort of another, not necessarily quantitative, because it is often the best way of revealing inadequacies in conceptualization'.

Certainly, whatever terminology is used to frame impacts and whatever decision making process leads to the adoption of specific indicators, eliciting the views of the public is the only way of gaining useful evidence of impacts. This is because the public are typically the main funder of museums, through lottery money and government funds, and they are the main consumer of museum services as visitors. Attempts in the field of Visitor Studies have promoted research and evaluation into public views. However, eliciting views mainly from visitors arguably gives a skewed picture of impact, a user-focussed perspective, rather than a public-focussed perspective. Visitor Studies traditionally employ a short-term model of museums assuming a single museum visit is, 'a significant intervention in visitors' lives, and that this intervention will have an immediate measurable effect on visitors within the timescale of the visit itself' (Dawson and Jensen 2011, p.131).

Public Services Management theory can be applicable to public museums. In general, for organisations to succeed they need to constantly adapt to changing circumstances 'in order to maintain a 'strategic fit' between the organisation's internal resources and capabilities and the threats and opportunities it faces in its external environment' (Worthington 1999, p.27). This relies on a detailed understanding of the context around, in policy and in broad society. Also,

Worthington (1999, p.32) recommended that the composition and attitudes of the public in a political area should be collected so that services can shape their provision appropriately.

Jacobsen (2010, p.282) expressed frustration that he could not tell whether the positive impacts a museum had on its local community were rising or falling, because community impacts were not differentiated from impacts for individual visitors. Therefore, he argued 'the intellectual challenge is to shift the evaluation of the impact of specific programs on target audiences to the impact of the whole collection of programmes on the whole community, and to connect that to a sustainable business model' (Jacobsen 2010, p.285). Therefore, a concern for a larger group of people, including those who do not engage with or visit a museum, in this project adhered to museum management needs.

Another issue is causation. Describing the impact of museums Weil explained these tend, 'to be cumulative over time, rather than obvious, indirect rather than direct, and more often than not deeply entangled with the impact made by a myriad of other community organisations' (Weil 2003). Therefore, if museums are but one organisation working towards societal goals, evaluation needs to consider how best to capture what the museums specifically is producing in the way of impacts for the public.

Evaluation must be sympathetic to the historical legacies, visions and cultural ethos. It also needs to be appropriate for the sector. Fundamentally, there is an opportunity cost where evaluation assessment in general and impact assessment is concerned. Adopting an audit culture raises questions of how much evaluation is required and how in-depth to be. This has repercussions for how much budget to allocate to evaluation exercises, through staff time or employing consultants. Therefore, offering museums clear guidance through this study on key socio-cultural impacts and ways to collect data and analyse information related to these gives a contribution in this area.

A closer investigation of RAMM and its specific context was necessary before an appropriate method of evaluation could be developed. In terms of evaluation, before this project RAMM had three different types of evaluation exercise (R. Randall pers. comm., May 2010). These were evaluation of some temporary exhibitions they hosted, small studies conducted by departments e.g. learning team asking teachers for feedback on school programmes and 'anything the funders need'. The RAMM management expressed a desire for evaluation which could help them understand more about their local communities, see the effects of the re-development, help future programming, and advocate the impact of their funding allocations (R. Randall pers. comm., May 2010).

Taylor (2006, p.12) believed a focus on advocacy had prevented a fuller sense of the contribution of the museums sector from being recognised. Crompton (2006, p.69) made the point for impact assessment exercises conducted by consultancy firms in general: 'consultants

supposedly are hired to provide independent evidence, but in many cases, that evidence is manipulated or selectively presented to tell clients what they want to hear'. If the research base for evidence of impact in the sector was improved this could aid advocacy, important for the daily operations of the sector, but also, and arguably more importantly, it could develop useful knowledge and feed into museums' planning.

This chapter has arrived at a picture of issues to be aware of when attempting to reveal socio-cultural impacts, derived mainly from academic source material. However, it is difficult to consider academic debate in complete isolation to policy context and museum sector developments. Indeed, there is commonality in attitudes to the role of museums, rhetoric around impacts and value and evaluation trends. Therefore it is important to consider the context of academic work outlined in this chapter in tandem with practice and policy of the museums sector (see chapter three).

CHAPTER THREE-

THE POLICY LANDSCAPE OF ENGLISH MUSEUM PRACTICE

3.1 Introduction

It is important to understand the context of cultural policy which forms a backdrop to the task of designing an approach to impact assessment (**research question four**). As this chapter will illustrate, this policy context is hard to decipher. Indeed, throughout the period of this research project there were many developments with repercussions for the sector: a change in government, funding cuts and abolishment of the Museum Libraries Archives (MLA), to name a few.

Since 1997, DCMS has influenced museum policy direction in England and distributed funds to museums directly, in the case of national museums, and indirectly through arm's length bodies. Some large funding sources are solely directed at English museums, most notably Renaissance, national government money made available to regional museums since 2001. However, the Heritage Lottery Fund (HLF) distributes funding to heritage projects across the UK. Throughout the UK local councils are a major funder of museums, supporting them as council services and contributing money to independent museums.

In RAMM's case it has benefitted from Renaissance funding, effectively doubling its annual running budgets (C. Hampshire 2011 pers. comm.). Furthermore, its recent redevelopment was made possible through financial support from Exeter City Council, who own and manage the museum, and the HLF. As RAMM is a regional museum in the southwest of the UK, England is the sphere of particular interest for this research but many of the issues examined in the literature review and this chapter have bearing on museums across the UK.

Therefore this chapter critically examines the policy context of English museums placing them within historical context and outlining recent developments. It looks more specifically at measures of impact advocated by government departments and non-departmental public bodies. DCMS, MLA and ACE are introduced and their actions critiqued, paying particular attention to the ramifications of their work for impact assessment. A range of views from within the sector are discussed in order to show the conditions of evaluation and research on the ground. In this task, grey literature, policy documents, reports, websites and press articles are referenced. It is important to note that, in addition to desk research, attendance at professional conferences was indispensable for picking up on trends in the sector and gauging the reactions of museum workers.

Some of the debates and rhetoric discussed in the previous chapter have fed into policy circles and practitioner settings. The use of 'intrinsic' and 'instrumental' as terms to describe

priorities is one example. However, policy circles have been receptive to new approaches to impact assessment like Social Return on Investment (SROI) which are not often discussed in academic literature. Therefore, although the academic and grey literatures are discussed separately, there are important crossovers. Key themes and considerations in both are brought together as part of this chapter. There are disagreements amongst academics over the terminology for valuing their benefits, the impact of policy developments, the role of museums and the approach to methods in evidencing impacts. These spill-over into policy and practitioner circles and policy maker and practitioner words and actions give fuel to academic commenting. The moving goalposts of cultural policy, the imbedded differences within the sector and practical considerations of assigning time, effort and money to evaluation, impact assessment and broader research has boosted sector disillusionment in this area.

The final section of the chapter explains the procedure and findings of a meta-synthesis conducted on nineteen previous studies related to social and cultural museum impacts. The meta-synthesis included a range of studies by academics, academic consultants and consultants. These were commissioned by individual museum services, councils, collectives of museums and funders. Their examination and collation fulfilled two main purposes. First, preferred indicators of socio-cultural impact were extracted (**research question three**). This allowed for the examination of trends and aided in the construction of the data collection instruments for this study. Second, an examination of their methods was intended to give ideas for a research strategy to follow (**research question five**). This section is revealing as the impact reports often assert to evidence positive impact of museum services but, upon closer examination, their methods are often flawed and their findings are not reliable. Therefore the meta-synthesis exercise gave further grounds to adopting a rigorous and transparent approach to this area of research.

3.2 Developments at a National Level

3.2.1 National Government Priorities

The overarching policies of national governments can have repercussions for the museums sector. They have influenced how museums position their impacts and argue for funding allocations. Some of these policies are more influential than others. Social Inclusion was a term popularly embraced by museums across the UK the late nineties and early noughties. DCMS and its arm's length cultural bodies commissioned policy guidance and impact reports related to Social Inclusion (Jermyn 2004; Reeves 2002; Jermyn 2001; DCMS 2000). McCall (2012, p.174) explained that from her research into the views of museum sector workers they used it as, 'a terminology that unlocked government funding'. She also found Social Inclusion still had

relevance for local authority museums in Wales and Scotland, but not in England since the change in national government in 2010, where it became regarded as out of date concept. Instead, Big Society became the new policy for the sector to focus attention upon (c.f. Heal 2011).

There has been much discussion in the academic literature over the merits and dangers of museums attaching themselves to national policies (see chapter 2.6.7). The term 'instrumentalism' was employed by people wishing to identify intentions in the sector shaped by policy opportunism and as peripheral to core museum activities (see chapter 2.5.2). As already explained in the literature review chapter this conceptualisation of cultural policy is subject to disagreements and debates. Martin Smith (2010, p.10) felt, 'the exponents of instrumentalism too frequently gave the impression that they were scratching around for new ways to justify arts spending'. Whether or not it is meritorious for the sector to use government language there is no doubt that it has been employed. Even if museum workers on the ground find it difficult to reconcile government policy expectations with their activities and see policy as a discourse rather than something which can be easily put into action (McCall 2012), there are attempts to understand political developments. The MA conference in 2010 provides an example of this, with sessions trying to decipher what Big Society could mean for museums and how to position their institutions within a new political context (Museums Association n.d., *Manchester 2010: Conference Guide 4-6 October*).

The two policy notions of Big Society and Social Inclusion are both wide and encompassing concepts; Big Society is perhaps even harder to define than Social Inclusion. In layman's terms they both have the goal of alleviating social problems including poverty and its associated indicators. When explained by the government, Big Society, has an emphasis on localism, encouraging civic involvement mainly through voluntary work and private donations (HM Government 2010). The government has also claimed to have increased transparency by creating new websites to expose 'information about tangible inputs and outcomes...better information about what public spending achieves' from public bodies (HM Government 2010, p.10). This includes information from DCMS and its arm's length bodies.

This thesis does not provide scope for a detailed discussion on the merits of either policy, however there have been some insightful pieces written about Big Society's strategies and their prospects (c.f. Charlesworthy 2010). The relevance for the museum sector and assessment of impacts, is that Big Society brings emphasis on the pursuit of private philanthropy and the contribution of volunteers to the sector. In response, DCMS, as part of the CASE project, published *Understanding the Drivers of Volunteering in Culture and Sport* (CASE 2011a). HLF commissioned consultants to assess the social impact of volunteering in their projects. Somewhat disappointingly for HLF the report came to a conclusion that, 'there

is little evidence to show that the positive social outcomes that HLF volunteers report can be attributed to a distinctive HLF or heritage-based experience' (BOP 2011, p.4). Alternatively, the sector's use of volunteers, whether or not benefits of their involvement can be proven, could be enough for government to recognise. But, as the editor of the *Museums Journal* points out, in challenging funding climate, 'the fact remains: nobody can volunteer in a museum that is shut' (Heal 2011, p.4).

In line with policy trends the consultants TNS BMRB (2011) produced a report on the cultural sector and these aspects. This concluded, 'those who volunteer in, or give to, culture and sport are more likely to feel that they have influence over their local community, than the general population' (TNS BMRB 2011, p.12). The obvious point to make is that it may make them feel this way but it is another thing entirely to assess if they really do have an influence in their local areas. It also brings up the issue of entitlement, whether people who are able and willing to donate their time to volunteer at a museum or donate their money towards it should be more entitled to have an influence its actions.

3.2.2 National Funding Context

Since the onset of recession and the call for an election by Gordon Brown's Labour government the cultural sector became pro-active in preparing for government cuts. Pratt (2009b, p.495) explained, 'we should expect pain all round, cuts in funding and less ability to pay: culture will go into a vicious circle of decline'. Meanwhile sector professionals came together to back campaigns including *I Value the Arts* and the *Save the Arts Campaign*, a petition was organised by National Museums Liverpool and the Museums Association ran a *Love Museums* campaign (Museums Association, n.d. *Campaign: Funding Cuts*). For its campaign MA produced separate factsheets on museums' contribution to the economy, communities, collections, visitors and tourists. Bullet points gave quick factoids presenting museums as economically important, popular and sustainable. The factsheet on tourism brought together data mainly from VisitBritain reports, states for example, '50% of respondents associated the UK with museums' in the National Brands Index. Statistics on visitor numbers were collated from arm's length bodies and national government departments for the visitor factsheet (MA n.d. *Tourists...Love Museums*). The communities factsheet brought together findings from some of the reports critiqued in this thesis, including Holden and Jones (2006), '45% of museum-goers agree they feel more positive towards other people and their cultures as a result of a visit to a museum'. Economy includes the assertion that 'Heritage tourism contributes over £20 billion to the UK GDP, more than the advertising or car industry', taken from the advocacy document *Cultural Capital: a Manifesto for the Future* (ACE et al. 2010).

When the citations are examined they often originate from reports which have brought together evidence from previous reports. Otherwise, they provide information on museum outputs, for example increasing visits to certain museums. These quantify museums' results in a quick fashion but they do not get to the crux of what impact the sector has for the public and the country. However, at the time of financial challenges, the sector wants to get clear and concise positive messages out as quickly as possible: 'when in a competitive environment (competition for resources) we are not generally interested in the truth- we want facts that will support our case' (Davies 2004, p.30).

A good example of an attempt in this area was *Cultural Capital: A Manifesto for the Future* (ACE et al. 2010). It was a short document intended to display a common voice for the sector's arm's length bodies and get out key messages in an attempt to ward off funding cuts of the 2010 Comprehensive Spending Review. The report stated that 'culture is the foundation for our future' (ACE et al. 2010, p.15). Its main emphasis was that the arts and culture could be used as a driver for economic recovery (2010, p.5):

Against a darkening economic sky, these organisations have kept their lights bright and their doors open... our creative confidence offers a basis for renewal... Our history, heritage and culture are overwhelmingly the most popular reasons for visitors to come here.

Martin Smith in his report of Arts and Business called this manifesto 'a collage of assertion, aspiration and ambition' but felt its claim that arts could help the recovery of the UK economy as difficult to substantiate when the budget allocation is so low; furthermore arguing the arts budget should be ring-fenced because it is so low is a weak argument as other activities like medical research also have tiny proportions of the Treasury's budget (Smith 2010, p.20-21).

Claiming that cultural organisations led to economic salvation is quite an extreme argument, but there is still plenty of emphasis on economic impacts of museums within the sector. Indeed, although trends in academic research have favoured CVM methods of economic valuation, traditional economic assessments using multiplier analysis are still promoted. The Association of Independent Museums (AIM) produced a report on the economic impact of the whole independent museums sector and published a toolkit for their members to conduct similar exercises (DC Research 2010b).

This use of poetic language and grand statements is not unique to campaigns. It has peppered the language of impact reports for the past 20 years (Belfiore and Bennet 2008). Nonetheless, in the instance of the Comprehensive Spending Review 2010, the sector felt it had to utilise all its positive messages of wide impact it produced of benefit to the UK, and

speak to the public in general and government at all levels through the media. However in the background there is still unease with emphasising economic impacts within the sector. Morrison (2010) explained, 'of course the arts are vital to Britain, but pretending that they are the engine of economic recovery is idiotic'. Therefore, which arguments work or do not work is contested. The general approach is to list any potential impacts of cultural institutions, whether they are economic, social and cultural, in order to present a good case for funding. The sector can only conjecture if the cuts would have been smaller or larger if without their campaigns and if more robust evidence would have aided them in this activity.

Boosting subjective well-being (SWB) and quality of life (QOL) have also appeared as a popular way of the sector describing its impact on individuals and society. Back in 2005 the Scottish Executive commissioned an extensive literature review by Galloway of the University of Glasgow looking into evidence for cultural and sport's connection with these concepts. This concluded that the cultural and sports participation had a very small influence on quality of life for individuals (Galloway 2006, p.93). Galloway (2006, pp.93-94) also cautioned:

QOL is a shifting, dynamic and culturally specific concept, In other words what contributes to the QOL of one person may change according to life stage, and circumstance....The relative importance of cultural participation to QOL of individuals and communities may also vary widely. The scope for generalising from QOL research findings is therefore clearly limited.

However, when the UK government commissioned the Office of National Statistics to draft measures of national well-being for the census the Museums Association reacted by suggesting that public participation in museums should be a measure of national wellbeing (Kendall 2011). In fact, Health and Wellbeing is a theme at the 2013 MA conference.

The desire to satisfy visitors' expectation and leave them feeling happy is taken to connect to their well-being and quality of life, and is even presented as a preventative health measure by some in the sector, including director of museums in Glasgow Mark O'Neil (Harris 2011, p.9). Certainly, bringing the concept of wellbeing into museums arguable gives them more clout when it is a topical issue. But, as Maurice Davies (2013b, p.19) of the Museums Association explains, 'in hard times I'm not convinced that prioritising giving people a nice time works. It's not enough- when times are tough, museums need to offer more'.

Framing museums visits as more worthwhile than other leisure-time pursuits is a way of justifying public spending at any time, whether there is a recession or not. For example McIntosh (1999, p.48) explained that 'a focus on benefits can demonstrate that sustainable recreation or heritage attractions as a necessary contribution to quality of life, rather than a

mere luxury provision'. This message that museums are needed for a healthy society is a long-held notion within the sector but the rhetoric of well-being and quality of life has burgeoned. This is despite them being hard to define, measure and explicitly connect to cultural participation in a stronger way than other leisure provision. Also, whether museums can help boost well-being in a way that can compensate for other sources of unhappiness in life like relationship disintegration, unemployment and sickness is questionable. A lot of research is being called for in this area presently because it is a topical matter, however this study does not concentrate on well-being or quality of life, or indeed happiness. These are subjective conceptions, casual relationships between museum interaction and these conceptions are currently elusive and there are a broad range of socio-cultural impacts which need attention in the first instance.

3.2.3 DCMS Ministers

People in the museums sector are always keen to assess the capabilities and sensibilities of the Secretary of State for Culture, who traditionally presents at the annual Museums Association conference. Past ministers have varied in the attention they paid to museums. Chris Smith was important in overseeing the introduction of the Renaissance scheme. He wrote that museums, galleries and archives were 'agents of social change in the community, improving the quality of people's lives through their collections, scholarship and education' (DCMS 2000, p.3).

Tessa Jowell wrote a personal essay on the value of culture. This emphasised her own love of 'complex cultural activity' which she felt was 'at the heart of what it means to be a developed human being', giving a 'deep landscape of personal resource' (Jowell 2004, pp.7, 14). She asked how the personal benefits could be demonstrated to 'the critical bystander or sceptical voter' (Jowell 2004, p.5). Wilkinson (2008, p.336) thought of the practical implications of Jowell's assertions: 'the observation that for many, cultural experience has a strong spiritual and emotional dimension is a shaky basis for a government funding policy.' Jowell's words were an attempt to gain sympathy in a sector divided over the connection of museums to social policy objectives and social impacts in general, and disquiet about the demands of public sector accountability. She wished to appear receptive to cultural impacts but emphasise that evidence was important to persuade others not appreciative of cultural provision themselves, obviously not including herself, that government funding was justifiable (Wilkinson 2008).

Since the inception of this research project in April 2010 the post of Culture Secretary has changed hands three times, from Ben Bradshaw to Jeremy Hunt to Maria Miller. Commentators painted Jeremy Hunt as eagerly wishing to impress the Prime Minister by making his department the first to settle their budget allocation and taking relish in the result of reduced public funding (Toynbee 2010; Davan Wetton 2010). Maria Miller took her first

speech on the arts and culture seven months after becoming culture secretary to emphasise their economic impact: 'I will position the arts not as the periphery, but at the centre of economic growth' (Miller 2013). Undersecretary of Culture, Ed Vaizey (2011) made reference to museums as part of the creative economy: 'when we talk about the creative industries I don't just want to talk about video games, or advertising, or fashion. I want to talk about museums and the performing arts'. Therefore, DCMS and its ministers see economic arguments as the messages which leverage government funding allocations from the treasury. David Spence, director of programmes at the Museum of London recently commented, 'Let's give the culture secretary Maria Miller all the help we can to demonstrate our economic value but let's demand our politicians value the inspiration that museums bring to people's lives' (Tanner and Spence 2013, p.21).

3.2.4 Significance of DCMS Activities

DCMS is a government department of relatively low significance (Gray and Wingfield 2011). According to its Business Plan 2012 to 2015, it has a total budget of £2 540 million. 22% of its budget is assigned to museums, including direct funding of national museums and museum programmes, including Renaissance (DCMS 2012a). Heritage is designated 6% of the total budget and the Arts, mainly arts organisations funded through ACE, obtains 16%. Some money assigned to heritage and the arts ends up ultimately in museums, for example HLF funds capital museum projects and ACE runs programmes with result in collaboration with contemporary artists and museums; however it is not possible to determine how much is indirectly designated through these other strands of funding, other than to say this fluctuates year on year. Although the department is of relatively low significance in national terms it is highly significant for a cultural sector heavily dependent on public spending.

DCMS' remit on inception in 1997 was, 'to improve the quality of life for all through cultural and sporting activities, support the pursuit of excellence, and champion the tourism, creative and leisure industries'. Dissecting this aim reveals that DCMS was intended to broaden participation and drive up standards in its sphere of influence with the objective of improving people's lives, based on the notion that cultural engagement and sport are beneficial pursuits for citizen's, and encourage its 'industries' in their economic potential.

Its activities reflect the trends in national cultural policy. Looking alone at the titles of reports it commissions and conducts internally is revealing. For example, *Centres of Social Change* was published in 2000 (DCMS). This stated that museums needed to, 'become an agent of social regeneration and a vehicle for broad social change' (DCMS 2000, p.12). Firstly museums would have to become truly inclusive, develop their audiences and then become 'agents of social change'. Evaluation was seen as key to monitoring this journey, 'it is

important that outcomes and success of the service are regularly evaluated against predetermined objectives and criteria for success and performance indicators' (DCMS 2000, p.25).

Under Labour, DCMS had a set of Key Performance Indicators and its attitude to culture is perhaps best explained by *Culture and Evidence Toolkit* (2004). Ian Wood (2004, p.19), head of evidence at DCMS at the time, explained the need for clear guidance for the cultural sector. He said there were historical challenges as arts, museums, libraries, archives, heritage and creative industries were only brought under the same policy framework since 1997. He also explained, 'the complex, fragmented and fluid nature of the cultural sector makes it difficult to measure using conventional statistical structures and sources' (Wood 2004, p.19). The framework explained the three drivers for DCMS data collection as establishing 'performance and impact', 'economic significance and potential' and 'market value and development' (DCMS 2004, p.39). The main role of the framework was to try and give definitions for DCMS' spheres of influence and gain a picture for the size of the UK cultural sector in terms of employment.

The Con-Lib coalition removed these six indicators relating to Social Inclusion, learning and outreach work. Museums were also no longer required to report figures for disabled, Black Minority Ethnic and lower socio-economic groups (Atkinson 2012, p.9). Instead targets were compiled for government departments published in business plans; different in name but effectively there for the same reason, to monitor the department's performance in its sphere of influence; a method of ministerial control over executive agencies (Flynn 1990, p.27).

According the DCMS' website after the election, an example of an indicator, which was being considered for national museums was 'subsidy per visit'. In actuality, this indicator was not chosen. This example revealed that DCMS were anxious to check spending to produce value for money, but its non-adoption showed that the department saw measuring value for money in museums is not a simple equation of more visits meaning greater value.

DCMS's strategic objectives (2010a) were labelled opportunity; excellence; economic impact; and Olympics and Sport for Young People. The first three, relevant to museums are translated as, 'encourage more widespread enjoyment', 'support talent and excellence' and 'realise the economic benefits of the department's sectors'. Therefore supporting workforce development, widening access and increasing economic impacts are within DCMS's objectives. There was no inclusion of socio-cultural impact, only economic, benefits for the public and the broad concept of bringing 'enjoyment' for more people.

DCMS now has four *input indicators* and four *impact indicators* relating to its sphere of influence. The only one of relevance to cultural organisations, including museums, is the target of increasing the ratio of charitable giving, donations and sponsorship, to grant-in-aid for cultural institutions funded by DCMS and to see an increase in the total amount of charitable

giving to cultural institutions funded by DCMS. This corresponds to the government's recent encouragement of the cultural sector to work to increase private giving whether through campaigns for the general public, or pursuing wealthy donors and commercial firms as sponsors. An £80million match funding scheme was introduced in December 2010 and HLF echoed the sentiments of national government in its five year plan, 'we want to encourage more private supporters of heritage at all levels' (HLF 2012, p.20). Therefore the main thrust of political pressure on the cultural sector currently is to diversify its funding streams away from dependency on public funding sources. This has implications for impact assessment because it could mean that as public money proportionally decreases in comparison to private funding demands for evidence of ties to public policy initiatives are lessened. Currently, in this financial climate, despite the campaigns and tax breaks to encourage philanthropy, private giving to museums has decreased and there is concern that it is overwhelmingly directed towards national museums and museums in London. Therefore, private financing in local authority museums and museums outside London is not currently of great relevance.

DCMS has recently commissioned work on cultural education and philanthropy by high profile figures: Darren Henley (2011; 2012) the Managing Director of Classic FM, and the Director of the British Museum, Neil MacGregor (2010). It has also been keen to align cultural policy with the recommendations of the Treasury's Green Book, despite the contention of some academics previously that its economic appraisal methods miss the point of the value of culture (Lidstone 2004).

O'Brien is an academic from City University London with a background in economics who was given the remit of recommending economic valuation techniques to correspond to the Treasury's recommendations. O'Brien's (2010) work provides a prime example of research at policy level which corresponds to valuation trends and does not appear to result in added clarity or actual change. O'Brien's report recommended that stated preference techniques should be used for decisions about cultural policy to assess the economic value of a museum in a town or city, rather than traditional economic impact techniques (O'Brien 2010, p.5-6). Contingent Valuation Method (CVM), in the form of Willingness to Pay (WTP) through surveying the public is selected by O'Brien as the best approach from the Treasury's menu of techniques, the Green Book. Actually, Economics for the Environment Consultancy (Eftec 2005) had already written a report on valuation techniques of the historical environment for DCMS, the Department of Transport, English Heritage and HLF that correspond to valuation guidelines of the Green Book. The report recommended using Willingness to Pay to enhance decision making but warned that the technique has limitations (Eftec 2005).

O'Brien (2010) and Eftec (2005) together provide evidence of a duplication of effort in commissioned research, with similar conclusions being reached despite the elapse of six years

and with minimal development of practical tools to progress the objective of cultural sector evaluation. The procedures, along with practical and philosophical objections to CVM are outlined in the literature review (see chapter 2.3). Stuart Davies of MLA predicted the actions of government in the face of a less favourable financial climate back in 2004. He foresaw correctly, 'there is going to be a rather desperate scramble to convert "feel-good" factor into something more business-like...their approach to this [evaluation] will be to rely in part upon the standard Treasury evaluation methodologies' (Davies 2004, p.30). Davies' conclusion to this point corresponds the O'Brien's reflective journal article where he explained that economic valuation was not entirely suitable. Davies (2004, p.30) had already stated, 'because our sector is- at least in some respects- less than standard, there are opportunities to develop our own evidence methodologies to offer to others'.

O'Brien (2010) was helpful in one respect, when providing a list of various methods of valuation for the cultural sector and listing the advantages and drawbacks of each. Of relevance to this thesis is one column that lists all 'non-economic forms of valuation' used to value 'the impact of cultural activity on individuals and society'. O'Brien (2010) contended that their advantage is that they take approaches of evaluation the cultural sector are more comfortable with and they 'avoid the philosophical objections associated with economic valuation techniques'. He indicated the sector would be more receptive to these techniques, however he then continued to caution that there is no single non-economic form of valuation agreed upon and 'none of the methods fit with the Green Book's recommendations' (O'Brien 2010, p.7). He pointed out that, 'existing economic valuation techniques are currently the only ones supported by the Green Book' (O'Brien 2010, p.48). O'Brien did not offer his views on whether this was a good or bad state of affairs, he merely took a pragmatic stance. It was only in his journal article that he later revealed his opinion that the Treasury's criteria was out of date with current thinking (O'Brien 2012). He did make clear that DCMS would have to decide upon how CVM could work in practical terms (O'Brien 2010, p.48). This agenda has not, as yet, been pursued by DCMS. What is left is an impression that the department places emphasis on the economic value of culture and wants to employ techniques that central government would approve of. The commission of this report could be regarded as politically expedient by a department wanting easy answers to the task of valuing culture, ones which align with economic and monetary valuations of central government.

Over recent years, DCMS has appeared to concentrate on tasks like data collection and research which it feels it can coordinate at a national level and fulfil what it sees as a worrying lack of evidence for the impact and value of its sectors. The Taking Part Survey was also conceived in order to collect national level data on participation in and satisfaction with cultural and sport amongst the English population, with a sample of approximately 14 000

adults per round. Its objectives were to: 'provide a central, reliable evidence source that can be used to analyse cultural and sporting engagement, providing a clear picture of why people do or do not engage; meet the needs and interests of everyone who uses Taking Part data, including relevant public bodies and the public; underpin further research on driving engagement and the value and benefits of engagement' (DCMS n.d. *What we Do*). The survey is conducted on a continuous basis, with results released every quarter. Statistics such as the percentage of people who have visited a museum and gallery in the last year, are used to show their appeal for the general public.

The questions have been adjusted since it was initially developed, most notably, a section has been added on experiences as a child (DCMS 2012b). People are asked if they ever went to museums as a child, and if so who they usually went with and how often. The most recent version then asks respondents if they go to museums and art galleries 'nowadays' whether they do it in their leisure time, as work, for study, as a volunteer or 'for some other reason'; how often they visit; and where in the world their museum or art gallery visits took place (DCMS 2012b). By means of comparison of levels of engagement over time, DCMS can monitor if cultural institutions are appealing to a growing number and wider range of people in England. This, as already explained, is based on the notion that cultural engagement is good for individuals and society; and also is a way of checking that tax revenue is going to provision which is utilised by a large section of the population, not a niche or exclusive group in society.

With this data DCMS busies itself with producing reports on topics such as value of engagement in sport, benefits of volunteering and the influence of taste in cultural and sporting take-up. One of them recommended that the survey should be altered as it was focussed on collecting indicators of participation alone, 'needs to be supplemented with data on people's tastes, knowledge, and cultural self-concepts' and supplemented with qualitative studies and longitudinal research following individuals over time (Miles and Sullivan 2010, p.27).

The CASE project for Culture and Sport was launched in 2008. This had the intention of pooling together information and making it more easily available. However, the collation exposed the weakness of much evaluation work, corresponding to the findings of Coalter (2001) who was asked by arm's length cultural bodies to review the evidence base linking them to social policy objectives like Social Inclusion and community social cohesion. He contended that there was theoretical potential for them to make 'important contributions' in this area but evaluation approaches were in their infancy and existing evidence was mostly in the form of anecdotal accounts (Coalter 2001, p.32). Despite internal scepticism about the quality of the evidence base used to assess impacts, impact reports listed are seen by arm's length bodies as a useful resource for proving their positive impact. For example, ACE (2010)

described the CASE database as providing them with ‘the most robust evidence to date that the arts can contribute to wider social outcomes such as personal wellbeing’. Therefore, DCMS encouraged organisations to refer to and use the sources of information it provides while acknowledging themselves that the quality of the material is low. It is rather sobering that this is regarded as the best ‘evidence’ available to the sector. It points to a severe lack of serious research into impacts. Quantity of sources rather than quality of information is apparent.

Another concern with the CASE database, is how it draws together a large degree of information when, ‘practitioners would appreciate a degree of analysis and synthesis in the presentation of information’ (Williams *et al.* 2005, p.547). As already explained, the cultural sector lacks capacity and expertise to interpret secondary data sources (see chapter 2.6.4).

Another piece of CASE research drew on a combination of data of subjective-well being indicators drawn from the British Household survey, and the Taking Part survey on levels of engagement in culture and sport. It used a technique called income compensation (IC) to ‘estimate the monetary value of engagement’. The researchers calculated the income required to hold subjective-well being indicators constant following an adjustment to the levels of engagement in culture and sport (CASE 2010, p.5). In other words the study was trying to establish the relationship between engagement in culture and sport and well-being of individuals. The study admitted the technique was still in its infancy, further analysis was needed before it can help with evidence for policy use and admitted that there may be latent variables, ‘measures of engagement in culture and sport are capturing not only the effect of engagement, but also the effect of other lifestyle characteristics associated with engagement and not measured separately in the analysis’ (CASE 2010, pp.17-18). O’Brien (2010, p.36) who examined a whole range of techniques on behalf of DCMS concluded, ‘the problem of the relationship between income and SWB and the relationship between engagement and outcome in culture means much more or is needed before SWB valuations will have the same level of take-up as existing forms of economic valuation’. It is yet another technique which tries to place a financial valuation on benefits of cultural participation, only this time through a round-about method connected to well being and income.

3.3 Arm’s Length Bodies

The expectation that DCMS achieves targets is quite ironic, given the fact that it is responsible for so many arm’s length bodies which are, in theory, supposed to act independently. The arm’s length model does include contradictions which are not easily resolved (Sidwell 2009, p.19). However, DCMS has the opportunity to influence arm’s length bodies through their budget allocation decisions and meetings with its quangos. In the early 2000s DCMS made a

more concerted effort to align the work of its sponsored bodies to its departmental aims and targets (DCMS 2004, p.4). Slater (2004, p.38) argued, 'Labour's evidence-based approach to policy-making is not unique to the cultural sector, however it does make a mockery of the notion of the arm's length principle'.

The balance between letting arm's length bodies work independently and trying to evidence public funding is being distributed in the most expedient way is an ongoing tension with central government, DCMS, MLA and ACE. In many ways, DCMS did not have a grasp of what arm's lengths were doing with their funding allocations. So, despite Slater's dismay at evidence-based approaches, the evidence was not always collected. A report by the National Audit Office (2011, p.6) expressed concerns that until December 2010 the department had incomplete information on arm's length bodies' cash balances and there were weaknesses in how it oversaw their compliance with framework documents.

3.3.1 A History of the Short-lived Museums Libraries Archives Council

DCMS gives funding to related quangos which, as previously explained, occupy a somewhat ambiguous position between making independent, politically impartial decisions and being influenced by government emphasis and priorities. In some respects it has been unclear where DCMS interest ends and MLA or ACE interest begins. Furthermore, ACE and MLA, when they both existed, were not completely isolated from each other. In 2010 they jointly published *Museums and New Development: A standard change approach*. This stated that 'high quality, sustainable and well-located arts and museum facilities are an essential component of sustainable communities' (ACE and MLA 2010, p.20).

The Museums Libraries Archives Council (MLA) was set up in 2000 originally under the name of Re:source. This arm's length body had a purpose: 'to enable museums, libraries and archives to provide more and more people in England with high quality experiences that enrich their lives' (MLA n.d. *About Us*). Increasing the proportion of the population having contact with these institutions was therefore a priority. In addition, it placed primacy on museums, libraries and archives, increasing their role in developing people's skills and learning; being more responsive to local needs; and increasing their contribution to local economies and communities (MLA n.d. *About Us*). The general ethos was for these institutions to contribute more to wider society. The purpose of MLA priorities related to broadening the reach of these institutions across all sections of society, increasing their relevance for the public.

It is clear, just by reading the titles of published MLA reports from 2001 to 2008 that it supported museums' connection with social policy and saw a need for outcome framework guidance for museums; for example in 2004 MLA published two reports entitled *New Directions in Social Policy* on health policy and the other on cultural diversity (BOP 2005).

Around the time of publication of these documents Stuart Davies of MLA spoke at the *Counting Culture?* conference at the University of Greenwich. He explained that MLA was occupied by showing it was a 'player' in government policies and demonstrating its worth, 'with evidence, usually quantitative evidence for "priority groups"' (Davies 2004, p.23). He felt that the evidence sought by 'the government' was quantitative displays of outputs and outcomes contributing to their policy objectives, while his organisation was 'equally interested in the content' of what museums libraries and archives did (Davies 2004, p.24).

Davies (2004, p.25) said that 'proof' was asked for but in some parts of the sector there was resistance to collecting information on their activities and audiences. Therefore he was critical of his responsible department working above him and the sector functioning below him. He also explained how data and information in museums fell into three main categories: managerial information, evaluation exercises, and impact assessments. For the first, this related to good management practice in understanding finances, audience profiles and education and outreach activities. But he stated, 'the key blocks of managerial data and information are not being collected and in some cases even when they are collected they are not routinely and regularly analysed and converted into higher level information' (Davies 2004, p.26).

Evaluation studies of museum projects and programmes were seen by Davies as inconsistent and 'tend to over-rely on qualitative material which is not far enough away from anecdotal to be convincing' (Davies 2004, p.26). Lastly with regards to impact assessments he made the point, 'although recognised as a key research question for many years it has not yet been completely resolved to everybody's satisfaction' (Davies 2004, p.27). Davies (2004, p.27) explained that the qualitative data he saw was anecdotal and appeared to be skewed towards good news, 'the fact that the arts, museums and heritage world is still equated with "flakiness" does nothing to help the MLA'. He explained that impact assessments needed 'good' data and baselines to make comparisons over time (2004, p.29).

Generic Social Outcomes were advanced by MLA's Inspiring Learning for All website (n.d.) as providing comprehensibility, 'all social impacts will fall into one or more of these three areas'; stronger and safer communities; health and well-being; and strengthening public life. Instead of defining these concepts, museum practitioners have been encouraged to connect the activities they have facilitated to the broad concepts through framework guidance.

Table 3.1: GSOs and Related Advice

GSO	Indicator	Example Questions	Example Quote
Health and Well-being	People say they feel an increased sense of wellbeing	Has the experience improved your quality of life? Has being involved in the project helped you to relax?	Participant in pottery project: 'This is good. It calms you down. When I came in I was angry, now I'm chilled'
Stronger and Safer Communities	People feel they have a greater sense of self identity, pride and confidence	Is there anything about this project that made you feel special/ made you feel you come from a special place? Has the experience made you feel more connected with or proud of your own cultural identity?	Project Officer of Woodhorn Our Woodhorn: 'participants have found out more about their past and family connection to the area and more about Ashington'

Source: Adapted from MLA (n.d).

MLA's website provided examples of how museum activities could be placed in relation to the GLO and GSO outcome frameworks (see table 3.1). For each heading, possible questions to ask were provided and examples given of percentage of respondents who agreed to statements, or direct quotes from the public, partners and museum staff relating to the effectiveness of a programme in this area. The guidance gave no space for explaining the samples used or the ways the data was collected. This puts Davies' criticisms in context; MLA itself provided guidance which did not encourage progress on understanding museum impacts.

However, in its chosen language MLA emphasised the importance of research and data collection. One of the first reports commissioned by Re:Source was a literature review, *Impact Evaluation of Museums, Archives and Libraries* (Wavell *et al.* 2002). This highlighted that previous impact assessments on arts and culture demonstrated potential for a wide range of impacts rather than convincing evidence of these, also that localised studies without relevance for the whole sector were the norm, and a focus on short-term outputs of activities rather than longer term outcomes permeated. They recommended 'qualitative data needs rigorous research framework addressing issues a validity and reliability' (p.68). Wavell *et al.* (2002) from their language, may be unconvinced by qualitative research in general, but their points about the evidence base being thin are reliant on anecdotal evidence was correct.

MLA's corporate plan, 2008-2011 advocated, 'evidence-based decision making' (MLA 2008). It asserted in *Leading Museums: A vision and strategic action plan for English museums* (MLA 2009b) the need to, 'put people first and drive for greater impact, more relevant outcomes and higher efficiency'. In its last business plan before abolishment it stated, 'any

intervention which we undertake must help to move us towards the objective of empowering museums, libraries and archives to make measurable and substantial improvements in the quality of life of local people' (MLA 2009b). Therefore quality of life and the idea of benefitting people residing within a geographical vicinity were emphasised by this arm's length body.

When MLA commissioned Holden and Jones of the think tank DEMOS to write a report five years later on impacts of their sectors this resulted in a different kind of document. Rather than highlighting the flaws in previous research, *Knowledge and Inspiration: the democratic face of culture: making the case for museums, libraries and archives* (Holden and Jones 2006) brought together assertions of impact. Assertive in its tone it presented libraries, archives and museums as (Holden and Jones, p.1):

vanguard of social and economic change...help build our communities and our futures...creators of cultural and public value...giving users the means to understand and question the world in which they live...empowering role in contemporary society...help us make sense of who we are...we can rediscover our history the shared values that bind us together...national resources of a creative age.

The report was addressed to government: 'funding for the sector is investment in the nation's future, and policy makers have been quick to recognise this' (Holden and Jones 2006, p.12). This is an example of how MLA commissioned academic consultants to give a degree of legitimacy to their case for positive impacts without actually improving the evidence base of impacts of the sector.

In terms of guidance on what MLA looked for from museums, MLA published case studies on its website. However these were largely descriptive and were not supplemented by any evaluation findings. Davies (2004, p.30) of MLA explained, 'without complete documentation so many of our so-called "exemplar case studies" are little better than anecdotal accounts written by the self-interested'.

It is revealing that in 2010 MLA could not define what constituted best practice in the museum sector, 'over the coming year we will be developing our work in this area and our ideas about exactly what constitutes Best Practice' (MLA n.d. *Raising Standards*). In the event, MLA did not have the chance. Soon after a change of political administration, on 26th July 2010, the culture secretary, Jeremy Hunt announced MLA would be abolished (DCMS 2010b). Ed Vaizey, the parliamentary undersecretary for culture, media and sport, explained, 'in a difficult financial climate it makes little sense to have different organisations working separately towards the same ends.' (DCMS 2010b). It was clear that the distinction between different cultural arm's length bodies was not seen as necessary by government. However the National

Audit Office (2011, p.7) concluded that the closure and merging of DCMS's arms-length bodies was not informed by financial analysis of savings, nor taking into account the cost of closures.

Not until 9th December 2010 was ACE confirmed as taking over responsibility for museums from MLA. The news was welcomed by some, as if DCMS are a department of relatively low priority, MLA were an arm's length of relatively low priority under its remit. Stuart Davies (Museums Association 2010) explained that being under the responsibility of ACE would ensure museums were 'part of a brand that is instantly recognised by politicians, the media and the public'.

3.3.2 Arts Council England the Umbrella Body for Cultural Activity

The Arts Council, as ACE is often referred to, has a far longer history than the MLA, and indeed DCMS. In 1946 a Royal Charter established the Arts Council of Great Britain, in the sixties Northern Ireland, Scotland and Wales had separate branches established. In 1994 the Arts Council of Great Britain was officially divided up into organisations for each nation. In 2001 ACE was merged with English regional arts boards, restructured and re-launched as ACE (Sidwell 2009, p.5).

ACE was retained in the recent Bonfire of the Quangos, 'on the grounds of performing a function which requires impartiality' (Cabinet Office 2010, p.7). ACE's adjunction of MLA responsibilities for museums and libraries was mainly based on a belief of duplication of efforts of too many cultural quangos when one could cover the wider cultural sector.

Since museums were absorbed into ACE's responsibility in 2012 it is expedient to look at the situation at ACE before and after this development to establish how its agenda has changed. Before museums were included in their remit, ACE distributed the majority of its budget to its Regularly Funded Organisations (RFO) arts organisations, ranging from theatre companies to installation art projects, through grant-in-aid (ACE n.d. *Investment in the Arts*). RFOs were funded on the basis of four criteria: excellence and innovation of its arts programming, reach of their audiences, levels of external engagement and financial sustainability (ACE 2009, p.5). The language with which ACE explained RFO criteria catered for the art sector's distrust of targets, quantitative assessment and standardisation (ACE 2009, p.5):

It is important to emphasise that the criteria are not used as a formula for counting up 'scores'....They provide a framework against which the Arts Council makes informed judgements. A mechanistic formula would be artificial and damaging because it could not do justice to the rich and diverse range of contributions that different organisations

have to make. Similarly, we do not distribute funding across artforms and across regions, for example, by simplistic mathematical formula.

ACE used the term 'judgement' in their documents to emphasise that it is responsible for weighing up whether to give an organisation funding, and explained that the overall portfolio with a range of artforms and art practice across England has to be included (ACE 2009, p.4). The idea of including organisations because they 'tick boxes' is fiercely argued against by ACE, especially since the publication of the McMaster Report by DCMS in 2008 recommending a move, 'from a system based on measurements to one based on judgement' (McMaster 2008, p.21). This report has been interpreted as a response to 'ten years of a supposedly golden age, arts funding had been drifting toward the politically correct (or at least politically expedient) rather than the aesthetically rewarding' (Sidwell 2009, p.8).

The difficulty with this talk of 'judgement' came when ACE removed organisations from its portfolio for regular funding as it is not always clear, against any criteria why they have done so. In 2007 almost 200 organisations were told their funding would be discontinued, leading to a vote of no confidence at the Young Vic Theatre and a general sense of disillusionment from organisations used to receiving regular funding (Sidwell 2009, p.7).

Recently, ACE appears to have moved away from some of the assertions of the McMaster report. It introduced an open-application process for RFOs in 2011 which required more explicit guidance on its criteria for funding. ACE explained that the organisations applying should explain how they would deliver against the goals set out in their vision document *Achieving Great Art for Everyone* (ACE 2010). Organisations were required to set out their application based on how they would contribute to ACE's priorities (see table 3.2). At the same time ACE called these new arrangements, 'a framework for informed judgement', not a formula (ACE 2010, p.10); in fact they represent a different approach not a continuation to previous priorities. For the first time ACE claimed that, 'value for money will be an important consideration' (ACE 2010, p.9). Although, coming to a conclusion on value for money would normally require a monitoring or evaluation process, given the concerns from the art sector about how to compare the worthiness of different artforms and art organisations this is a difficult assessment to conduct. Therefore, ACE may try to assess value for money but it is unlikely to conduct any kind of cost-benefit-analysis exercise. In that case the term may be fairly meaningless in practice.

Table 3.2: ACE's Five Goals

Excellence	Audiences	Resilience	Leadership and Diversity	Children and Young People
<ul style="list-style-type: none"> • Collections care • Collections use • Diversity and partnership 	<ul style="list-style-type: none"> • Visitor satisfaction • Audience development • Access • Adult learning • Relation to diverse communities 	<ul style="list-style-type: none"> • Business planning • Strategic • Governance 	<ul style="list-style-type: none"> • Leadership • Partnership • Workforce development • Diversity in the workforce 	<ul style="list-style-type: none"> • Engage with youth • Best practice learning programmed • Improvement • Engage diverse children

Source: Adapted from ACE (2011).

ACE's ten year plan explains that, 'robust evidence will be important, both to inform effective policy making and to demonstrate the impact and value of the arts' (ACE 2010, p.46). What form this evidence should take is not explained by ACE. In order to see if ACE is meeting its goal of 'reach' ACE (2010, p.46) will ask for statistics on who is participating in the arts to monitor whether there are changes in the characteristics of people, where they live, their educational background, socio-economic status. This relates to an older trend in DCMS and MLA under the Labour administration. ACE (2010, p.46) also explained:

for each goal we will ask a number of key questions...This will enable us to judge the effectiveness of our work and consider whether alternative courses of action are needed. We will gather or request information or data from arts organisations and partners when we know it will help us to answer these questions.

In relation to research on the impact and value of their sector, ACE commissioned research programmes. *The Arts Debate* was launched in October 2006 to illicit, 'real conversations with our audiences and with people working in the arts will help us become a more effective and accountable and trusted organisation' (Cragg Ross Dawson 2007). ACE emphasised that this was an ongoing project, 'the Arts Council will seek to widen and deepen this conversation, allowing more voices to be heard and more experiences shared. Ultimately we hope this will enable everyone to feel that the arts are and can be for them' (ACE 2008b, p.14). *The Arts Debate* was presented as ACE as a public value programme (Rumbold 2008). It involved the services of several cultural consultancy firms: Creative Consultant, Opinion Leader, Cragg Ross Dawson and Open Space. It found that art was important for 'capacity of life', 'experience of life' and had 'powerful' applications: 'bringing understanding, expression and other

perspectives...giving pleasure, entertainment, relaxation, or solace...providing an outlet for emotions, and thus health, self-confidence and social cohesion' (Rumbold 2008, p.190). Close examination of its outputs shows that their exercise was quite a superficial. It was a form of stakeholder-based evaluation, appearing to involve the public in a discussion of the value of the arts. However, from another perspective (Mark and Shotland 1985, p.624):

viewed cynically, this possible effect of stakeholder-based evaluation could be seen as a means of social control, rather than empowerment, by which the powerful appease the less powerful by giving the appearance of control without relinquishing any actual power.

From autumn 2006 to autumn 2007, 20 discussion groups and ten interviews with a total of seventy members of the public were conducted and a website forum was opened. ACE published research to support their belief that the public are in favour of public funding of the arts, 'to provide value to the individual and collectively to society' (Opinion Leader 2007, p.3). Creative Research (2007, p.20) explained that the public, 'may prefer to call their chosen art forms 'entertainment' in order to distance themselves from more conventional art forms, but there is an acceptance that their lives are touched by arts when a broader definition is applied'. Therefore ACE could claim that people in the UK value the arts, and even more so when a broader definition of art is used, but they do not support all of the activities and pursuits which could be categorised as art.

As Becker (1982, p.37) explained art is an honorific title, people often want what they do to be labelled as art and many do not care, 'and find it neither demeaning nor interesting that their activities are not recognized as art by people who do care about such things', for example cake decorating. ACE does not truly represent and support all art in the UK and therefore not all pursuits which people value or enjoy. The findings from the public consultation were summarised to give a picture of what the English public valued about the arts in a wide sense: 'capacity for life' (understanding, expression, perspectives), 'experience of life' (pleasure, entertainment, relaxation) and 'powerful applications' (solace, outlet for emotion, social cohesion, self-confidence and health benefits) (Opinion Leader 2007). Seeing as the full details of the questions asked in the Arts Debate to members of the public are not available, and the research did not produce any generalisable findings it is easy to look on the consultancy reports with a degree of scepticism. For example, one report explained that during focus groups the public were initially keen on participatory budgeting but, 'as they became more aware of the complexities of the process they felt less able to judge what was deserving of public funding. These people suggested that "experts" should take the lead in the decision-

making process' (Opinion Leader 2007, p.5). This observation seems quite convenient and raises questions about how the participants were being addressed. The most important thing to note about this research is that the impacts listed were the result of consultations with professionals and not the people who are potential beneficiaries, the public.

On assuming responsibilities for museums and libraries, one of the first actions of ACE was to conduct a literature review on the sector. This looked at over 200 documents recommended by contacts in the sector and using ancestral and internet retrieval approaches (ACE 2011). This review explained that, 'a substantial proportion of the recommended literature- around a fifth- proved to be studies that seek to demonstrate the impact and value of museum and library sectors' (ACE 2011, p.42). The review recommended guidance on terminology and data collection methods, building understanding of emerging techniques such as CVM and SROI, more explicit outcomes and thorough one-off evaluations, a small set of key indicators, more segmentation exercises of visitors and non-visitors and building on work 'measuring impact and value' (ACE 2011, p.47).

3.4 Trends in Arm's Length Rhetoric

3.4.1 Widening Participation

Increasing access to culture has been promoted as good for the whole of society by successive governments. MLA had the mission, 'to enable museums, libraries and archives to provide more and more people in England with high quality experiences that enrich their lives' (MLA n.d. *About Us*). CASE (2010, p.9) explained:

engagement in culture is associated with a better knowledge of one's own culture and other cultures. Such outcomes provide a socialisation function, producing a common standard of citizenship and social cohesion... from a societal point of view, too few people will decide to engage in culture.

Coalter (1998, p.21) explained that 'because notions of participation, choice, individual freedom and the "quality of life" are central to the concept of social rights, many in leisure studies have viewed increased public provision for leisure as being part of an evolutionary process of the development of citizenship.' This sentiment is related to leisure provision being regarded as a form of welfare, a means of redistribution and addressing inequalities within a collectivist welfare perspective (Coalter 1998).

A major concern for cultural institutions, especially in securing public funding, is that they are not seen as elitist institutions and that they are making a concerted effort to broaden

their audiences. ACE's mission of 'great arts for everyone' epitomises this (ACE 2010). However, widening participation is not uncontested. A report of stakeholders as part of the Arts Debate explained that they were divided, 'some felt that widening participation should be a very high priority, but others felt that targeting specific groups was patronising' (Cragg Ross Dawson 2007). Jenkins (2011, p.80) aired concern that policies to increase access and diversity in order to attract wider audiences have led museum exhibitions and collection accessioning to be based upon, 'a celebration of the ordinary and banal.' There is no actual evidence for this, and the accusations of 'dumbing down' of arts programmes is not a new discourse in the sector. Also what is 'ordinary' and 'banal' is a subjective judgment. Furthermore, with regards to museums, the inclusion of popular topics and contemporary issues in museums does not represent a threat to quality. Museums can present different critiques around contemporary topics, letting popular culture into museums and corresponding to cultural trends, so to speak, is vitally important (Moore 1997).

Arts Audiences: Insight Project (ACE 2008a) was intended to gain a better understanding of current and potential arts audiences across England. This involved segmentation using data from Taking Part and the Target Group Index surveys. Unlike socio-demographic segmentation such as Acorn (Consolidated Analysis Centers Incorporated n.d.) and Mosaic (Experion n.d.), this segmentation was focussed on the arts and broke down the population into thirteen segments which ranged from not currently engaged in the arts to highly engaged in the arts (see table 3.3). This model showed the percentages of the UK population which are in each category.

The segmentation was intended to give arts organisations information which would help them characterise current and potential audiences and target their services. It provided some pointers on how arts organisations could attract groups with some engagement to become more involved and introduce art to groups who are currently not involved at all; for example family friendly events, which are free and they can go as a group, are likely to appeal to Family and Community Focussed. There were two groups within the highly engaged category, seven with some engagement and four groups who are not currently engaged (ACE 2008a).

The implication was that arts organisations should be using information such as this to increase their audience or participant numbers, especially amongst the groups which are currently less involved with the arts. However, it represented the population on a hierarchy with certain sections of the English population who are at the bottom, they are not benefiting from engagement with the arts and made it appear that this has to be rectified. The labels given to the groups amount to patronising and stereotypical tendencies for example 'a quiet pint with the match' (ACE 2008a, p.50). If anything the Arts Audience Insight model seems to reflect how the arts sector feels about people, as suppose to how people feel about the arts.

Table 3.3: Arts Audiences Insight Groupings

Engagement	Group	Estimated proportion of English adults (%)
Highly engaged	Urban arts eclectic	5
	Traditional culture vultures	4
Some engagement	Fun, fashion and friends	18
	Mature explorers	11
	Dinner and a show	20
	Family and community focussed	11
	Bedroom DJs	3
	Mid-life hobbyists	4
	Retired arts and crafts	3
Not currently engaged	Time-poor dreamers	7
	A quiet pint with the match	8
	Older and home-bound	6
	Limited means, nothing fancy	2

Source: Adapted from ACE (2008a).

3.4.2 Judgement and Excellence

The rhetoric about the priority of ‘excellence’ in the sector has been heard, certainly since the MLA’s corporate plan 2008-2011. This document explained that excellence meant working in partnership with other organisations to deliver needed resources for people in their local area. In addition, museums were expected to become more innovative, entrepreneurial, to follow sustainable practices and be constantly looking to improve (MLA 2008, p.3). Moreover, they were expected to support work force development, increase access, and provide people with enjoyable and engaging visitor attractions; all regarded as signs of excellence (MLA 2008, p.3). *The National Action Plan for Museums*, developed by MLA and DCMS was published in 2009. Action one was entitled ‘Public Funding to Follow Excellence’. Excellence was described as the level of quality of experience and not simply the meeting of numerical targets (MLA 2009b). This implied that more in-depth data was needed.

The peer review debate in the arts gives a neat example of how arm’s length bodies have tried to grapple with issues surrounding how to bestow titles of excellence on funded institutions. McMaster’s report recommended peer review and a flurry of interest followed in DCMS, ACE and MLA. Three national museums took part in a pilot study of peer review at the end of 2008, the National Portrait Gallery, Tyne and Wear Museums (TWM) and the Natural

History Museum. DCMS published the self-assessment form, the comments of the peer reviewers and the response of each museum to their reviews (DCMS n.d.).

What these amounted to was an exercise in advocacy, political manoeuvring and some reflective internal and external criticism of museums services. The National Portrait Gallery only included problems external to them on the self-assessment form: not receiving HLF funding for a planned project, 'the stalling of the Tate's National Art Collections Centre', DCMS's, 'lack of forward commitment' and 'inability to consider the Gallery's considered submission for increased funding' (DCMS n.d. *Peer Review*).

Tyne and Wear's review was more critical, both their own self-assessment wording and the comments of the peer panel. Their management saw the implementation of peer review as potentially detrimental to museums' progress, 'one of the factors, in our opinion, that has held back museums and other cultural institutions in the past has been the over-emphasis on what our peers might think, rather than on what the public might think' (DCMS 2009, p.36). This relates to the idea of connoisseurship, an arts-focussed notion that experts should determine quality; that experts have build up specialist knowledge and appreciation over time. TWM continued to criticise the concept, asserting that the three reviewers did not have enough time in two and a half days to get a full picture of the museums service and, 'pit-falls of peer review are obvious: the danger of conflicts of interest, mutual 'back-scratching', or indeed the temptation to settle a few scores are but three!' (p.36). Sharon Heal (2009 p.4) editor of *Museums Journal*, summed up the main lesson from the trial: 'unless peer review is used in conjunction with other data and takes the public's view into account, it could become just another fairly meaningless paper exercise'. MLA (2009b) published a guide to peer review but it has not been pursued since and it was never enforced in the sector.

The term excellence sums up the report of McMaster, the former director of the Edinburgh International Festival, for ACE. He asserted, 'funding decisions made by all funding bodies (DCMS, Arts Council, MLA) are based on professional judgements of what is and what is not excellent' (McMaster 2008, p.23). McMaster tried to define excellence by explaining, 'the best definition of excellence I have heard is that excellence in culture occurs when an experience affects and changes the individual. An excellent cultural experience goes to the root of living' (McMaster 2008, p.5). This was not very specific but corresponded to the argument that evidence of culture's impact has to capture the essence of its transformative benefits for people (c.f. Csikszentmihalyi and Robinson 1990).

Eckersley (2008) wrote an excellent critique of his report calling it, 'either idealistic or too vague to be of much use'. She explained that after McMaster's attempt, 'the core difficulty and inherent contradictions of attempting to define, measure and judge excellence

and quality in the arts remain largely unaddressed and totally unresolved' (Eckersley 2008, p.187).

In contrast, many arts sector figures were very receptive to McMaster's language. Alex Poots (2010), director of the Manchester Arts Festival, commended the report at the 2010 Museums Association Annual Conference. However, museums are rather mixed entities, with only some having a sole or part focus on the arts in their content. Brian Hayton, assistant director of the National Railway Museum in York, proposed ACE would have to adapt if it takes on responsibility for museums: 'adoption by ACE of a wider outlook on the world that will allow it to see science, technology, history and natural history collections as every bit as valuable as fine arts' (Museums Association 2010, p.21). Therefore, the amalgamation of museums into ACE brought a need to resolve what should be important for the broader sector and how to evaluate it was being achieved. For example, the MA recently stated in response to the ACE takeover of museum responsibility 'the excellence of a museum is defined by the breadth and depth of its impacts – the difference it makes to individuals, to communities and to society' (Museums Association 2012, p.2).

3.5 Museum Funding Programmes and their Purposes

3.5.1 Renaissance

Renaissance has consistently been a source of funding for regional English museums since 2002 and still retains political support. In 2011-12 Renaissance had a budget of £45.6million, 3% of DCMS' budget allocation. For 2014-15 DCMS has committed to £43.9million for Renaissance, 4% of their total budget. So the Renaissance budget will drop by 15% but the total DCMS budget will be reduced by 24% (Museums Association n.d. *Near Cash Resource Savings across DCMS Spend*).

Renaissance in the Regions was conceived after the findings of the Regional Museums Task Force were published revealing how underinvestment in the 1980s had produced deterioration of buildings, collections and facilities in local authority run museums in England (Re:source 2001). National level funding was designated to these regional schemes through MLA rather than individual local councils. New Labour saw the programme as a strategy for major regional museums and galleries in England to play a full part towards providing education, learning, access, Social Inclusion, improvements to regional life and the modernisation of public services (Re:source 2001). Regional museum hubs were formed as clusters of four to five museums to work together, administered by regional branches of MLA. This corresponded to the Labour government's focus on regionalism. The southwest regional hub, which RAMM was part of, was one of three in the first phase of funding in 2002. In total,

the three hubs were allocated a budget of £70million (Renaissance Review Advisory Committee 2009). Six further hubs were created in phase two. Renaissance received 80% of resources available to MLA (2009c), therefore represents a significant portion of funding for regional museums across England for over a ten year period. Renaissance funding is particularly important for RAMM. At the time of the re-development RAMM was part a hub with Bristol's Museums, Galleries and Archives; Russell-Cotes Art Gallery and Museum, Plymouth City Museum and Art Gallery and the Royal Cornwall Museum. The amount of money it provided for RAMM amounted to almost £1million a year from 2007-2012, almost doubling the museum's annual budget (Exeter City Council n.d., *Draft Leisure and Museums Unit Strategy: 2007-2012*, p.12).

MLA's Data Collection Manual for Renaissance in 2008 explained that data was collected for three reasons. The first was to show DCMS that funding was directly causing museums to serve and engage with their local communities more effectively (MLA 2008b, p.3). The second was so it could be used in advocacy, arguing 'through interpretation and analysis, the data develops into information, knowledge and ultimately evidence' (MLA 2008b, p.3). Thirdly, understanding audience needs and expectations and whether these are being met, was seen as crucial to future policy and strategy for the sector (MLA 2008b, p.3). These three reasons may appear to be justified, and they certainly sent a strong signal to museums that MLA desired them to provide data which was comprehensive, consistent, accurate and robust (MLA 2008b, p.4). However, when the data collected is examined, it is mainly based on counts of visitors and participants. Also, there is some evidence that for its first seven years Renaissance was left to its own devices, giving money to hubs who distributed it to their museum members and joint schemes.

A major review in 2009 criticised the lack of reliable data available on which to, 'provide a solid assessment of Renaissance's overall outcomes... or to compare the position of museums at the end of 2007/8 with that before Renaissance in the Regions' (Renaissance Review Advisory Group 2009, p.8). There was no annual review process or framework for reporting outcomes. This is perhaps systematic of the sector, especially in the late 1990s and 2000s, where funding was relatively plentiful the evidence for it contributing to aims and objectives was not apparent. This seems out of step with the climate of public accountability for the public sector as a whole. Considering Renaissance received £300million in total from 2002-2010 it is astounding that it took until 2009 before attempts were made to link the funding given to improvements in the sector and the intended benefits to the public (MLA n.d. *About Us*).

By 2009 MLA recognised that Renaissance had to be made more efficient and accountable; replacing regional agencies with a national agency, reducing administration costs

and showing 'where every penny of the programme is being spent in terms of specific projects, priority areas, performance measurement and outcomes' (MLA 2009d, p.15). Hubs were required to provide financial statements, give figures for overall number of visits, visits from adult priority groups- BME, disabled, participation contacts of children aged 1 to 11 years, number of instances of adult and child visitors participating on on-site activities. These were compared to figures from the previous year to give an indication of performance improvements.

There are some obvious drawbacks with this method of accountability. Firstly the indicators were purely quantitative, there was no assessment of quality. Secondly, it may be taken to show museums were extending their relevance by increasing their visitors, but an increase in visits does not mean an increase in visitors. For example, a criticism raised within the sector is that the increase in visits can be largely put down to an increased frequency in visits for the same people (McManus 2004). Thirdly, there was no real connection between the data collected and whether Renaissance is achieving its role of increasing learning and skills, contribution to local economies and communities, improvements to regional life and Social Inclusion. In a way it was assumed that museums existing and having increased audiences will produce these benefit or contribute towards them. Therefore, the huge variation in museum activities was not captured in the assessment of performance.

Changes to Renaissance, including the introduction of a new model without regional hubs with regional offices, were adopted in 2012. This followed a period of uncertainty and delay to consultation and implementation timetables, mainly caused by the transition from MLA to ACE of responsibility for the whole programme. Janet Thompson, hub manager of Renaissance Yorkshire, captured the concern from the sector when she complained, 'this year has been a transitional year, but nobody is quite sure what we are transitioning into' (Steel 2011).

ACE published a guide to Renaissance Major Grants Programme on their website in September 2011. The scheme was described as supporting museums to: 'genuinely connect their collections and mission to their communities and interest groups' (ACE 2011). It was concerned with management, encouraging: sustainable business models, governance leadership, working together in networks and work force development; therefore management improvements. The scheme aimed to help museums 'achieve increased user figures and greater levels of satisfaction', indicating increasing popularity of museums was a goal (ACE 2011). The scheme also fitted with the Coalition government's localism agenda, in the respect that it aimed to help, 'museums to deliver outcomes aligned to local need and local political agendas via, for example, strategic commissioning.' Renaissance was linked to the ACE goals, of excellence; audiences; resilience; leadership and diversity; and children and

young people, established before it took over responsibility of museum, explaining 'you must be able to make a major contribution towards delivering our overall strategy for the sector' (ACE 2011). At the same time, ACE did not make clear how these aims for the programme will be evaluated. Some, for example diversity in the workforce, could be monitored by collecting numerical data on practitioner's characteristics. Others, for example leadership, are hard to define, let alone measure. ACE will need to evaluate the scheme somehow if it is to try and prove it has value for money, 'an important consideration'.

On 24th January 2012, 16 museum partnership groupings were announced, of an eligible 21 that applied. They were guaranteed £20 million per year for a three year period. RAMM and Plymouth together were one of these 16. Notable losers, who were formally part of the Renaissance regional hubs yet did not become integrated in new collectives, were Sheffield and Coventry (Guardian 2012; Atkinson 2013a).

The changes to Renaissance prompted anger from some high-profile museum figures. David Fleming, director of National Museums Liverpool said (Kendall 2012b, p.15)

ACE's decision-making reflects the fact that excellence (particularly in relation to collections) appears to have been prioritised above public benefit....The programme's initial aim was to create a web of excellent museum provision, not pockets of excellence.

Under ACE it appears that the ethos of Renaissance in bringing social benefits to the public is upheld by those in charge. Hedley Swain, ACE director of museums and Renaissance commented (Sharp 2013, p.26):

I would be dismayed if there was a debate between collections and impact. It would be like hospitals talking about curing people versus doctors. We should only talk about collections in terms of public impact. I would hope that there are no public museums getting public money that are not putting public benefit front and square of what they do.

His words may console to an extent but the actions of ACE to fund some museum partnerships and arts organisations, but not others, will always prompt contention.

3.5.2 Designation

It is difficult to compare the quality and richness of museum collections from one to another. One sign of the quality of RAMM's collections is the status of its ethnographic collections

referred to as World Cultures, which is a Designated Collection of National Importance. This scheme was launched in 1997 by the Museums Libraries and Archives Council (MLA) to recognise pre-eminent museum collections of national or international importance housed within non-national museums. 140 collections are assigned this status, a relatively small number when it is considered that there are approximately 2,500 museums in the UK (MA n.d.).

Exeter City Council goes so far as to state, 'an opportunity for historically meaningful survey of over 200 years of cultural change unrivalled by any other non-national museum' (Exeter City Council, n.d., *History and Description of Collections*, p.7). RAMM emphasises the range and extent of its collection in its marketing. The statistic that it looks after over 1.5 million objects is utilised in the tagline 'Home to a Million Thoughts'. This relates to the point that it is not the objects in isolation which make a museum but the associations of material culture, significance for people and the interpretations which museums give. Therefore, designation is a useful label in museum circles, but the collection, whatever its content, size or perceived quality should be used to promote positive impacts on the public rather than taken as a sign of quality in isolation.

3.5.3 Accreditation

Accreditation is another relevant scheme for museums, now administered by ACE. It sets standards for museums and as an accredited institution more funding sources become open for the museums to apply for. Currently, just under 1,800 museums have this status (ACE n.d.). Although RAMM had already been granted accreditation status all institutions had to re-apply in 2012 and it is relevant to examine the application requirements in order to reveal the priorities of the scheme and make inferences on the priorities of museum policy.

Before MLA was abolished it made adjustments in response to criticism that accreditation treated all museums the same, was focussed on museums meeting requirements which did not encourage them to think about their audiences or issues such as sustainability (MLA 2010b). MLA argued that its new approach would involve, 'more interest in how museums are doing things, not just what they are doing' (MLA 2010b, p.4). The new application forms provided more space for qualitative accounts. This may encourage, 'greater flexibility regarding the evidence that will be accepted to demonstrate that requirements have been met', but will involve more administration time (MLA 2010b, pp.4-5). The changes to Accreditation show the dilemma of arm's length bodies in evaluating the results of the money they distribute: they want to be efficient and display value for money to DCMS but they are sympathetic to the concerns of the sector that evaluation in quantitative forms does not capture their impact or provide sufficient contextualisation for fair judgements to be made.

Published in October 2011 Accreditation’s guidelines now require museums to be ‘good quality services’, giving a, ‘user-focused experience’ and ‘effective learning experiences’. It explained that museums should understand who users and non-users are, use evaluation and analysis to assess if public desires are achieved (ACE *et al.* 2011). However, the form this evaluation and analysis should take was not elaborated upon.

3.5.4 HLF Capital Projects

HLF was founded in 1994 with the task of assigning ‘good cause’ money from lottery tickets to heritage projects (HLF n.d. *About Us*). HLF has always collected returns from its funded projects about what they did with the funding and the outputs it produced. However, HLF became increasingly intent on finding ways, ‘of demonstrating outcomes or difference that funding has made (Clark 2004, p.72). As Evans (2005, p.967) critiqued, HLF projects have no shortage of claims surrounding their expected impacts, but little assessment of the impacts they produced following completion.

HLF (2012) recently published a new strategy which it refers to as, ‘an overarching strategic framework, rather than a plan’. Dame Jenny Abramsky, Chair of HLF, explained in its forward (HLF 2012, p.1):

our goal is to make a lasting difference to heritage and people. In assessing projects we will take account of the broad range of benefits that projects may deliver, and will give extra weight to the outcomes that we value most, such as learning.

Table 3.4: HLF’s Outcomes

Outcome level	Outcome
Heritage outcomes	<ul style="list-style-type: none"> • Better managed • In better condition • Better interpreted and explained
Outcomes for individuals	<ul style="list-style-type: none"> • Learnt about heritage • Developed skills • Changed their attitudes and/or behaviour • Had an enjoyable experience
Outcomes for communities/ society	<ul style="list-style-type: none"> • Environmental impacts will be reduced • More people and a wider range of people will have engaged with heritage • Organisations will be more resilient • Local economies will be boosted • Local areas/ communities will be a better place to live, work and visit

Source: Adapted from HLF (2012).

Three levels of outcome were sought: heritage outcomes, outcomes for individuals, outcomes of communities/ society (see table 3.4). HLF certainly had the intention to use this outcomes framework as a starting point for evaluation, 'we evaluate the impact our funding achieves and make strategic choices based on research and evidence' (HLF 2012, p.27).

Currently, HLF provide *Your Heritage*, a mid-sized programme and Our Heritage for awards of £50 000 upwards. HLF publish summary reports every year related to their indicators of success for heritage grants. However they do not encourage comparing the data from year to year as 'they do not compare like-for-like data' as, 'the number, size and type of project funded by the HLF varies substantially year on year' (HLF 2008, p.3).

HLF required all recipients of major grants, post 2008, to create an evaluation report. This includes the completion of a questionnaire outlining the activities provided, numbers of visitors attending, people receiving training and volunteers involved, and their age group, gender, ethnic group, disability status, socio-economic group (HLF 2008). HLF is obviously interested in checking that a broad proportion of British society, including groups traditionally with low involvement with sector activities are recipients of benefits from its funded projects. HLF (2008) also ask for more details around what their funding achieved, supported by quotes from the public.

This mix of quantitative data, context and qualitative data does not provide evidence of impact, rather it aids completion of a template for positive reports. Although indicators are developed the means of collecting information itself is not seen as important. For example, HLF (2008) only asked for details in tick box form of whether the qualitative data evidencing impact was collected by interviews, focus groups, comments cards or another means. Social science techniques and rigour do not seem to inform the way the sector conducts data collection. Certainly the idea of reflexivity, discussing the choices taken in designing a methodology and the way the collector of the data's involvement influences the methods, is completely absent.

Given the flaws with its own evaluation systems it is interesting that HLF, together with the Wellcome Collection, commissioned a project *Evaluating Evaluation*. Heath (Kendall 2013, p.17) explained:

there are no overall figures available, but it is likely that UK museums spend millions on summative evaluation every year....With so much investment, it would seem unthinkable that evaluation did not have a beneficial impact on specific projects, as well as a wider bearing on museum and learning practice. But the research has found that this is frequently not the case.

He continued to explain the findings of the research included that evaluation is intended for advocacy and informing practice which are conflicting in their approaches; what is conducted is rarely used by the organisation internally or shared with the sector; methods and analysis differ making comparison difficult; and evaluators feel their work is seen as an add on (Kendall 2013, p.12). Therefore, HLF has highlighted some more issues which have relevance for understanding impact in the cultural sector.

3.6 Local Authority Museums

3.6.1 Regional Museums in England

Local government is a key player in museum policy and major contributor to funding of the sector. This is recognised by the sector itself and successive national governments (Gray 2006). Some local authority museums are pursuing new funding arrangements, for example Birmingham and Derby now have trust status (Kendall 2012c, p.15). But most are still run directly by their councils.

Belfiore and Bennett's paper (2008, p.21) stated that on a local level, Local Authorities were involved in the non-statutory provision of the arts, in some years contributing more funding than national government, because they were persuaded by the claims that the arts could deliver social outcomes. Despite constant assertions that local authority support is crucial for museums in England, little research has been done on the local authority museum landscape. This is perhaps because they are subject to particular local political situations in their various localities making it hard to generalise across the board. A notable exception is McCall's recent doctoral thesis investigating, through a series of interviews, how museum practitioners in local authority museums understand and enact policy. McCall (2012, p.130) found that workers felt distanced from the local authorities they were part of but, 'they still applied the public accountability element of being a public servant to their roles'. An exploration of staff views of the council they work for was out with the scope of this project. However, the view of the public in relation to RAMM being a council service or a separate entity does have bearing on how people view the museum and its redevelopment.

It has been claimed that local authority museums are explicitly tied to political agendas in ways that independent museums and national museums are not, as they need to vie for attention within their councils (Gray 2006). Cuts to local council budgets since the 2010 Comprehensive Spending Review have been impacting levels of funding across England. The *Museums Journal* stated that local authority funding fell by £23 million in 2011-2012 in the UK (Museum Journal 2013) and its column Cuts Monitor has highlighted staff redundancies, reduction in museum opening times and closure of local authority museums. The hands-off

approach to local issues, encouraged by the government's Localism Agenda, has created concern about a varying picture across England similar to concerns in the tourism sectors (Dinan *et al.* 2011).

Central government appears to have no intention of directing how local authorities act with regards to council fund distribution, including for cultural provision. When asked about how central government could defend the sector against funding cuts, Ed Vaizey (2011) explained that, 'good local authorities' already understand that the arts contribute to local objectives, are community hubs and provide health and educational outcomes. In fact, the picture is more complex as museums are non-statutory services and councils have to prioritise how they distribute funding. It is true that local authority museums often work on projects with statutory providers, including social services, education and health. Partnership and collaboration is encouraged in the museums sector and it arguably provides ways for museums to have more impact in social policy areas. But all areas of council responsibility and funding distributions have to be examined when budget cuts are imposed from above. The sector perceives itself to be a 'weak target' and the 'Cinderella' service in these times of cutbacks (McCall 2012, p.106).

Under the last Labour government, Local Area Agreements (LAAs) required local authorities to choose 35 indicators relating to social objectives and set targets for them. The Improvement and Development Agency for Local Government (I&DeA) and the Culture and Sport Project Board commissioned the consultants ECOTEC in 2009 to appraise the potential connections between culture and sports benefits and the National Indicator set. They provided logic models for cultural and sporting institutions to use to frame their contributions to: health and well-being; economy; environment; children and young people; older people; safer communities; and stronger communities (ECOTEC n.d.). This gave a way of connecting features of culture and sport to strategic outcomes through a series of steps. By including sport it meant that more physical health improvements could be included whereas studies on museums tended to focus on well-being and mental health. These logic models can be easily criticised on the grounds that they appear to attribute a range of social concerns to the sole factor of culture (Gray 2006, p.105).

MLA also published an outcomes framework showing how museums impacts could relate to social policy indicators of relevance to local governments (MLA 2008c). MLA was aware that museums could capitalise on local government support and funding if they were seen to aid their targets. The Local Government Association (LGA 2009) launched *A Passion for Excellence: An Improvement Strategy for Culture and Sport* in 2009 aligning culture and sport with the National Performance Framework. The models showed the degree to which cultural

institutions can be connected with wider social policies and the ways in which cultural policy bodies have tried to encourage museums to do so.

Although the Con-lib coalition government abolished LAAs and NIs, museum bodies have still tried to issue guidance for museums to correspond to overarching themes of appeal to local councils. Advice on how to evidence the impact of museums in ways that their local councils will understand still relies on outcomes frameworks. Yet, as the following example will show, this is not always coupled with good advice on collecting evidence of impact for these pre-determined categories.

The London Cultural Improvement Programme on measuring social outcomes for London councils was made available in 2011. It recommended indicators were linked to the themes of: stronger and safer communities; health and well-being; children and young people's involvement; older people's involvement; economic benefits; and environmental benefits (London Cultural Improvement Group 2011). Its toolkit at least outlined practical steps museums could take to evaluate, think about what their priorities and outcomes were and collect data on these. However, it gave examples of collecting data on attitudinal change, which was vague. For instance, it asked museums to specify whether people involved in their programmes gained employment afterwards, ignoring any problems of attributing causation of employment uptake with museums. Furthermore, its advice on quantitative analysis was dubious: 'about 40-60 individuals are required in order to provide enough for most kinds of quantitative analysis'. This was a generalisation which took no account for the nature of the background population or the practicalities of sampling. This toolkit provided an example of poor sector guidance and a focus on pre-determined outcomes.

Another example of local authority museums trying to adopt techniques which can win them favour with their funders is Social Return on Investment (SROI). This was developed by the New Economics Foundation (Nef) for non-profit services. It was first used in areas of health and education. This technique has not been examined in academic museum literature however, within the sector this technique has gained some attention.

MLA (NEF 2009) commissioned a study into the feasibility of SROI's potential for museum impact assessment. In addition, the Improvement and Development Agency for Local Government (I&DeA) ran workshops for the public sector to familiarise them with the approach which has various stages. In 2010 Barker and Watson produced a report for the Improvement and Development Agency for Local Government (I&DeA) stating that the SROI technique was only useful in evidencing cultural and sports' contribution to outcomes if funders needed financial information around value for money. This was because SROI involved a process of assessing social benefits and assigning proxies to them for their financial worth. At the end a ratio is obtained to compare expenditure to return on investment.

The complexity of assigning proxies to social outcomes makes SROI a challenging technique for practitioners to conduct and a subjective process. Although the guidance from Nef emphasises that the process should be open and reasons for the selection of proxies and calculations made should be justified this does not mitigate the problem that the proxies are based on hypothetical scenarios. For example one SROI exercise has increased self-confidence as an outcome so uses a proxy of the cost of counselling to give an approximation for the financial worth of this outcome, presenting the programme as money saved by other public services when there is no certainty that public counselling would have been given to the individual in question.

As SROI is effectively under licence of Nef, organisations wishing to employ it have to pay for training and advice, access to a database of proxies and final approval that they have conducted the technique to the SROI Organisation's standards.

Despite the theoretical and practical issues surrounding financial valuations of museums expediency draws museums to employ techniques they feel could help secure short-term funding allocations. In January 2013 the Local Government Association (LGA) launched a consultation for councils on 'the financial impact of social value for local authorities, in particular how it helps deliver cost savings' and 'existing practice of councils delivering social, economic and environmental 'value' and how this is benefiting them and their local communities'. This consultation was in response to the government's Social Value Act which intended to widen the concept of value for money to include social, economic and environmental value (Social Enterprise UK 2012). If local authority museums are to be persuaded to move away from using techniques which attempt to monetise their impacts then a viable practical alternative of displaying their worth has to be presented to them.

Tlili (2012, p.4) contended that local authority museums were especially eager to view cultural institutions as contributors to resolving social problems and gave little consideration 'to a view of culture that grants it a certain degree of autonomy as a value in its own right'. He believed that 'formalising of relationships' between museums and their councils, for example expecting museums to contribute to council-wide agendas was detrimental to museums; allowing them little room to manoeuvre and stifling their 'responsive forms of creativity and initiative'. But from a council perspective, money has to be allocated to services and whether budgets are large or small councils would not give money to museums simply because they provide 'culture'. In public services management Harrop (1999, p.4) explains that 'it is the complexity of multivalued choice which can make life difficult'. Having museums correspond to local authority aims makes sense when they are part of the council and the aims are usually broad enough to allow for manoeuvre.

3.6.2 Exeter City Council

Table 3.5: Exeter Cultural Strategy Aims

- Establish a Cultural Quarter in the City
- Improve public transport information
- Create citywide ICT
- Increase access to sporting and recreational facilities
- Embrace Social Inclusion, grants system and community capacity building
- Conserve the countryside
- Discourage crime
- Support integrated cultural services

Source: Exeter City Council (n.d., p.3).

Possible drivers for the council's funding can be identified as political drivers, the opportunity of obtaining HLF funding, and a perceived need. The museum staff explained how the re-development was needed in order to make a more efficient use of the building, give more space for displays and other facilities, update and modernise the exhibitions and interpretation provision. It aimed to achieve a balance between creating a 'modern' museum, meeting the demands of a modern visitor or cultural consumer, and upholding its history and heritage associations (C. Hampshire 2011 pers. comm.).

As one of the city's main cultural institutions and a council run operation RAMM was expected to contribute to Exeter's Cultural strategy (see table 3.5).

The Council also was a partnership member of the Exeter Vision Group which outlines a vision for Exeter to be a city of culture with a cultural quarter, using 'major opportunities like the re-opening of RAMM and the new University Forum building to create an Exeter cultural brand' (Exeter Vision Partnership n.d., p.14). This is typical of other cultural regeneration schemes with its emphasis on place marketing and flagship developments.

In the 1970s many local authority departments were merged which was detrimental to museums as it distanced them from decision makers (Kawashima 1997, p.19-20). In the case of Exeter, RAMM sits within the Economy section of the council along with leisure, tourism, arts and festivals and estate services (ECC n.d. *Economy*). A quote from the museums manager shows the nature of the relationship between RAMM and the rest of the council in Exeter (Kocamaz 2012, pp.191-192):

Exeter is the county town of Devon and we are the county museum of Devon. So, although we have this county function, we're not funded by Devon County Council, we are entirely funded by the city council. That means that the city council runs a very big museum from quite a small council. So, about 8% of the council's revenue expenditure,

to exclude elements of housing, is spent on the museum. Now that's probably unique in the UK for a council spending so much on a museum. Usually museums are a tiny percentage of a council's spend. In Exeter it's quite significant. So that means we have a profile within the council, which is much larger than would be normal. So in terms of being able to have a conversation about a project like this and being in a role to compete with the council funding, we're in a much stronger position. The council is much more aware of the museum, they're much more interested in us.... So, it's easier for me as an officer to get the museum agenda up to the top than it would be if I was working for a different authority where I'd be competing against libraries, I'd be competing against social services, and roads and all that. There is a pride within the city that goes with that. A pride about the museum... So, it's something that the HLF, when they were assessing our application, were very aware of because obviously they would like to see more local authorities behaving like Exeter and taking that active pride and interest in their heritage.

Exeter's cultural development can be regarded as a potential way of diversifying its improving its image and giving it a competitive edge over other cities, in this case Plymouth and Bristol (Zukin 1995). The museum manager explained the origins of the HLF grant bid (Kolcamaz 2012, p.178):

I think it was a germ of an idea within the council before I arrived. You know the museum you know it's a big cultural institution, it's a flagship organization of the city and maybe something needed to be done about it. Because there are lots of lottery funded capital projects happening around the country and Exeter hadn't really had that sort of investment from the country, that level of investment. I think there was a germ of an idea and that may have, I imagine, been part of the reason for my appointment because I've been involved in a couple of projects in my previous role.

The redevelopment has not been without difficulties. Plans commenced back in 2005. The museums original submission to the HLF was rejected but it was successful in securing their funding the following year. Work started in December 2007 and was due to finish by spring 2010. Several complications uncovered during the construction work, including the discovery of unsound foundations, delayed the project. This was the main cause of the finish date being pushed back to summer 2011 and finally December 2011. The local press coverage covered disagreements within the council, increases to the cost of the project and length of time it would take. In April 2010 the local paper, the Express and Echo (2010) ran a story including:

The city council had budgeted to contribute £8million, but new figures reveal that it now estimates it will contribute £10million to the £20million cost. It will borrow the money and repay the debt at £400,000 annually- plus interest-for the next 25 years.

Press coverage highlighted how council money could have been allocated to other projects (Byrne 2009). Another issue which received coverage in the local paper was the alteration of plans to include the Roman wall in the redevelopment (Gregson 2009). In contrast, this negative coverage found itself alongside listings for *Out and About* programmes, family activities and other events RAMM staff were organising while the main building was closed. By the time of autumn 2011 negative press coverage was usurped by articles on what the new museum would be like and photos from behind-the-scenes tours. After opening, the newspaper *Express and Echo* featured stories on the rates of visitation and RAMM's award of the Art Fund's Museum of the Year Prize 2012.

In common with other local authority museums, RAMM is tied to broader council concerns and has to compete for funding with statutory bodies. However, RAMM appears to have particularly good relationships with its wider council in comparison to other museums across England with extensive redundancy and closures. RAMM's proximity and high budget allocation from Exeter City Council comes with understandable demands that the museum delivers a good service for residents across the city. Therefore, measuring its quality and working on improvements to deliver socio-cultural impacts are a way for RAMM to justify continued local council support.

3.7 Insights from the Museums Association

The Museums Association is the largest professional body representing the museums workforce in the UK. Its website and monthly magazine, *Museums Journal*, reveal views of members and the professional body's response to policy developments. Moreover, its publications give an insight into a section of the sector's response to issues such as prioritisation of impacts, and ideas for future research needs.

In July 2012 it published a vision document *Museums 2020 Discussion Paper*. This encouraged museums to increase their impacts, 'the difference they can make to individuals, to communities, to society and to the environment' (MA 2012a, p.3). It called for museums to be pro-active, to become more conscious of issues outside their institutions and try and meet the needs of society (MA 2012a, p.4). The document reeled through many potential impacts of the sector citing online opinion pieces by prominent sector figures from a blog on the MA website theoretical publications on impact (Silverman 2012) and museum strategies for

Scotland and Wales. The most frequently cited work is the book, and its composite chapters, nine times, written by Richard Sandell of the University of Leicester and Nightingale, outreach officer at Victoria and Albert Museum (Sandell and Nightingale 2012). This reveals that their attitudes are very influential on MA's thinking. Even the way the report is structured, around impacts of museums for individuals, communities and society reflects the work of Sandell (1998).

The main body of the report comes under the heading *Impacts* and is split into making a difference for individuals; wellbeing and happiness; making a difference to communities; participation; making a difference for society; human rights, equality and social justice; and making a difference for the environment (MA 2012a). Therefore there is no designated section for economic impact. This does mark a change from the emphasis in comparison with DCMS.

The report contended that museums can improve people's lives, increasing their levels of wellbeing and happiness and contribute to their mental health, 'in ways such as supporting learning, stimulating interaction with friends and family and building skills and confidence' (MA 2010, p.6). Furthermore, the report presented these benefits as given facts; nowhere were the drawbacks of the evidence base around these assertions discussed. It explained that many museums undertake social work; trying to alleviate issues such as unemployment, mental health problems and child poverty (MA 2012a, p.6). At the communities level, the report emphasised museums bringing people together from all sections of society, of different ages and nationalities. Also, it stated museums help alleviate problems such as racism or sectarianism by presenting narratives and giving voice to different groups which, in turn, facilitates understanding (MA 2012a, p.8). It made reference to an identity building role of museums, helping create pride in their local areas. Museums are presented as public spaces, venues for community activities, volunteering and economic income generators (MA 2012a, p.9).

The report advocated the role of museums but also encourages museums to do more, 'most museums have potential to become truly of their communities. As yet, few equally involve the breadth and range of their local communities' (MA 2012a, p.9). At a societal level, museums were presented as acting as stewards of material culture on behalf of people, creating and sharing knowledge and fostering interest on various subjects and playing a part in cultural provision (MA 2010, p.12-13). The report then contained buzzwords in relation to impacts on society: social justice, freedom of speech and human rights. Environmental impacts related to two aspects. The first is the museums themselves having an impact on their local areas for example energy consumption of environmental climate controls in museum spaces; the second increasing awareness of environmental issues for the public (MA 2012a, p.15).

The word 'community' peppered the report and is found throughout the document, not only in the section entitled *Making a Difference for Communities*. One of the challenges for museums work is 'the break-up of communities' (p.5) they are encouraged to 'collaborate with community organisations' (p.6) work with 'communities of origin' of their collections (p.8) 'become truly of their communities' through 'increasing community participation and co-production' (p.9), 'getting out into the community' (p.11) act as the focus of a 'knowledge community' (p.13).

The report also used the term 'impact' throughout. It stated 'the MA believes that having a beneficial impact *is* the core business of museums' (MA 2012a, p.17). This corresponds to the writings of the museologist Weil (c.f. 2003). Also, intensive small-scale programming was encouraged as a way of boosting impact (MA 2012a, p.18):

Museums seem to have their greatest impact when working closely and intensively with relatively small groups of people. Sustained, long-term work with a marginalised group might have greater impact than less intense work with greater numbers.

MA wanted museums and their employees to 'engage actively with the interests and needs of individuals, communities, society and the environment' (p.21).

Therefore, this document showed the word 'impact' still has much resonance (see chapter 2.5.3). MA promoted museum programming which works with small groups of people and corresponds to their needs but was also has ambitions for museums to benefit larger groups of people and society as a whole. The implications for research are to try and examine which impacts museums do produce, to examine impact of small-scale programmes and whole services to see if MA's feelings can be supported. It also implies that museums should be researching what the public wants from them. Therefore this project looking at a whole museum service, at a broad range of potential impacts and asking opinions of local communities about RAMM corresponds to sector research requests.

However, when the museums sector conducts public consultation it does not always listen to what the public wants without contextualising it for its own purposes. A recent example was a public consultancy exercise commissioned by the MA and partners of UK cultural policy bodies. The public consulted challenged the views that museums should provide a forum for debate and promote social justice and human rights (Kendall 2013, p.17). The Head of Policy of MA, Maurice Davies responded, 'the sector is always going to be ahead of public perception'. Furthermore, Justine Lukas of BritainThinks, the consumer survey company who carried out the research, said people were often opposed to change so their views should 'be taken with a pinch of salt' (Kendall 2013, p.17). Therefore, the views of the public about

what they want from museums are conveniently contextualised in a way which corresponds to, rather than contradicts the vision of *Museums 2020*.

This report came at a time of major public funding cuts. Perhaps it is an attempt to try and promote debate, and ultimately unite the sector, around common aims and objectives, and the pursuit of an audience-focused approach, rather than a collections-focused approach to museum practice. Despite the presentation of a whole range of positive benefits as coming from museums this report was presented by MA at the 2012 conference with a degree of cynicism. Maurice Davies, head of Policy and Research, included the report in his session *The Lies which we tell*. He explained that the report contained a series of assertions, things people in the sector would like to believe they are doing but emphasised that the evidence base is thin. *Lies* may be too strong a word, the terms *wishful thinking* or *possible impacts* which need appropriate evaluation, would be more appropriate.

Furthermore, this MA document represents a certain set of views from within the sector. As already explained in chapter two, there are various opinions about the role museums should have, their *core functions* (see chapter 2.2). Jenkins (2011, p.80) observed that during the MA Conference in 2011 the nature of the sessions showed that the focus was not on museum collections, 'scholarship, knowledge and experience', but 'talk of how museums need to open up more to difficult audiences, and panel discussions that suggested cultural institutions could act as social glue'. She was very critical of the role museums can play in the areas of development for individuals and community building as she felt the focus of cultural institutions should be on quality and creating heightened experiences (Jenkins 2011, p.79).

The MA 2012 annual conference themes followed a similar pattern to the proceeding year, grouped around a vision for museums in 2020, social justice and roles of museum in nationalism (Museums Association n.d., *Edinburgh 2012: Conference Guide 8-9 November*). Following the conference the editor of the MA Journal wrote her editorial in response to some of the tensions in the sector between collections-focussed and visitor-focussed professionals whose different opinions had been brought to the fore in a difficult funding climate (Heal 2012, p.4):

The collections versus the public debate has all the makings of a row. But it doesn't need to be one.... A little inter-disciplinary solidarity wouldn't go amiss considering we are, as a sector, in this together. Taking a public-centred approach to everything that museums do might help resolve any tensions. Publicly funded museums are a public service and should act accordingly. If we are clear about purpose- to serve the public as a whole- then everything else should flow from that.

Sharp (March 2013, p.26) explained that the purposive focus on social impact in *Museums 2020* had prompted considerable debate:

on one side of the argument are those who say it is vital for museums to prioritise social impact and public value, especially at a time when they are being measured against hospitals, the police and other public services. On the other side are those who maintain that unless collections are put at the centre of a national rethink, the central benefits, say, of an 18th century oil-painting or a Roman axe-head, risk getting swamped in a modern obsession with measurable change.

Therefore the report has led to debate rather than agreement. Indeed, it may be the case that consensus on roles, aims and potential impacts of museums will never be achieved for the whole sector.

The professional viewpoint of museums is very important and it is intriguing to uncover the traditions and sentiments behind the rhetoric in the sector. Whatever their various views on the roles of museums and the direction the sector is going in; they are clearly committed and often vocal in their support for the value of museums, including the impacts they produce for the public. However, stepping back from a practitioner viewpoint is it useful to bear in mind the advice of Hood (1983, p.151), 'we often assume that because we regard museums as unique and valuable; the public will similarly cherish them and want to share in them'. Instead of assuming museums have value and positive impacts for non-museum professionals it is important to research the views of the public and reflect in a self-critical manner on the information derived.

3.8 Meta-synthesis of Nineteen Previous Studies

3.8.1 Introduction

The following section is dedicated to a meta-synthesis of nineteen previous studies related to socio-cultural impacts assessment of museums. It explains the selection and inclusion criteria of the final number of nineteen studies. Next the details of the studies, in terms of commissioners, authors and other aspects are explained. Impacts contained in the findings of studies and related themes are presented. Lastly, details of methods of the studies are outlined, including the reporting of methods. The appendix includes a table with a fuller description of each individual study (see Appendix one).

The desire to pool together and analyse existing studies to look for points of interest in further research has led to the design of various strategies in the behavioural sciences,

especially in the fields of healthcare and education (Major and Savin-Badin 2010, p.34). The terms 'comparative analysis', 'meta-ethnography' and 'meta-analysis' have been used for differing, but related, approaches to pool together existing research. The term 'meta-synthesis' has been chosen for this study for inclusivity and because it is the term used by Blaire and Howath (2005) and Dixon-Woods *et al.* (2006) for synthesis of findings including qualitative and quantitative data. Blaire and Haworth (2005, p.3) explained synthesis is, 'integrative and expansionistic... compares and analyzes many studies together in a constructivist way, allowing interpretive themes to emerge from the synthesis'.

Meta-synthesis is a way of dealing with the 'information explosion', providing ways to advance theories, making connections, identifying gaps and helping develop evidence-based policy and practice (Major and Savin-Baden 2010, p.3). It can also reveal important patterns and trends. In this way it goes beyond a typical literature review (Dixon-Woods *et al.* 2006; Noblit and Hare 1998). However, there is no definitive way or systematic guidelines for synthesising research in the social sciences (Cooper 1982, p.291). Overall, it is recognised that openly reporting the search methods of the synthesis and explaining the logic behind the procedure followed is crucial for the synthesis of high quality (Cooper 1982, p.291):

The inferences made in integrative research reviews are as central to the validity of behavioural science knowledge as those made in primary research. Therefore, research reviewers must pay the same attention to rigorous methodology that is required of primary researchers.

The meta-synthesis exercise as part of the desk research for this project was conducted for two main reasons. First was to establish the preferred indicators of socio-cultural impact within the extant museum policy and management (**research question three**). The second purpose was to examine the methods of previous studies in detail to unveil methods and contextualise the underlying currents behind their construction (**research question five**). Morris (2005, p.109) observed, 'if lack of data and research hampers our understanding of the success and failures of museums and museum policy in the past, the lack of data and research today is frankly embarrassing'. Certainly, as further emphasised by the findings of the meta-synthesis, the lack of high quality data collection was still an issue five years later.

3.8.2 Search Methods

The period of searching for literature took place over the course of a year from April 2010 to April 2011. Relevant material was located using a 'berry picking model', a term coined by

Marcia Bates in 1989, to select relevant material. As Walsh and Downe (2005, p206) explained, this technique begins:

with just one feature of a broader topic, or just one relevant reference and move through a variety of sources. Each new piece of information they encounter gives them new ideas and directions of the queryFurthermore, at each stage, with each different conception of the query, the user may identify useful information and reference. In other words, the query is satisfied not by a single final retrieved set, but by a series of selections of individual references and bits of information at each stage of the ever-modifying search.

Search methods involved internet searches of key words. DCMS' CASE database was consulted. Also searches were made through library catalogues including *National Library of Scotland* and through the *WorldCat* portal. Journals from the disciplines of museology, cultural economics, cultural studies, heritage studies and visitor studies were searched individually.

The most effective way of uncovering relevant sources was through an ancestry approach; retrieving information by 'tracking' citations from one study to another (Cooper 1982, p.295). References and bibliographies from theoretical papers pointed to a rich source of available material. Although a complete saturation of an area could never be possible, the search tactics were planned to yield the most possible relevant articles for initial consideration (Major and Savin-Baden 2010, p.49). The unveiling of new sources slowed in pace with time and recurrent themes emerged, resulting in confidence that most types of relevant material had been identified.

3.8.3 Inclusion/ Exclusion Criteria

Literature was initially identified which related to the impact of cultural institutions. For this paper, the decision was made to only include studies which were wholly or partly related to museums. The RAND report conducted by McCarthy *et al.* (2004) is a well-known study on the impact of the arts. However, this was not included as it concentrates on the arts in general, with no particular references to museums. Another example of a report excluded for this reason was Michalos' (2005) study on the quality of life outcomes of the arts.

Due to the focus of this project on socio-cultural impacts, studies which only tried to evidence solely economic impacts were excluded. At the same time, studies which attempted to evidence economic and non-economic impacts were included if they met the other criteria (see table 3.6).

Table 3.6: Inclusion and Exclusion Criteria for Meta-synthesis

Criteria	Include Studies	Exclude Studies
Topic	<ul style="list-style-type: none"> • Related to impacts of museums or museums and other cultural institutions together in the same study 	<ul style="list-style-type: none"> • Studies related to 'the arts' or 'culture' in general without any reference to museums • Studies related to other cultural institutions excluding museums
Methods	<ul style="list-style-type: none"> • Qualitative and quantitative approaches • Studies which conducted primary research to collect data 	<ul style="list-style-type: none"> • Secondary data/ desk research/ literature reviews • Studies with no method explanation
Quality	<ul style="list-style-type: none"> • Studies with methodological flaws were included so these could be explained in the findings 	<ul style="list-style-type: none"> • Studies where only executive summaries and not full reports were accessible were discounted

Source: Author.

There are some substantial existing documents which have involved literature reviews of previous impact assessments, where categories of impact have been organised into groupings by researchers (c.f. Ramsey White and Rentschler 2005). These were not included as this meta-synthesis was an attempt to conduct a similar, but more rigorous, examination of a selection of studies. Therefore, impact studies which only included secondary data were excluded (c.f. Price Waterhouse Coopers 2007; Travers and Glaister 2004; Travers 2006; Travers et al. 2003). There is not much to learn from the methodology or the findings of these studies which was relevant for a research project employing primary data collection. Opinion pieces on the impact of museums provide interesting theoretical material on the impacts, for example Soren's journal article, *Museum Experiences that Change Visitors* (2009). However these types of theoretical pieces were not included as they did not include any primary data collection, qualitative or quantitative to support their theories. Instead, some were discussed within the literature review (see chapter two).

Major and Savin-Baden (2010, p.74) advise to only synthesise studies from the same methodological position, qualitative or quantitative. Having said that, one of the purposes of this exercise was to display the range of methodological approaches used and their relative merits. To this end, pieces which arrived at impacts from qualitative, quantitative, multiple and mixed methods data collection were included. Therefore the approach followed was close to an example of meta-synthesis by Dixon-Woods *et al.* (2006, p.7) who prioritised papers that appeared to be relevant, rather than particular methodologies, or papers that met particular methodological standards, 'prioritising "signal" (likely relevance) over "noise" (the inverse of

methodological quality)'. For evidence based policy research, looking to pool together findings from previous studies as a form of evidence, this would not be a wise approach. However, the purpose of this synthesis was to accumulate, analyse and learn from the positive and negatives of existing studies. As the museum impact assessment existing research largely falls into two categories; journal articles in peer reviewed journals related to theoretical notions of impact; and consultant reports with non-empirical techniques, there are very few examples of high quality, empirically researched studies of impact generating qualitative or quantitative data. Therefore, it was also through expediency that a high quality threshold for the methodological rigour of studies was not enforced for this meta-synthesis.

An inclusive approach was therefore appropriate and a discussion of the flaws of approaches made an important part of the findings section. The consideration of validity or trustworthiness, along with the degree of reflexivity of the study, was left for inclusion in the meta-synthesis. However, studies without any methods description were excluded as it was impossible to tell how they had arrived at their findings, for example CLMG (2003).

3.8.4 Origins of Included Reports

Most of the studies were conducted in the UK, with four published in Australia (see table 3.7). Indeed it was an Australian researcher, Deirdre Williams (1997) arguably authored the first explicit impact assessment in the arts, for participatory arts projects.

Commissioners varied: six were from DCMS or cultural arm's length bodies. For example, BDRC (2008) looked to assess HLF capital projects. MLA commissioned the consultants ERS (2010) and the northwest hub of MLA, together with Bolton Metropolitan Borough Council commissioned Jura Consultants (2005). Four were commissioned by museum membership organisations including Museum Galleries Scotland (Simon Jaquet Consultancy Services 2009) and the Groups of Large Local Authority Museums (GLLAM) commissioned the academic consultants at the University of Leicester to assess the impact of their membership museums (RCMG 2000). The largest number of commissioners were museum services, for example the Open Museum, part of Glasgow Museums (RCMG 2002). The academic studies were not commissioned as such, but conducted in cooperation with individual museums, for example Packer (2008) conducted his research at Queensland Museums.

Table 3.7: Details of Meta-synthesis Studies

	Authors			Country		Commissioners				Realm				Venue Type	
	Academics	Academic consultancy	Consultants	Australia	United Kingdom	DCMS/ Arm's length body	Devolved/ Local/ Regional Government	Museum membership organisation(s)	Museum service(s)	Programme at one venue	Programme across more than one venue	Whole Institution	Group of Institutions	Only museum(s)	Museum(s) and other cultural institutions
RCMG (2000)		x			x			x					x	x	
Bryson et al (2002)			x		x	x							x		x
RCMG (2002)		x			x				x				x	x	
Scott (2003)	x			x					x				x	x	
RCMG (2004)		x			x	x				x				x	
AEA Consulting (2005)			x		x				x				x	x	
Ove Arup and Partners (2005)			x		x			x					x		x
Jura Consultants (2005)			x		x	x	x				x				x
RCMG (2006)		x			x	x				x				x	
BDRC (2008)			x		x	x							x		x
Burton and Griffin (2008)	x			x					x				x	x	
Graham (2008)		x			x		x						x	x	
Packer (2008)	x			x					x		x			x	
Simon Jacquet Consultants (2009)			x		x			x					x	x	
Packer and Bond (2010)	x			x					x		x				x
Jensen (2010)	x				x				x	x				x	
ERS (2010)			x		x	x							x	x	
Selwood (2010)			x		x			x					x	x	
MB Associates (2011)			x		x				x	x				x	
Total	5	5	9	4	15	6	2	4	8	2	2	3	12	14	5

Source: Author.

Some of the studies commissioned by DCMS, arm's length bodies, devolved and local governments, and membership organisations displayed strong links with government agendas. The GLLAM Report is a perfect example of a study with the intention of summarising museums' contributions to Social Inclusion (RCMG 2000). It concluded that museums adopting the philosophy of Social Inclusion offered clear examples of how change might occur. It emphasised that cultural institutions, due to their content, could make a unique contribution to social outcomes, 'it appears from this report that museums and galleries have the potential to become powerful agents of social change' (RCMG 2000). It recommended that museums should communicate to decision makers that they were not elitist institutions and that they could contribute to community cohesion agendas and stimulate interest in contemporary issues.

RCMG, academic consultants from the University of Leicester, also evaluated the impacts of a large-scale programme of museums working with schools funded by DCMS and Department of Education and Schools (Hooper-Greenhill *et al.* 2004; Hooper Greenhill *et al.* 2006). One of the findings was that, through their educational provision for school aged-children, museums were 'contributing powerfully to government agendas', including *Every Child Matters* outcomes (2006). These were Labour's targets for children to: 'be healthy, stay safe, enjoy and achieve, make a positive contribution, and achieve economic well-being' (Department for Children Schools and Families n.d.).

The academic researcher Graham (2008) set out to prove museums' positive community impacts, with regards to volunteering, creativity, educational provision and contribution to tourism. His study linked museums to the Scottish Government's National Objectives: wealthier and fairer, smarter, healthier, safer and stronger, and greener Scotland, and the aims of its commissioner, Museum Galleries Scotland. Graham wrote (2008, p.117), 'one of the most significant opportunities ripe for development is the power of museums and galleries to inspire creativity in employees, volunteers and users'.

A final example of a report which tied its findings to policy, in this case regional policy, was the consultancy firm Ove Arup's report (2005). It was commissioned by a collective of heritage organisations in the northeast to look at economic, social and cultural impacts of their venues. This report stated that the institutions contributed to half of the Regional Development Agency's objectives and emphasised regeneration and development, tourism and educational attainment and the venues were, 'providing an accessible reach with immediate impact and value' (Ove Arup 2005, p.1).

Nearly half the studies were conducted by consultants, as already mentioned, museums commission firms to produce research for them as they do not always have the in-house capacity to do so. Five were produced by academics for the purposes of research into specific

areas. For example Jensen (2010) is an academic with a sociological background especially interested in cultural capital as a concept. Academic consultants produced the other five studies.

The realm of research varied between a small-scale museum programme at one venue (MB Associates 2011), to the impact of a group of institutions. Hooper-Greenhill *et al.* (2004; 2006) looked at an English-wide museum education programme funded by government departments, so these studies were focussed on this particular element of museum provision at different sites. AEA (2005) conducted a study of the social impact of six completed museum projects at Tyne and Wear and Bristol Museums. The author explained that the 'challenge of measuring impact across programmes did not allow for highly nuanced, programme-specific inquiry'. This is a problem with trying to assess the impact of different programmes at different locations with different characteristics, context and involving different people.

In Bolton, Jura Consultants looked at the impact of the council's museum, archive and library services. Assessing the impact for a group of institutions was the most common, with twelve out of nineteen studies being commissioned for this purpose. Admittedly the number of museum services within this category varied, from three museums for Burton and Griffin (2008) to the whole museums sector in Scotland (Graham 2008). It was unusual for impact reports of single museum services, museums were often considered as part of a larger museum or cultural service collective. Furthermore, five of the nineteen studies assessed the impact of museums and other cultural services. For example Bryson *et al.* (2002) assessed the impact of museums, libraries and archives in the southwest England for MLA. The obvious reasons for the decrease in studies as the scale of investigations decreases, is the resources of museums to commission impact reports. Groups of institutions across national and regional areas have been able to work together to try and assess the impact of their services. Whereas, individual museum programmes are often assessed in an internal basis or to pass excerpts onto funders, and the results are not often published (Kendall 2013).

3.8.5 Realms of Investigation for Impact Assessment

Six of the studies in the meta-synthesis did include economic impacts but all of these also included social or cultural impacts in their findings (see table 3.7). The vast majority of studies contained social impacts, 17 of 19. There were overlaps between what different authors considered to be cultural and social impacts. In general, social impacts were seen as positive improvements in people's lives through participation in museum programmes, improvements to neighbourhoods through the provision of cultural institutions and impacts related to identity, improved perception of themselves or others as a consequence of visiting museums and experiencing exhibitions.

Table 3.8: Details of Impacts investigated in Meta-synthesis Studies

	Categorisation of Impact			Type of Sources Used		Nature of Impacts			Impact in the view of...		
	Economic	Social	Cultural	Primary	Secondary	Intended Impacts	Immediate reactions to impact	Longer-term reactions to impact	Professional	Partners	Public
RCMG (2000)		X		X				X	X		X
Bryson et al (2002)	X	X		X				X	X		X
RCMG (2002)		X		X	X			X	X	X	X
Scott (2003)	X	X		X				X	X		X
RCMG (2004)		X		X			X		X	X	X
AEA Consulting (2005)		X		X			X		X	X	X
Ove Arup and Partners (2005)	X	X		X	X			X	X		
Jura Consultants (2005)	X	X		X				X			X
RCMG (2006)		X		X			X			X	X
BDRC (2008)		X	X	X			X				X
Burton and Griffin (2008)		X		X				X	X		X
Graham (2008)		X		X	X	X			X		
Packer (2008)			X	X							X
Simon Jacquet Consultants (2009)	X	X	X	X		X	X	X	X	X	X
Packer and Bond (2010)			X	X			X				X
Jensen (2010)		X	X	X		X	X				X
ERS (2010)		X		X			X		X		X
Selwood (2010)		X	X	X	X	X		X	X		X
MB Associates (2011)	X	X		X			X	X	X	X	X
Total	6	17	6	19	4	4	9	10	13	6	17

Source: Author.

Six were classed as containing cultural impacts, using Throsby's definition (see chapter 2.2.1). Selwood (2010) focused entirely on what she termed 'cultural impact'. These she defined as relating, 'specifically to the difference that museum programmes make to individuals and organisations' (Selwood 2010, pp.5-6). These assertions linked to impacts classified as social impacts in other reports, for example, increasing knowledge, giving insight and contributing to identity building, which relate to the goals of community cohesion and education. Therefore, in the categorisations of impact Selwood (2010) was placed within both cultural and social impact columns.

As a requirement of inclusion all of the studies included primary data collection findings, but four also contained assertions based on pooling together of secondary data (RCMG 2002; Ove Arup and Partners 2005; Graham 2008; Selwood 2010).

Four studies (Graham 2008; Simon Jacquet Consultants 2009; Jensen 2010; Selwood 2010) talked in terms of intended impacts of the programme. Jensen (2010) went on to examine whether the intended impacts were displayed through qualitative findings. Approximately half the studies looked at immediate reactions towards impact by asking for the information at the end of programmes (c.f. RCMG 2004; RCMG 2006) or the exit of museum visits (c.f. Packer 2008). These would give immediate reactions to museums related experiences from the public. More of a cumulative effect of impact was sought by ten studies. For example, RCMG (2000) assessed the impact of whole museums services in the GLLAM group over time, without relation to particular visits or programmes. MB Associates (2011) contacted programme participants some time afterwards to assess how the programme had helped them progress towards finding employment.

The views of partners of the museums were included in six of the studies (see table 3.8). With the Social Audit and SROI techniques this was part of the formal process of evaluation (c.f. Bryson *et al.* 2002; ERS 2010; MB Associates 2011). Most of the studies sought the views of professionals, museum service heads and staff. Graham (2008) surveyed Museum Galleries Scotland (MGS) members on the impact they had on communities across Scotland. He sent out a general question to MGS members asking their views of the impacts they produced, used a literature review and findings from round one to produce a more detailed survey, then asked museums to provide examples to illustrate identified impacts.

This approach did not produce evidence of impact of museums as it does not elicit views from the public. Staff views can be influenced by the fact that they know their opinions may be published and they wish to appear positive about the benefits of their institutions. For example, the GLLAM report (RCMG 2000) was conducted on the behalf of the 22 museums which formed the Group of Large Local Authority Museums. It focussed on the role these museums play in delivering the government's policy of Social Inclusion. Parts of the findings

were based on telephone interviews with museum directors who were, 'all convinced Social Inclusion was the way forward' (RCMG 2000, p.13). The study did point out that the museums' commitment to this policy may be influenced by their wish to play a key role in their local areas and increase their status in the Local Authority (RCMG 2000, p.13).

The views of the public were sought directly by the authors in 17 of the 19 studies, but the degree of investigation varied. The nature of some of the studies, where consultants gave instructions to museums to conduct research and relay the results back encouraged collecting professional views to evidence impacts. For example Bryson *et al.* (2002) gave directions to staff from eight museum, library and archive services in the southwest of England to conduct qualitative research into social impact of their services. The final report admitted that some of the focus groups, intended to elicit the view of different stakeholders, including the local population, did in fact only consist of staff members (Bryson *et al.* 2002, p.14). Therefore, with much of the 'evidence' of impact, it is important to examine the details to see who the views presented are attributable to, the public or professionals.

Four studies did not conduct any data collection or investigation of museum professionals and only asked for the views of the public about impacts (BDRC 2008; Packer 2008; Packer and Bond 2010; Jensen 2010). Collecting public opinion is far more appropriate for assessing the impact of museums on the public but, as Economou (2004, p.31) experienced evaluation in the cultural sector is often limited to the belief of staff. Beliefs of sector professionals are useful to elicit but a professional viewpoint should not be taken as evidence of impact. Scott (2003) perhaps got closest to collecting reliable information from the public on impacts as she asked a very general and open question in her first Delphi panel round on what the social impacts of museums were. Scott (2003) attempted to collect the views of professionals and the public and compare them using the Delphi technique for two cohorts. However Scott (2003) did not explain the characteristics of her public cohort except to say that it included 'museum visitors and non-visitors to one museum'. This illustrates issues with the way research can be reported. Where details like this are not included it can be taken as an indication that methods were ill-considered and generalisations are inappropriate.

The studies considered different groups within the public in relation to museums. Visitors' views were sought by under half of the surveys, but over half elicit views from programme participants. Some studies only focussed on the impact of programmes on programme participants (c.f. MB Associates 2011). Others grouped together museums' impacts on general visitors and programme participants (c.f. Selwood 2010). Just under a third of the studies considered the impact of museums on their surrounding populations. The impact study by Jura Consultants (2005) for Bolton Museum, Library and Archive Service asked a sample of people living in the local community their willingness to pay (WTP) for the

individual institutions. As a result the WTP average was used as a proxy indicator for showing the non-use value of the museum. As already outlined (see chapter 2.4.1), it is debatable whether WTP is a good proxy for anything more than economic impact (Frey 2008). BDRC (2008) conducted visitor and community surveys for the HLF to collect data to indicate the benefits of projects across the country on people using them and living nearby but not necessarily using them. However, other examples of eliciting views from users and non-users were rare.

3.8.6 Themes of Impact

The impacts found in the nineteen studies were used to form a matrix (see table 3.9; see Appendix Two). Types of impacts in the studies from 2000-2011 did not dramatically shift. Instead there was a peppering of different types of impacts related to knowledge and education, well-being, skills, community cohesion, cultural value and economic impact. Once the large matrix was formed the impacts were organised to correspond to broader themes. These were ultimately ten themes: the museum as a local facility; increasing personal capacity; advancing learning and knowledge; well-being; tangible results for example gaining employment; identity, pride and tolerance; community outcomes; impact for the museum; cultural aspects; and economic related.

Museums can be regarded as local leisure facilities. Two studies (BDRC 2008; Simon Jaquet Consultants 2009) found that people regarded them as a good place to meet with friends. Personal capacity as a theme related to individual-level impacts. Within this theme, museums equipping people with generic skills was mentioned by nine of the reports, increased confidence in eight reports and giving people inspiration in nine reports.

Learning and knowledge was a common theme in the studies. Museums were presented as institutions which play an important role in the education of school aged children (RCMG 2004, RCMG 2006) and lifelong learning (Bryson *et al.* 2002). AEA (2005) included 'learning' as a social impact of Tyne and Wear and Bristol museums, using the evidence that out of 63 project participants interviewed, 95% 'learnt something new' and 85% felt that their desire to learn had increased. In the report commissioned by HLF, BDRC (2008) listed 'learning' as an impact, 70% of respondents said they gained knowledge or understanding as a result of their visit and 62% learned more than expected. None of the impact studies included had any proof of increased knowledge besides asking for the opinions of the public as to whether they learnt anything. However, relying on people's word that they have learnt something as a result of their visit or participation is expedient, given limited resources, and administering before and after tests of knowledge would in fact detract from the experience as it would add a formality to what is meant to be an informal learning environment.

Table 3.9: Impacts and Themes from Meta-synthesis Studies

Theme of impact	Potential Impact	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	total mentions	
Facility	improved recreational/ leisure opportunities	x	x																		3	
	safe environment																					2
	good place to meet up with friends										x											2
Personal Capacity	Generic Skills	x	x		x	x				x	x											9
	communication and social skills			x																		3
	creative talents	x																				4
	confidence	x	x		x	x	x															8
	inspiration			x	x	x	x															9
	improved attitude																					4
	expression of views																					1
	personal capacity	x	x																			4
	sense of purpose/ motivation																					
Learning and Knowledge	Generic learning	x	x	x	x	x	x															12
	Educational benefits for children																					5
	Life-long learning	x	x																			5
	Knowledge of each others histories, local and national history																					3
	Knowledge about where they live																					2
	Making school subject more interesting																					2
	Knowledge about the world																					2
	Knowledge of health issues	x																				2
	Increased desire to learn more																					4
	connection with the past																					3
interest in new area																					3	
Well-being	generic health and well-being and happiness																					5
	contributing to more fulfilled lives	x																				2
	restoration																					1
	Friendships and interaction	x	x	x																		7
	peace and solace																					2
	Pleasure and enjoyment																					9
opportunities to share memories and emotions																					1	
Tangible results	effective informal learning programmes for those not benefiting from formal learning																					2
	support formal education sector																					1
	educational achievement	x	x																			4
	take up or course or training after																					2
	led to employment	x																				2
	Improved attainment of school pupils																					2
Identiy, Pride and Tolerance	improved perception of area they live in																					1
	national identity																					2
	developed community identity																					5
	Validation of groups through their representation	x	x																			3
	Pride in their own culture																					2
	Shifting attitudes and changing perceptions for the better																					2
Community Outcomes	improved understanding or tolerance of different cultures	x																				6
	raised public awareness of a social issue																					3
	Cross-generational interaction																					2
	sense of their rights as citizens/ feeling of empowerment																					4
	working with marginalised groups																					4
	social capital																					4
	Social cohesion and inclusion	x	x																			7
	Desire to be involved in local and national civic society institutions																					1
	community participation and volunteering																					4
	build cultural capacity of community through partnerships																					4
prevent crime/ safer communities	x																				3	
Impact for Musuems	improved perception of museums																					2
	Cultural value																					2
Cultural Aspects	Historical value																					1
	Aesthetic value																					2
	symbolic value																					1
	spiritual value																					1
	Attract investment because of their cultural credit																					1
Economic Related	Improved image of place for outsiders																					1
	contribution to knowledge economy and enlightened society																					2
	developed local enterprises/ creative industries																					2
	Generic economic benefits																					2
	As an employer																					2
	Spending on goods and services by institution itself																					1
	Attracting tourism and tourism related spend																					3

Source: Author, abridged from:

A	RCMG (2000)	E	Hooper-Greenhill et al. (2004)	I	RCMG (2006)	M	Packer (2008)	Q	ERS (2010)
B	Bryson et al. (2002)	F	AEA Consulting (2005)	J	BDRC (2008)	N	Simon Jacquet Consultants (2009)	R	Selwood (2010)
C	RCMG (2002)	G	Ove Arup and Partners (2005)	K	Burton and Griffin (2008)	O	Packer and Bond (2010)	S	MB Associates (2011)
D	Scott (2003)	H	Jura Consultants (2005)	L	Graham (2008)	P	Jensen (2010)		

The theme of well-being included impacts related to physical and mental health, well-being and quality of life impact. For example, BDRC (2008) attested that museums contributed to

quality of life. Seven studies talked of museums enabling people to interact with others and form new friendships, taking this as an indicator for well-being. Nine studies made the general assertion that enjoyment and pleasure was an outcome which would positively affect people's mental well-being.

The AEA study (2005, p.50) found that the most popular reason for users taking part in museum projects was the pursuit of enjoyment, 67% were motivated by this. Furthermore, AEA (2005) found that 64% of the 63 project participants they asked said that their health and well-being had been positively affected. The BDRC (2008, p.9) found that 98% of visitors across the sites agreed with the statement, 'I have had an enjoyable visit'. The mean ratings for enjoyment at the heritage sites which were considered in this large-scale survey were higher than the baseline data BDRC had collected of UK leisure attractions (BDRC 2008, p.19). However, it should be borne in mind that enjoyment relates to the event itself and not to a long-term impact. Enjoyment is not really an impact but it may make other impacts like learning, increased well-being, more likely. This connection can be relatively tenuous though, and it could be argued that people taken part in anything they enjoy could boost their mental well-being.

Packer (2008) and Packer and Bond (2010) focused on museums as restorative environments. This linked to the work of Kaplan on natural environments, that they can be beneficial to people's mental states. They used the scale of Herzog *et al.* (2003) with six items relating to fascination, four items related to extent, four items related to escape, and five items to compatibility. Packer and Bond (2010, p.431) concluded that museums, 'should focus on restorative benefits to enhance and extend their contribution to their visitors' health and well-being, and to society in general'. They took time to specify the outcome of a satisfying museum visit as a state of psychological well-being, subjective well-being and restoration, related to their disciplinary backgrounds in psychology (Kirchberg and Tröndle 2012).

Tangible outcomes was a theme related to changes in people's personal circumstances. Two studies (Bryson *et al.* 2002; Ove Arup and Partners 2005) included the fact that some programme participants were encouraged to enroll in training courses after taking part in museum programmes. RCMG (2000) and MB Associates (2011) included the impact of former museum programme participants securing employment. These tangible outcomes are very difficult to attribute to museum involvement, especially when we consider how complex the lives of individuals can be, with multiple influences, internal and external on their personal circumstances.

The theme of identity, pride and tolerance related to boosting pride and encourage empathy with people of other cultures. Five studies claimed that museums had in some way

helped develop community identity, and six that people had improved understanding or tolerance of other cultures after interaction with museums.

A few studies in this meta-synthesis, already discussed in the previous section, did attempt to see the impact of museums on their wider communities. Others, talked of community outcomes but only gathered opinions from museum visitors. Community engagement is a theme which emerged. ERS (2010) stated that this should be at the root of museum activity and not tied to particular posts or projects. Social cohesion or Social Inclusion were terms used by seven of the studies for impacts of museums. Many of these concepts were broad and involved notions of people becoming better community members, with an interest in becoming more involved citizens (BDRC 2008) and taking part in participation and volunteering (Ove Arup and Partners 2005; Simon Jacquet Consultants 2009; ERS 2010; Selwood 2010).

Two studies mentioned improved perception of a museum as an impact (RCMG 2002; Jensen 2010). However this cannot be regarded as an impact on the public. Cultural aspects were covered by Selwood in particular (2010). She argued that museums were effective at 'saying the unsaid', shifting attitudes and changing perceptions, have important affiliations and associations, increasing pride in the country's culture and history and knowledge of history. Even though no studies were specifically about economic impacts many studies mentioned them, for example attracting tourism and tourism related spending was an impact for three reports (Scott 2003; Ove Arup and Partners 2005; Simon Jacquet Consultants 2009).

For each of the themes of impact considerations were made as to whether they were applicable in the task of revealing the socio-cultural impacts of RAMM reported by its local communities (see table 3.10). The economic related impacts, and impacts for museums were excluded from the start as they were not relevant for a study of non-economic impacts of RAMM for its local community. Tangible results were seen as too related to specific museum intervention programmes rather than broader services. Also, proving causality for example interaction with RAMM resulting in someone finding work, was seen as too ambitious to prove.

For the other themes, impacts were considered individually. It was concluded that a broad question on personal capacity was appropriate. Some indicators could relate to RAMM's ability to promote learning and knowledge; well-being; identity, pride and tolerance; and community outcomes. All of the cultural impacts were potentially relevant for this project, however they were quite vague concepts so it was clear that their operationalisation into indicators would have to be carefully considered. The impacts associated with museums as a local facility were all identified as potentially useful with respect to RAMM.

Table 3.10: Potential of Themes in Meta-synthesis for Study of RAMM's Communities

Theme extracted	Mentions	Observations on how these can be investigated	Potential inclusion in data collection tools
Facility	7	<ul style="list-style-type: none"> The role of museums as public spaces is very relevant These impacts can be easily tested through surveys. 	All
Personal Capacity	43	<ul style="list-style-type: none"> Equal top number of mentions These are usually related to museum programmes where a small number of participants have taken part. In terms of a whole museum service, a general question about its impact on extending personal capacity would suffice. 	Broad question on theme
Learning and Knowledge	43	<ul style="list-style-type: none"> Equal top number of mentions Very relevant impacts Some relate specifically to children. 	Some
Well-being	27	<ul style="list-style-type: none"> Some vague terms and attributing causation an issue. Can ask about well-being in a broad sense through questionnaires. 	Some
Tangible results	13	<ul style="list-style-type: none"> Hard to prove in terms of causality e.g. a former participant acquiring employment These are usually specifically tied to museum programmes, rather than whole services in reports. 	None
Identity, Pride and Tolerance	21	<ul style="list-style-type: none"> Societal improvements some of which are too specific to measure as they relate to aims of museum programmes. 	Some
Community Outcomes	40	<ul style="list-style-type: none"> Relate to community outcomes supported by sections of museum practitioners and by funders and policy makers at national and local levels. Some are related to broad concepts e.g. community cohesion, making them hard to assess. 	Some
Impact for Museum	2	<ul style="list-style-type: none"> Does not relate to impacts for the local community 	None
Cultural Aspects	7	<ul style="list-style-type: none"> Few mentions considering academic attention on cultural impacts has grown Vague concepts hard to operationalise 	All
Economic Related	14	<ul style="list-style-type: none"> Outside the scope of this study Economic valuation approaches do not give an accurate picture of socio-cultural impacts 	None

Source: Author.

3.8.7 Implications of Nineteen Previous Studies for Museum Impacts

There are no real contradictions in the findings of these studies. The only apparent one is the notion of museums as exclusive clubs (c.f. Burton and Griffin 2008) and the museum as a positive force for community cohesion. This lack of contradiction between studies is due to their emphasis on positive impacts of museums.

The study highlights extant work explored specific impacts in depth in a way that was interesting but did not allow for generalisation (c.f. Packer 2008). At the other end of the spectrum some studies were so broad in scope, that they were grouped around general themes of impact without advancing knowledge about the impacts of museums (c.f. RCMG 2000). As Black (1993, p.6) explained:

poorly constructed normative studies can produce findings that are so trivial as to contribute little to the body of research. On the other hand, interpretive studies can be isolated, subjective and idiosyncratic that there is no hope of any generalization or contribution to a greater body of knowledge.

None of the impact reports examined for this study really considered negative impacts despite the advice of academics (c.f. Reeves 2002; Ramsey-White and Rentschler 2005). It is unsurprising their reports written by consultants do not consider the negative effects of cultural provision when they are closely linked to advocacy. Yet as Matarasso (1997, p.70) stated, 'the greater the impact of the project, especially in terms of empowerment and raised expectations, the greater the potential for things to turn sour if promises are not delivered'.

Matarasso (1997, pp.68-69) included as a counterweight in his report on museums' participatory arts programmes, that there were some projects which 'underachieved', some which only produced marginal impacts and one which 'failed to produce any lasting benefit at all'. However, none of the reports included in the meta-synthesis followed this example. There were some attempts within the nineteen studies to examine factors for success, RCMG (2002, p.42) stated that, 'the more focussed the experience was on the needs of individuals the greater the impact'. Examination of projects which have not gone as envisaged could lead to more constructive recommendations to future programming. As many of these studies attempt to evidence impacts across more than one museum service the contextualisation of what the museum does, weaknesses and strengths, is not included in the reporting. The non-inclusion of negative impacts comes from the public's unwillingness to disclose negative impacts, 'as some practitioners pointed out unless organisations are doing a terrible job, participants will provide positive responses' (Jermyn 2004, p90).

AEA (2005, p.52) admitted, 'it is possible that our study attracted the participants who are the most interested in museums'; 94% had visited the museum before the programme and they were asked if they wished to participate in the evaluation. Therefore, this observation highlighted the need for this project with RAMM to explain and profile the final sample. Furthermore, space for expressing negative views and non-agreement with particular impacts was needed to try and counteract a tendency of impact assessment exercises to focus on positive stories.

The studies by Jensen (2010), Packer and Packer and Bond were more explorative in nature and made less assertions. However, in general, the poor quality of the methods used in the studies meant that their findings on impact cannot be taken as unequivocal. For example, Ove Arup (2005, p.2) explained that their analysis of impacts was, 'underpinned by a number of assumptions reached in order to compensate for gaps in the data'. This caveat does little to fill the reader with confidence for their findings. Therefore, Wavell *et al.* (2002, p.9) claim that, 'much of the evidence is in fact pointing to potential areas of impact rather than actual impact' can be applied to this meta-synthesis. In other words, this meta-synthesis was useful in pooling together potential impacts of museums, rather than forming a body of evidence for their impacts. The task of evidencing some of these impacts was dependent on the design of a suitable data collection strategy and appropriate analysis. The following sections will explore the methods used within the nineteen studies which gave some ideas for a primary data collection strategy to follow.

3.8.8 Methods- Common Quantitative and Qualitative Approaches

Impact reports did not always include a full explanation of their methods, or any data collected. However, some trends in approaches can be established from the studies (see table 3.11). Nine employed quantitative and qualitative methods. There were no examples uncovered by the meta-synthesis which used a multiple methods approach which had fully thought out mixed methods design to elicit views from the public. Moreover, many of the quantitative and qualitative methods employed could be criticised individually for their lack of rigour and poor reporting.

The range of methods used to evidence impact makes comparisons between studies impossible. This provides support for the view that rationalising data collection would help establish the impact of museums on the public (Selwood 2006, p.51). In addition, looking at the different approaches to impact assessment for these studies produced a clearer understanding of potential methods to build-on and flaws in previous approaches. This formed the basis of the well-considered method design of this research project revealing the socio-cultural impacts of RAMM for its local community.

Table 3.11: Method Details of Meta-synthesis Studies

study	Surveys				Sampling*		Administered*			Other Methods							Reporting Details					
	Survey with closed questions	Survey with open questions	Survey with Likert Scales	Internet-administered surveys	Non-random sampling	Random sampling	Pre-programme or visit	Exit visit or end programme	Street or local area	Phone interviews	In-person interviews	SROI/ Social Audit	Contingent Valuation Method	Focus Groups	Observation/ Site visits	Delphi Panel	Terms of reference defined	Piloting explained	Attempt to justify research design	Context given	Raw data included	Data collection instruments included
A									x	x				x								
B		x								x	x			x					x			x
C			x		x				x	x									x	x		
D		x		x	x										x							x
E			x			x		x		x				x	x			x	x	x		x
F	x		x		x	x	x	x						x					x	x		x
G										x												
H	x					x		x	x	x		x	x				x	x	x	x		x
I	x					x		x														x
J	x		x					x	x								x		x			
K	x		x		x	x			x										x	x		x
L	x	x		x	x															x		
M			x			x		x		x										x		
N										x				x								
O										x								x	x			
P		x	x					x		x					x		x		x			
Q											x			x						x		
R		x																				
S										x	x									x		
Total	6	5	8	2	5	6	1	7	3	2	12	3	1	6	3	1	3	3	13	5	0	7

* When no option selected it was not possible to determine from reporting

Source: Author abridged from:

A	RCMG (2000)	E	RCMG (2004)	I	RCMG (2006)	M	Packer (2008)	Q	ERS (2010)
B	Bryson et al. (2002)	F	AEA Consulting (2005)	J	BDRC (2008)	N	Simon Jacquet Consultants (2009)	R	Selwood (2010)
C	RCMG (2002)	G	Ove Arup and Partners (2005)	K	Burton and Griffin (2008)	O	Packer and Bond (2010)	S	MB Associates (2011)
D	Scott (2003)	H	Jura Consultants (2005)	L	Graham (2008)	P	Jensen (2010)		

Five studies involved the researchers visiting the museum sites themselves and experiencing the day to day running of museums or programmes. Only one of these, Jensen (2010), used observation as an explicitly methodological choice. Therefore, Jensen (2010) used mainly qualitative methods: ethnographic methods, observation and field notes and mind mapping illustrations, along with interviews. He also used a very brief survey with closed questions on this same small sample for which he did not report the results. His approach was appropriate for his explorative research into cultural capital based on his academic background in sociology. As it involved in-depth qualitative research of one museum programme on a very small group of participants his work does not provide a suitable methodology for collecting views on impacts from a wider community for a whole museum service.

Burton and Griffin's (2008, p.316) qualitative study produced interpretation of community impacts for a sub-set of regional museums in Australia and revealed how museums could have positive and negative impacts on the wider community. Their selection of museums to investigate the phenomena of social capital was based on the premise that smaller museums were, 'more likely to be closely connected to the communities they serve', than national museums. Therefore, for their research aim, the methods were appropriate and justified, but, yet again this study could not lead to generalisations on the impact of museums. Selecting case studies which are particularly related to an aspect of impact was not suitable for this research project with RAMM, which has a broader remit to examine a wide range of socio-cultural impacts.

Ten of the studies employed surveys; ranging from small surveys with a couple of closed questions (c.f. Jensen 2010) to large-scale surveys with long questionnaires (c.f. Hooper-Greenhill *et al.* 2004; 2006). No reports included a copy of the questionnaires used, but some included specific questions within the body of the report. Most made no connection between the findings in the report and any questions asked in the surveys, for example RCMG (2000). Hooper-Greenhill *et al.* (2004) consisted mainly of a large-scale quantitative study with questionnaires given to a large sample of pupils and teachers. Eight projects were investigated further in case studies with interviews and focus groups (c.f. RCMG 2004). However the main body of the report and the findings were predominantly based on the quantitative findings; the qualitative method produced only descriptions of the case studies' contexts and processes. Furthermore, the qualitative process was not described concerning the reasons behind the selection of case studies, recruitment of research participants, or the questions asked. RCMG (2004 and 2006) certainly did not start from a grounded theory perspective, they employed GLOs as a framework organising the impacts. In a way this was a restricting approach as it assigned responses to pre-determined areas. As O'Brien (2010, p.39) explained outcomes frameworks such as these do not allow for relative funding decisions, they only serve, 'to

illustrate and illuminate the impact a given performance or cultural experience has on its audience'. The Hooper-Greenhill *et al.* (2004) example shows that qualitative methods are often seen as useful as an add-on to quantitative data. The term 'case study' in the reports was not always used in a strict social science sense. Rather, it was utilised to refer to exercises where the researchers found out more information on a particular project or museum by making visits or asking museums to provide more details of what occurred. An exception is *Cornerstones of Communities* (Simon Jaquet Consultancy 2009) which was entirely based on case examples of museum projects. Findings were intentionally presented as a 'snapshot' based on the words of people (Simon Jaquet Consultancy 2009, p.5). However the case study approach alone can give really interesting ideas of programmes for museums to follow but it does not give evidence of impacts of whole museums on wider communities.

Over half of the studies used interviews. These consisted of phone and face to face interviews with museum staff, partners and visitors. Some studies used the interviews as sources for quotes from the public about museum impact, for example Selwood (2010). Jensen (2010) and Packer (2008) used the interviews to inform their findings by transcribing responses and then coding the qualitative data. RCMG (2002, p.23) included some extensive quotes from three former participants:

I've made quite a lot more friends since making the sculpture for the museum, but the amount of people that have come back to me because I've made it – I couldn't actually count how many ... People that are interested in what you've done, people that just like it for what it is - that's a huge confidence booster. Some people understand it, some people don't – but they still like it. The project has...made me realise I have potential and other people think I have potential, whereas I thought it didn't matter to anybody. Before it didn't matter whether you lived or died.

To improve upon the reporting of interview information for these studies in general more explanation is needed of the recruitment and characteristics of interviewees. Furthermore no studies explained the questions they were asked to provoke responses. As quotes were often placed within reports to bolster quantitative findings, it is debatable whether interview data is currently being used in the most appropriate manner.

Focus groups were mentioned as a technique in six surveys. The amount of detail given about the groups, their recruitment and how they were conducted was very minimal. So in common with the term 'case study', the term 'focus group' was not used in a strict social science academic sense within the reports (c.f. Morgan 1996). Similar to the interview quotes, findings from focus groups were incorporated into studies without proper methodological

explanation. Some appeared to have been conducted because of a perceived need to conduct focus groups rather than as a technique to gain interesting data (c.f. Simon Jaquet Consultants 2009).

BDRC (2008) intended to collect evidence of impact from visitors to HLF funded sites and the local communities living around the sites which may or may not have visited. The focus of the study was on visitors and non-visitors, and not on the views of professionals. Because this study only employed quantitative techniques the impacts chosen to test for were pre-determined by the researcher and there was no room given for further explanation of responses through interviews or other qualitative means. Therefore this study may have given HLF what it needed, statistics, but it did not give a rounded and contextualised picture of the impact of heritage projects, including museums, for the public.

3.8.9 Methods- Administration Options

Looking in closer detail at the methods gave ideas on administration options (see table 3.11). Street surveys were the usual tactic when views of non-visitors were included in studies. In the case of Bolton non-users were surveys approaching passers by (Jura Consultants 2005). Although the approach of people in the street can to some extent be random, for example every tenth person passing, the make-up of people in the street may not be representative of the local community. They may not gain the opinions of certain sections of the population, for example isolated people or infirm elderly people (Watters and Biernacki 1989). Times of day and precise location of researchers may affect the characteristics of respondents, for example a street survey conducted for RAMM admitted that there were many college students around in that location at that time of day (DBA 2006).

Household surveys appeared to be a superior approach to gaining views of local populations. This can be based on a better understanding of the background population, those sampled and those responding. Therefore, eliciting views from people outside the museum was a good aspect of two studies included in the meta-synthesis; however household surveys were identified as a preferable option to the street surveys they employed.

Only two studies tracked a situation over time through collecting panel or trend data. Trend studies or cross-sectional studies, collecting data at more than one point in time, can highlight much about the direction of change at a societal, organisation or individual level (de Vaus 2001, p.115). Conducted by the *Research Centre for Museums and Galleries* (Hooper-Greenhill *et al.* 2004; Hooper-Greenhill *et al.* 2006), these employed the same survey instruments to assess a national programme. In this respect this work was promising, however the data analysis was very limited and only provided descriptive statistics to show increased responses of agreement with indicators of positive impact. The lack of studies collecting data

over different time points relates partly to the resources it would involve and the tendency for impact to be framed in different ways depending on the policy context of the time.

Additionally, the problems of proving causality increase with time; many other factors could influence positive outcomes for people involved in programmes, as volunteers or simply as visitors. However, asking people directly through data collection instruments what their visit or involvement meant to them or the impact the museum has as a whole for them and their local area could help alleviate this issue.

Furthermore, the ability of collecting data at different points of time, possible given the time frame of the RAMM project, had more potential to look at long-term impact than the vast majority of these studies which did not involve cross-sectional or longitudinal data collection.

3.8.10 Methods- Less Traditional Approaches

Reeves (2002, p.22) asserted that impact studies need to be meaningful to stakeholders. With social auditing social impact is measured in relation to organisation and stakeholder aims, it addresses non-numerical objectives and gives a framework for community dialogue (Reeves 2002). Social audit is used to measure the impact of sector activities in relation to organisation's social objectives (Wavell *et al.* 2002, p.67). It starts by identifying stakeholder aims and objectives before attempting to assess effectiveness. Bryson *et al.* (2002, p.10) used this approach, identifying social goals and asking stakeholders if these were met working together. They explained that the social audit is a tool to 'enable the publically provided cultural services to be more than an irrelevant, bureaucratic, money-pit' (Bryson *et al.* 2002, p.41) Therefore the intention behind the use of social audit was to account for public spending.

Bryson *et al.* (2002) stated that quantitative results were not fit for understanding how social institutions influence us, objective quantification of social impact is not possible and that only qualitative techniques make sense to users (Bryson *et al.* 2002). Therefore the social audit exercise they employed included a range of qualitative methods, from open response survey to focus groups. Their employment of the technique was useful for uncovering what museum stakeholders wish museums to provide and then linking the findings to these intended outcomes. However the approach used by Bryson *et al.* (2002) was limited as a way of revealing the impact of a whole museum service for the general population in a local area, as it did not involve any large-scale quantitative data collection programme.

Social Return on Investment (SROI) is an extension of Social Audit and was employed by two studies (MB Associates 2011; ERS 2010). The process involved is similar to Social Audit but financial proxies are calculated for social impacts, a financial value or SROI ratio of 'money in' and 'benefit out' is produced. Therefore, this progression of the social audit technique into

SROI goes against the reasons why Bryson employed the technique back in 2002: avoiding quantification.

MB Associates (2011) selected individuals to conduct the exercise on and then scaled it up, using these few cases as a reflection of the positive impact of all participants, before coming to a figure of return on investment over five years. Therefore, it showed that the process can be conducted but there are serious questions to be asked about the leaps in logic involved. The proxy table of MB Associates (2011) showed the assumptions made in this process, it equated return on investment of the museum programme to expenditure of social services which would not necessarily of taken place; arguing money has been saved when it would not necessarily have been spent (see table 3.12).

ERS (2010) was commissioned to employ this technique as part of its report in this meta-synthesis and MB Associates (2011) employed the technique for one programme. MB Associates (2011) produced a report which explained the process thoroughly, however at the time of this publication the results had not been approved by the SROI Organisation. ERS (2010) was very candid in its reporting of the limitations of the technique. Five case study museums were chosen to employ the technique, but they missed out steps such as consulting with public stakeholders. The authors concluded from the SROI attempts that many museums lacked the, 'capacity and skills required to be able to capture outcomes and impacts' (ERS 2010, p.17). Ultimately only three out of five achieved a SROI ratio over one. Therefore two of the services' SROI processes resulted in ratios indicating that the investment into the service was larger than the total of the financial proxies for the outcomes of the services. In this case the technique was not very successful and the results gained gave a negative impression of the value the public placed on museums.

For this project, it was concluded that SROI was neither suitable on a theoretical nor a practical level. Although trying to identify intended outcomes for a museum from the perspective of stakeholders would be possible, the use of SROI for a whole museum service would be very difficult to achieve within any realistic timeframe. MB Associates' study used the technique for one programme, and this alone, was complicated, challenging and time-consuming to conduct. The need to place proxy values on outcomes to gain a monetary figure is a very complex and subjective process which encounters the problems of additionality and causality. SROI amounts to financial figures based on hypothetical savings for other public services which would not necessarily have been enacted, so are not strictly savings.

Table 3.12: Proxy Table for SROI Calculations

Stakeholder	Outcome	Proxy value for a full outcome
Participants	Progression towards the world of work	Increased yearly income due to having a job over benefits at £8 340
	Increased confidence and hope for the future	Value of CBT counselling at £649 for a course, plus the value of work experience £1 139
	Development of positive relationships	Cost of a social life at £1 458 plus the cost of family counselling at £333
Significant family	Better family life	The cost of family counselling at £333 plus a proportion of the cost of bringing up a child at £4 805
State and community	Welfare payment savings	Tax income and reduced benefit and service take up at £8 920
	More effective and efficient local service delivery	Local network membership at £25 plus admin savings of £110
Museum staff and volunteers	Confidence in dealing with disadvantaged people	Cost of diversity awareness training at £85

Source: MG Associated (2011), p.35.

Jura Consultants (2005) conducted the only report in this meta-synthesis to use Contingent Valuation Methods to try and capture the value of a museum, library and archive services in Bolton. This came to the conclusion that the museums, libraries and archives were all valued by the community as the levels people would be willing to pay were greater than the actual amount they paid through local tax. Its calculations show that the amount visitors and non-visitors would be willing to pay exceeded what they did pay in local rates, £10 345 000 instead of £6 550 000. However their methods did result in high non-response rates where respondents were unable to answer the question of what they would be willing to pay. In fact, the methods were set out in a way which would allow for replicability. The report admitted that the non-response rate to the WTP question was high, 21% and many people said it was a difficult exercise (Jura Consultants 2005, p.37). Therefore this study bolstered the claim that WTP is highly dependent on the way the question is framed and the pre-existing knowledge of people can limit their ability to come to a valuation figure (Wolff and Haubrich 2006). Therefore, this approach to CVM, and CVM in general was not seen as suitable for revealing the socio-cultural impact of RAMM.

The Delphi panel Employed by Scott (2003) was another approach which was very different to the usual tactics of using surveys and interviews. In this way impacts of museums were explored through three rounds of questions emailed to respondents. It was an attempt to compare the impacts valued by museum professional and the public to see how they related. Scott (2003) could have followed up her findings by creating quantitative indicators

and testing to see if a larger, representative sample of the public related these to individual museums or museums in general. As it stood, Scott's (2003) findings on impact could be used to generalised and could not be seen as evidence of the impact of museums as they involved small numbers of respondents, members of the public, without any contextualisation of who these individuals were.

3.8.11 Data Analysis

The meta-synthesis exercise looked for useful analysis techniques for the data. Where quantitative methods were employed these did not always fully utilise statistical analysis. Hooper-Greenhill *et al.* (2004; 2006) included descriptive statistics but more advanced statistical tests were not presented. Hooper-Greenhill *et al.* (2004) made the point that the schools involved in the programmes were disproportionately from the most deprived areas of the country, according to the *Index of Multiple Deprivation*. It therefore tried to show that the benefits of the programme were being felt by schools in target areas. However, there was no statistical analysis in this study employed to investigate whether there were differences between responses in the surveys by teachers and pupils in the more deprived and less deprived areas.

AEA Consulting (2005) employed statistical analysis to see correlations between impacts and visitor characteristics, however this only used a very small sample (n= 63). The author admitted that the findings of the statistical analysis could not be taken as reliable recommended that future studies obtain a large enough sample for statistical analysis (AEA Consulting 2005).

Unlike the other studies, BDRC (2008) used relatively advanced statistical analysis to construct CHAI trees investigating the connection between respondents' demographic characteristics and the nature of the venue which received HLF funding with Likert scale responses to impact.

Therefore this showed that there is the opportunity to conduct more in-depth quantitative analysis on datasets than is often the case in museum impact studies. A combination of descriptive statistics, bivariate and multivariate statistical tests has the potential to produce useful findings. However, as the example of AEA (2005) showed, achieving an adequate sampling size is important to any kind of statistical analysis.

With the exception of Jensen's study (2011) the process of collecting and examination of qualitative information was hardly revealed in the reports. Other than including quotes from respondents in the write-up there is very little detail of use. This points to severe limitations with qualitative methods as part of museum impact assessment exercises.

3.8.12 Reporting

The majority of studies attempted to defend their method designs however reading further usually revealed that there were flaws in reasoning and gaps in reporting. Jensen (2010) did describe the reasons behind his broad range of techniques ranging from interviews, observation to the completion of mind maps. BDRC's report (2008) contained relatively large amounts of detail, with an outline of the survey schedule, tactics for recruitment, and sample targets. However the collection methods were implemented by individual venues, so the study reported the ideal approach designed by BDRC rather than the reality of data collection at individual venues.

Table 3.13: Sampling Sizes and Time frames for Meta-Synthesis Studies

Study	Sample sizes*	Timeframe*
RCMG (2000)		December 1999- June 2000
Bryson <i>et al.</i> (2002)		
RCMG (2002)		Spring 2001
Scott (2003)	34 in professional cohort Museum visitors and non-visitors*	
Hooper-Greenhill <i>et al.</i> (2004)	503 teachers, 9415 children	
AEA Consulting (2005)	8 staff, 8 partners, 63 participants	March – May 2005
Ove Arup (2005)		
Jura Consultants (2005)	325 people living in vicinity	15 th -31 st July 2005
Hooper-Greenhill <i>et al.</i> (2006)		
BDRC (2008)	4320 visitors 3775 people living in vicinity of venues	2005-2007
Burton and Griffin (2008)		
Graham (2008)	46 responses	
Packer (2008)	60 visitors	
Simon Jacquet (2009)	58 members of the public	
Packer and Bond (2010)	307 tourists, 274 local resident visitors	
Jensen (2010)		24 th November 2009- 9 th February 2010
ERS (2010)	42 museums and 17 case studies	Summer 2009
Selwood (2010)	22 museums	
MB Associated (2011)		

* Where not in table details could not be found.
Source: Author.

RCMG (2000) gave sparse detail; the methods were explained in one page of a 59 page report. Furthermore, Ove Arup (2005) gave no methodological details besides that in-person interviews were conducted. Bryson *et al.* (2002) did not provide the results of their eight individual project reports which went towards their impact report, as they were confidential. Therefore it was not possible to link the assertions made to the findings collected and analyse the methods and results. In this case omitted information was explained by the authors as associated with confidentiality concerns, but in other reports information was simply missing.

Ten studies did not give any details on when the data was collected (see table 3.13). When given, the timeframes for the research were often quite vague. Only Jura Consultants (2005) and Jensen (2010) provided exact dates for the time period of primary data collection. Sample sizes were unstated in six studies. When mentioned the background population was not explained or quantified. Hooper-Greenhill *et al.* (2004; 2006) and BDRC (2008) had by far the largest sample sizes as they were large scale national surveys, but figures from other studies show that sample sizes could be very low indeed. For example Graham had 46 responses to his surveys. When local residents were surveyed, a geographical area was not defined nor was a background population explained in terms of numbers or characteristics, for example BDRC 2008. Random sampling needs to be based on a sampling frame and an understanding of the background population, but details of these were absent from reports. One of the main problems with the items included in the meta-synthesis was the absence of raw data and method tools. This meant that the studies could not be used as a source of precise questions to ask members of the public, only potential impacts to test for.

3.8.13 Summary of Meta-Synthesis

Due to the plethora of material in the area of impact assessment it is relatively straightforward to come up with a list of impacts of the arts and cultural providers (Jermyn 2001, p.14). This meta-synthesis resulted in a matrix of potential impacts organised into ten themes. In this way impacts to investigate with relation to RAMM were identified. Indicators had to relate well to the concept defined as socio-cultural impacts in order for the conclusions drawn from this study to be worthwhile (de Vaus 2001, p.24). The meta-synthesis exercise revealed pertinent impacts to test for; this formed the basis of the indicators in the data collection instruments.

Without operationalisation of these potential impacts into indicators and a rigorous data collection strategy this list would remain untested like Matarrasso's (1997) 50 impacts of arts programmes. Therefore, this research project regarded the pooling together of impacts previously found to relate to museums as a step in the process of revealing impacts of RAMM, rather than a *fait accompli*.

An analysis of the methods used in the nineteen studies was a good starting point for designing the final method approach adopted in this study on the socio-cultural impact of RAMM for its local communities. Positive and negative aspects were identified for the studies as a whole (see table 3.14). Some of the approaches used in the reports corresponded to trends in the policy, practitioner and academic literature for example SROI and CVM. However, it was decided that these were not appropriate for socio-cultural impact assessment of RAMM. Instead, more traditional data collection strategies were seen as a preferable option.

The studies in the meta-synthesis which had adopted traditional methods had scope for improvement. The method of studies were under-reported and do not provide sufficient detail about important elements such as sample sizes for quantitative studies or full descriptions of interview or focus group techniques for qualitative. The exercise supported the problems Guetzkow (2002) identified in impact reports of selection bias, lack of definition of terms, lack of casual links and the non-inclusion of negative impacts.

This project took the decision to conduct greater analysis than most of the reports in this meta-synthesis. Furthermore, sampling for quantitative techniques are fully explained within this thesis, unlike the extant studies. The reporting of methods included data collection tools in order to provide ability for research replicability. Therefore this research in Exeter formed a robust and appropriate data collection strategy, in sharp contrast to the general case of the nineteen previous studies related to socio-cultural impacts of museums.

Table 3.14: Positive and Negative Aspects of Meta-synthesis Studies.

Negative Aspects	Positive Aspects
• Over-reliance on views of staff over users	• Asking local populations to gain non-user insights of impact
• Using focus groups without a purpose or explanation	• Some admitting problems and limitations of studies
• Lack of well-defined sampling frames	• Gaining large sample sizes for some large-scale surveys
• Lack of details in reporting methodology	• Two studies ask the views of children
• Few make linkages between aims, methods and findings	• Looking for impact which is relevant to policy makers
• Unintended or negative outcomes not captured	
• Limited statistical analysis	

Source: Author.

3.9 Conclusion

This chapter examined the policy context of museums in England. It paid particular attention to the responsible government departments and arm's length bodies. Funding programmes have various purposes around museum work, governance and the impacts they should result in for the public. Local authority museums in England, of which RAMM is one, are especially dependent on support within their own councils. Therefore, management has to concern itself with developments at a national level and a local level concerning rhetoric employed around social policies.

RAMM can be considered to exist at the centre of a network of relationships with different funders and policy bodies. Now we understand how RAMM is positioned it is clear why impact assessment is so critical to its existence and why evaluation and reporting is of strategic importance to the organisations. RAMM is consistently looking at its key stakeholders' policies regarding the language used, the indicators sought and the opportunities of funding. Management wants to align its own demonstration of value in ways which is relevant for its funders and useful for its internal management.

When there are multiple stakeholders involved in summative evaluation or impact assessment exercises this can lead to conflicts of interest (Clarke and Dawson 1999, p.17). Therefore it was important in this case to become familiar with project academic and policy trends and the requirements of DCMS, ACE, HLF and ECC. This was complemented by regular meetings with museum management. Therefore, this approach took the needs of different stakeholders in mind but the external nature of this research aided a more rounded consideration of different values, priorities and needs than may have been possible from someone working within the museum itself. In a way this research became a pluralistic evaluation, the term used to describe assessment which acknowledges political dimensions and possible power conflicts (Clarke and Dawson 1997, p.19).

Evaluation and impact assessment are deeply political activities for the cultural sector. The trends change according to government, the emphasis of arm's length bodies and the debates in academia and practice which all come together to create a fray of contesting opinion and guidance. Various discussions take place as to what quality arts or cultural organisations should display, usually employing the term 'excellence' and how this should be assessed, often with reference to 'judgement'. Furthermore, the UK's largest national professional museum organisation has been keen to promote museums as places for producing positive impacts for the public at an individual, community and societal level.

Graham (2008, p.30) explained that 'confused meanings and conflicting viewpoints' make the field of research of museum impacts difficult for scholars unfamiliar with this

complex research environment. Museum management has to negotiate this fuzzy and changing climate when practical plans for research in this area are accepted. Due to a lack of policy direction there is a lack of coherence and persistent development in the task of assessing impacts in the sector. Different techniques come and go and none seem to satisfy the Treasury, DCMS, arm's lengths, museum practitioners and museum academics all at once. This is an unachievable goal as the different views about the roles of museums, what impact and value they should have, whether or not this needs to be proven and if so how, are all matters of contention. In the meantime museum management is left in a hiatus where information they feel they need to understand their audiences, improve their museum operations and gain future funding is severely limited.

In terms of management literature the policy environment for museums in England can be related to four types of tension: structural, process, stakeholder, human resource and political tensions (Rose 1999, p.323).

Structural tensions relate to trends of centralisation and decentralisation of state. For museums, the complications over direction coming from local and national sources, local authorities, arm's length bodies, DCMS, or all three for that matter, complicate the picture of management prioritisation.

Process tensions are found between forms of control and freedom to manage. Figures in the museums sector have criticised cultural funding being tied to wider social policy as a form of instrumentalism, and therefore interference by government. Also the process of evaluating how museums contribute to social impacts in particular has been blamed for encouraging an erosion of independence in the museums sector. At the same time, research has exposed that many of the social policies are vague and broad, allowing for practitioners to exact a large sense of control over how their institutions relate to these.

Stakeholder tensions are particularly relevant in the museums sector. It is not a matter of different stakeholders having distinct views of museums impact and impact evaluation, as Holden (2004) would make out. Rather there are many stakeholders in the work of public museums. These can be grouped into the public, professionals and policy makers. However, as this chapter has shown there are many differing views amongst professional museum workers, policy workers do not have a consistent and unified message, and the public are not a homogenous mass. In addition, academics and commentators form another stakeholder in discussions around impact. Therefore there are tensions between stakeholders, and within stakeholder groups.

Human resource tensions relate to a sector with a degree of loyalty and passion from workers but a consciousness that rates of pay are low and jobs are unstable, especially at a time of diminishing museum funding (Museums Association n.d. *Salary Guidelines*). Therefore,

professionals are subject to many pressures. Evaluation may be seen as burdensome, inappropriate and ineffective, but it can also be seen as a saviour, as a way of proving that their work is worthwhile. As one RAMM employee reacted when first hearing of this research project 'can you help us keep our jobs?' (anonymous staff member, pers. comm., April 2010).

Political tensions relate to institutions balancing the interests of a majority and a minority of the public. In museum management this is a constant consideration. The MA may say that museums have their most impacts when they work intensely with small groups, but there is also the general population to consider. In a way RAMM has concerned itself, in the redevelopment project and through involvement with helping shape the scope of this research project, with the majority of people living in Exeter.

At a national level, there are five main needs around evaluation of the sector. Firstly, is the recognition that efforts in assessment and evaluation are not really helping to build up a convincing picture of the impact of their sector, the evidence base is still weak (Kendall 2013). Secondly, the way impact is measured has to become more thorough, moving away from the use of visitor figures as a performance indicator (Kendall 2012d, p.17). It has long been recognised that the reporting of achievement targets in the sector related to attendance figures and outputs of services is important but it does not 'prove impact' (Wavell *et al.* 2002, p.62). Thirdly, 'greater clarity on how impact should be measured' is called for by sector figures (Kendall 2012d, p.17). Fourthly, this call for a clear idea of an evaluation approach, is connected with a desire to make 'national comparisons' (Porter 2011, p.16). Fifthly, there is a continuous impetus to prove the case for cultural funding to help the sustainability of the sector (Stanziola 2008, p.320). This sustainability relates to museums relating to the public and advocating their impacts at all levels. Smith (2010, p.21) asserted that 'a higher quality evidence base should lead in turn to better policy-making and a higher quality of advocacy'.

The politicisation of impact assessment has created a virtual minefield for researchers wishing to develop canons of assessment for museums. Any initiative is likely to draw fire from various quarters. However this chapter has built on chapter two to identify the key shortcomings of current impact assessment practice. The meta-synthesis employed for this study was a way of pooling together information and achieving clarity around the indicators of impact and the various ways these have been assessed in the past. The shortcomings of 19 previous studies provide the starting point for the third objective of this thesis to reveal the socio-cultural impacts of RAMM reported by its local communities. There are major problems in generalising from the available evidence due to the limitations that are found in the existing studies (Gray 2006, p.105). Therefore, potential impacts were identified through creating a matrix of the findings of these studies and then selecting appropriate impacts which could be operationalised and assessed.

The meta-synthesis revealed how previous attempts to evaluate socio-cultural impacts of museum services have been flawed, partial and limited. Close examination these studies supported a claim made over ten years ago that there is, 'little evidence of longer-term impact or the causal relationship between sector use and impact' (Wavell *et al.* 2002, p.89). Reports on museum impact assessment lack standardisation, precision, consistency in application and trustworthiness. Standardisation is seen as difficult in a sector where variety is emphasised and comparison is regarded as erroneous. At the same time, finding an approach which could be applied to a broad type of museum would be very valuable. The precision lacking in many reports is caused by ill-defined terms, including 'impact' and 'community'. The audience is often imagined as unified and studies do not explain, 'which audience, which impact?' (Dean *et al.* 2010). Lastly, their trustworthiness can be questioned as the transparency and depth of reporting is generally poor.

Theory-led impact assessment is achievable but it needs to be conducted with more rigour. Focussing on a smaller range of methods with clear definitions leading to robust findings is the best way of evaluating socio-cultural impacts (Reeves 2002). Quantitative research has to be conducted using transparent sampling methods, after the background population has been explicitly defined. Again, the approach to the quantitative elements can show that statistical analysis offers more scope than an exercise in box ticking. It does not need to be regarded as a dangerous development for the cultural sector (c.f. Jenkins 2012) but a useful tool to better understand museums' impacts. The following chapter explains the methods and analysis employed in this study.

CHAPTER FOUR-

METHODS

4.1 Introduction

The literature review and background chapters (see chapters two and three) revealed the proliferation of academic and non-academic publications on the topic of impacts of museums. Despite this plethora of material to examine, the discussion highlighted the difficulty of classing much of the extant reports and papers as reliable evidence of impacts of museums on the public. As Selwood (2010, p.10) explained, 'actual effects, as distinct from potential impacts', are hard to find in the literature.

Chapter three revealed, through the inclusion of methodological details of a meta-synthesis of nineteen previous studies (see appendix 1), the extent of the issue of the lack of reliable evidence. The limitations of previous studies were summarised, along with an explanation of how the research strategy of this study was conscious of avoiding common pitfalls. To date, best practice in social science techniques has rarely been followed in evidencing non-economic impacts of museums. Therefore this study drew on the wider social science literature, for example tourism studies, to inform its design of a strategy to capture the socio-cultural impacts of the RAMM.

Unlike previous work in this area, this study endeavoured to achieve a full research programme which could result in reliable evidence to fill the research gap of understanding museums impacts on communities. This study embarked upon identifying potential socio-cultural impacts to test; creating suitable data collection tools; collecting primary data from RAMM's local community; and analysing this data and information. Findings of the desk research explained in the literature review and background chapters of this thesis (see chapters two and three) addressed the first of these stages. The literature provided a firm grounding of potential impacts to test for in this study of RAMM's socio-cultural impact for its local community. This chapter, therefore, describes the development of suitable data collection tools and a research strategy. It explains the linkages between these methods and the objectives and research questions.

Quantitative research, employing two large-scale household surveys is explained. This explanation includes survey design, sampling explanation, piloting and administration. Details of the final samples are presented to relate the characteristics of respondents to those found in the background population. The main analysis employed, with respect to statistical tests is outlined briefly.

Throughout the chapter, the reliability and validity of the research strategy and data collection are discussed. The assertion of valid and reliable results requires explanations of the methods employed which led to them. Reliability refers to the consistency of findings; while validity is the extent to which research reflects accurately that to which it refers (Saunders *et al.* 2007, p.149). Ultimately, research incorporates safeguards into inquiries to minimise problems like bias, invalidity or lack of trustworthiness (Johnson and Onwegbuzie 2004, p.15). The research design, the conduct of the research, and the reporting of findings, were considered carefully in order to show the quality of research (Roulston 2010, p.224).

4.2 Research Design

Methods are ‘ingredients of research’ (Clough and Nutbrown 2002). The recipe for this study’s research design was influenced by the critical analysis of methods of the 19 studies forming the meta-synthesis (see chapter 3.8), and advice on method construction from wider social science literature.

4.2.1 Relation between Methods and Intentions of Research Study

The relationship between the areas in the concept diagram and the methods employed in this study was considered (see table 4.1). The desk research, gained contextualisation of RAMM’s redevelopment and the place of RAMM in Exeter.

Table 4.1: Relationship between Methods and Concepts

Method	Concepts										
	Context			Experience		Attitudes		Behaviour		Impacts	
	People’s lives	RAMM redevelopment	RAMM in Exeter	All Museums	RAMM	All Museums	RAMM	All Museums	RAMM	Communities	Visitors
Desk Research		✓	✓								
Survey 1	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Survey 2	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

Ticks in bold denote particular method/s are more important for addressing this concept
Source: Author.

Quantitative methods could be useful for precision, through creating a reliable way of measuring impact; control through sampling and design; sophisticated analysis techniques through statistics and the ability to replicate this study of impact in other settings for other museums.

The surveys were especially important for providing details in the areas of experiences and behaviour (see table 4.1). Attitudes of people towards RAMM were collected through surveys one and two. However, the bulk of the analysis in attitudes was taken from the second survey as this took place when RAMM was open to the public after four years of closure. Lastly, impacts were captured by the surveys. The second survey was analysed alone using multivariate statistical methods and the interviews gave important insight into understanding of socio-cultural impacts.

4.2.2 Discussion of the Period of Research

This research project commenced in April 2010 and, after desk research and instrument design, the data collection period could begin. Pekarik (2010, p.11) pointed out that there is no single ideal time to measure an outcome. In terms of measuring impacts, it was decided that administering the first survey before re-opening would give a sufficient baseline for the impacts the public desired from RAMM. Also, leaving a quarter of a year between the museum re-opening in December 2011 until administering the second survey allowed for a more accurate assessment of the public's views towards the re-opened museum.

4.3 Investigating Socio-cultural Impacts with Questionnaire Surveys

4.3.1 Survey Design

The design of the survey instruments was based on four main considerations. Firstly, the layout had to be clear and well considered so as to facilitate the completion of surveys. Secondly, a balance was needed between terminology found in the literature and wording which was understandable to the public. Devising questions that faithfully capture opinions that are multifaceted was a challenge in the development of the survey instrument. As museums impacts are often framed around vague or fuzzy concepts, for example identity, measurement is difficult within a limited number of variables. Concepts had to be translated into something measurable, by clarifying concepts, delineating dimensions of the concept, and deciding which ones were relevant (de Vaus 2001, p.24). The operationalisation of potential impacts into survey questions was helped by pre-testing and piloting. The third consideration was to ensure the types of questions were suitable for the needs of the data-analysis used to address the research questions. Lastly, the first survey was designed in a way so only minimal

adaptations were necessary before the deployment of a second survey following RAMM's re-opening (see table 4.2).

Therefore, the two survey instruments were very close in appearance and content. The first came to six pages in length and the second to seven. The cover letter was amalgamated with the questionnaire for each survey and instructions were given throughout. The surveys were split into four sections.

The first section was entitled 'Questions about museums in general'. Its intention was to find out positioning of the respondents, their level of museum experience and their feelings towards museums (see Appendix 4, questions 1 to 5; Appendix 5 questions 1 to 5). It was conjectured that opinion of RAMM and its impacts would be shaped by attitudes towards museums in general and vice versa, opinion of museums in general may be shaped by experience with their local museum, RAMM. This section had five questions. The first question grouped a series of semantic differentials, with opposite terms placed at each end of a scale, on how people related to museums. Their main reason for visiting museums was asked for, with options given based on the literature around motivation for museum visitation. Next an estimation of how many times they visited any museum within a 12 month period was included, the only scale variable in the survey it was seen as a proxy for respondent's interest in visiting museums. Asking people to state the last museum they visited was intended to give insight into the range of museums in terms of geographical area and collection.

The next section related to behaviour towards RAMM (see Appendix 4, questions 6 to 14; Appendix 5, questions 6 to 21). For the first survey this related to visits before the redevelopment; but for the second survey part of this section also referred to visits since RAMM had re-opened in 2011. This section addressed **research questions seven and eight**: the view of the local population towards RAMM before its redevelopment and after its redevelopment.

Table 4.2: Changes between Two Survey Instruments

- | |
|--|
| <ol style="list-style-type: none">1. Cover letter updated2. Part asking for views on visiting after the redevelopment added to second section3. Enjoyment and satisfaction questions changed to relate to after the redevelopment4. Tenses adjusted5. Likert Scales altered from eliciting importance levels to agreement levels |
|--|

Source: Author.

Respondents were asked if they had visited before RAMM closed. For those who had not, they were asked to give reasons why and provided with a series of options related to physical, social, intellectual and knowledge barriers. For those who had been to RAMM, questions on childhood visitation were posed. This was an attempt to test for connections between childhood visitation and adult experiences, behaviour and attitudes toward museums, a current interest of the cultural sector (see ACE 2010).

Next, for all people that had been to RAMM before its closure, more detail was asked for: the frequency of visits, make-up of visitation parties; main motivations for going to RAMM. This section of the surveys brought the potential of recall bias as views were elicited with reference to a museum which had been closed for almost four years. De Vaus (2001, p.140) explained that, 'people will reconstruct past events in the light of subsequent events'. To mitigate for inaccuracies answer options were given as ranges for the frequency of visitation and people were asked who they 'usually went with'. The surveys both contained a question to assess the experience of visiting RAMM (see Appendix 4, question 14; Appendix 5, question 20). For survey one this related to visits before the redevelopment and for survey two, visits following the redevelopment. In the second survey people who had been after re-opening were asked to rate their experience. Four semantic differentials with five answer points were constructed for this purpose, to establish enjoyment, satisfaction, how welcoming RAMM was and whether they missed RAMM or not while it was closed. For the first survey respondents were asked which feature of the new RAMM they were most looking forward to and in the second sample the same response options were placed in a four point Likert Scale to see how much people were satisfied with these features (see Appendix 4, question 20; Appendix 5, question 21).

The third section was entitled 'Your thoughts about the Royal Albert Memorial Museum' (see Appendix 4, questions 15 to 21; Appendix 5, questions 22 to 26). Eleven variables were constructed, positively and negatively worded, to reveal views of the museum. These were connected to a four point Likert Scale and a 'don't know' option was provided. A series of six variables were combined asking respondents in the first survey what they wished RAMM to deliver, and in the second survey, what RAMM was trying to produce.

Elsewhere in this section asked a question very pertinent to the aim of this questionnaire 'In your opinion what do you think about the current impact of RAMM on its local community?' Respondents were given three response options: 'mainly positive', 'no real impact' and 'mainly negative'. As already described the terms are complex and, community in particular, can be understood to mean a variety of concepts (see chapter one). All the same, this question gave a quick snapshot of whether people felt RAMM was worthwhile. This was very useful for the Cluster Analysis conducted to address **research question twelve**.

Also within this third section, two long questions asked respondents directly about potential impacts of RAMM. One question was composed of a series of eight variables relating to impacts which could apply to everyone living near RAMM, not only people who had visited. Later, a series of 22 variables were grouped in one question. These elicited views corresponding to impacts derived through the experience of visiting RAMM; relating more to what have been termed in the literature as 'cultural' or 'intrinsic' impacts. These questions were utilised in addressing **research question ten** through Factor Analysis, 'what underlying factors drive the public's perception of the socio-cultural impacts of RAMM?' (see chapter six).

The issue of construct validity was especially pertinent to these two longer questions. This can be described as the measurement of abstract traits and is dependent on the definition or descriptions of the terminology. Black (1993, p.62) warned that questions have to relate to the aspects of the concept under study. For this purpose, themes extracted from the meta-synthesis were considered in light of the needs of the research programme and then as de Vaus (2001, p.24) advised as crucial for testing concepts, operationalised through indicators.

For these two questions four-point Likert Scales were constructed. In the first survey respondents could answer 'very important/ important/ unimportant/ very unimportant', and for the second survey, 'strongly agree/ agree/ disagree/ strongly disagree'. Four-point Likert scales were chosen because they provided a reasonably straightforward decision for respondents than if they had a larger scale; indeed it has been suggested that larger number of points on a scale can increase response error (Cox 1980, p.409). The lack of a mid-point or neutral response was intentional in order to encourage respondents to make a choice on one side or the other (Garland 1991). Additionally an option of 'don't know' was included for people who were ignorant of a particular impact on the basis that they would select this option rather than a valid response if they had been given the option, which could have distorted the results (Krosnick 1991, p.220; Schuman and Presser 1996, p.114).

To close the questionnaires there was a back page of socio-demographic questions (see Appendix 4, questions 22 to 28; Appendix 5, questions 27 to 33). A balance was sought between asking for enough detail, while striving not to appear too intrusive. A question about children in the household was asked because RAMM has a reputation as a family museum and it was seen as important to look for distinctions between people with and without children in their answers to other variables.

Some questions were constructed to allow ease of response and were then coded later into appropriate variables for analysis. For example the question on highest educational level was used to construct an education qualification for each respondent. To gain a NS-SEC (Office for National Statistics 2010, p.32) estimation would have involved supplementary questions on whether the head of the household was an employer or not, the size of their organisation and

supervisory status. Extending the questionnaire in this way was seen as too space consuming and intrusive (Ryan 1995, p.146). Instead an approximation of social grade, A/B/C1/C2/D/E was formed based on answers to two questions on levels of household income and the occupation of main income earner in the household (The Market Research Society 2006, p.5). This did not include calculation of respondents whose main income earner was a pensioner, but whose household earned over £30,000 a year, therefore these respondents were excluded from this categorisation. These demographic details along with other variables on behaviour and experience throughout the questionnaires were employed to look for differences in responses. They were necessary for addressing **research questions nine, ten and twelve** which mainly involved bivariate tests.

4.3.2 Piloting and Trials of Survey Questions

The layout of the questionnaire, wording of questions, instructions to respondents and questionnaire administration approach were adjusted in response to extensive pre-testing and piloting. The distribution of the survey will be explained in later sections (see chapter 4.3.5). For now the question content adjustments will be outlined.

Versions of the first survey were distributed to fellow academics for feedback, and RAMM staff gave input through arranged meetings. The RAMM steering group felt that asking a question on the topic of bequest value would encourage more enquiries around object donation to the museum. A variable relating to this was removed as consideration had to be given to the concerns of the project partner when working on this type of academic research project. A question was added to the second survey instrument (see Appendix 5, question 19) to find out, on RAMM's behalf, what else people did in Exeter besides visiting the museum. After this stage the survey could be piloted in a number of different contexts (see Appendix 3).

Table 4.3: Piloting Questions

<ol style="list-style-type: none">1. Did you find the survey clear and easy to understand?2. Were there any words or questions that were confusing or unclear?3. Do you feel any questions lack a needed category of response? e.g. reasons for visiting museums4. How do you feel about the layout and length of the survey?5. Did you have any problems with the instructions?6. Do you have any suggestions for improving the survey?

Source: Author.

Firstly, a group of biology students took part in a focus group. They were asked about their ease in completing the questions and the wording of the questions and their completed questionnaires were examined to highlight problems. The Likert scales initially consisted of a mix of positive to negative, and negative to positive, response options. The intention was to filter out respondents who had not read the questions properly. However, the students did not pick up on the changes to the scales; they had formed assumptions about the wording of the questions very quickly and had not checked the subsequent wording and order of similarly presented questions. Therefore, the Likert Scale response options were made consistent and, based on this focus group, instructions on filtering questions had their fonts adjusted to appear more obvious.

Questionnaires were then administered at locations throughout Exeter: Rougemont Gardens, the university campus and the quay area. These public locations were chosen so as to avoid having to negotiate access with private owners. People were approached, asked to complete the questionnaire, observed and then asked questions (see table 4.3).

Table 4.4: Adjustments to Survey One Following Piloting

Question	Adjustments made after Piloting
1	Numbers changed to circles, 'valuable' changed to 'important'
7	Options added 'didn't know about it' and 'didn't live nearby', and 'other' removed
9	'I can't remember' taken out
13	Answer options adjusted
14	Numbers changed to circles, one variable taken out and moved to question 15
15	'Don't know' option added, variable added from question 14
16	Changed to importance with 5 point Likert Scale, more elements added
17	'Don't know' option added
21	'Don't know' option added
25	Wording changed to 'nearest equivalent'
26	Question made to main wage earner
	Instructions made clearer
All	Introduction lines added to start of each section
	Lines under some words to emphasise meaning
	Likert Scale answer orders made consistent

Source: Author.

Moser and Kalton (1979, p.49) explained that piloting is useful to see if people make qualifications when they answer questions or point to questions they do not understand. However in this case, it was not necessary to change the wording of specific questions and variables to a large degree. The piloting revealed that people understood the questions in general. Some of the respondents did not complete some questions in the last section on demographics due to a concern of giving personal information, a common item non-response problem in surveys (Riphahn and Serfling 2002). The necessity for inclusion of a 'don't know' option was tested for the Likert scale questions. People were quickly able to answer questions 22 and 25. However, for questions 22 and 26 a 'don't know' option was required. Few respondents felt they could answer all the questions related to impacts of RAMM because they had not considered all of these issues before and they did not have an idea whether they wanted RAMM to provide a certain impact.

Questions on motivations for visiting were checked to see if a single or multiple response was appropriate. This resulted in a single-response for question three and multiple-responses for questions 13 and 18. A few of the scales were confusing to people and these were adjusted (see table 4.4).

Before the second survey was administered the minimal changes to the survey instrument were trialled. Personal contacts and members of the public in Rougemont Gardens, the university campus and the quay area of Exeter were asked for feedback.

In designing the surveys a desire to achieve validity was a key concern. They were designed carefully with pre-testing and piloting partially for the purpose of checking the respondents understood the concepts and the researcher understood the responses to the questions. This helped insure internal validity, that the design of the instrument was measuring what it was intended to measure (Campbell and Stanley 1963).

4.3.3 Sampling Frame

According to the 2011 National Census approximation, Exeter is home to 117,800 residents (Office for National Statistics n.d.). The River Exe runs through the city and the Cathedral sits on a green in the centre of town. Exeter has an expanding university with a significant student population of approximately 12 000 (ECC n.d. *Population*). The main university campus is on the northern outskirts of the city, albeit within walking distance of its historic centre. To the east the Met Office, the main weather forecasting centre for the UK, is found within a purpose-built complex completed in 2004. Nearby is a science park and Sandy Park, the grounds of the local rugby team.

Exeter sits within the county of Devon, a largely rural county with small population centres. The nearest larger cities to Exeter are Plymouth to the southwest and Bristol to the

northeast. Around 35 000 people commute to Exeter for work from outside (Exeter City Council n.d., *Population*). Therefore the city provides work and leisure opportunities for people within the city and from a larger geographical area.

In terms of attractions and leisure facilities, Exeter has a main shopping area around the High Street and Princesshay, close to the museum. Exeter has three cinemas, four theatres and three museums. RAMM is the only sizable museum in the city. It has two venues, the main building on Queen Street and St. Nicholas Priory a Tudor period property. Also, the Bill Douglas Centre is a small university museum with a collection of material related to film. Lastly, Topsham museum is a small museum, funded by Exeter City Council found in the south-east of the city. It tells the story of Topsham, a historic port which still has a village-feel and a sense of identity distinct of the city of Exeter.

RAMM's main building on Queen Street in the centre of Exeter could be regarded as the largest object in its collection. Originally named The Devon and Exeter Albert Memorial Institution the building housed a museum, art gallery, library, reading room, school of art and school of science. Over the years these sections split to become separate organisations and the museum element remained in the Queen Street Building.

RAMM delivers school programmes off-site, at St. Nicholas Priory, a refurbished Tudor house in Exeter, and now within the education group space in the main building. During the re-development RAMM organised an Out and About Programme, 'a lively programme of exhibitions and activities' at other venues across Devon (RAMM n.d. *RAMM*). RAMM organised a project called, Living Here, West of the Exe, with the aim of, 'we wanted to get people interested in heritage by starting with their own lives, histories, experiences and interests' (RAMM n.d., *World Cultures Online*). Since re-opening, many events have taken place in the museum including classical concerts, Christmas craft markets and dances.

Consequently, the background population for this research had to be considered; where to draw the boundary for investigation into local communities, and how to obtain an appropriate sampling frame. As Moser and Kalton explained (1979, p.79) bias in the sample design can be introduced if the sampling frame which serves as a basis for collection does not cover the population adequately, completely or accurately. Therefore decisions were made regarding the background population and the most appropriate sampling frame to avoid sampling bias.

With regards to the background population, the Exeter City Council Boundary provided a geographical boundary of the local population. This re-development project was largely funded by the HLF, money sourced from lottery players across the UK, and by ECC through local council tax. Therefore local council tax payers had contributed proportionally most to the re-

development. Eliciting their views was a form of public accountability for council distribution of funds.

The views of people under 16 years were not elicited as this would have required the construction of age-appropriate questionnaires and higher ethical clearance. Therefore the background population was individuals, aged 16 years or older, living within the city of Exeter.

Next, options for identifying respondents were considered: an existing research panel of ECC, the edited electoral role and a list of Exeter's residential properties and a list of residential addresses. ECC had an existing panel of 1000 people living in the city. This was rejected because the council admitted that the panel was voluntarily selected, their demographic characteristics as a whole did not reflect the population of Exeter and the response rate of the panel to surveys was usually under 30%. Furthermore about 40% completed surveys on-line and 60% by post, two versions would have to be made and this raised concerns about the comparability of the surveys. This tactic of using the panel would have also required responsibility for the administration of the survey to be handed over to ECC, leading to concerns over timescales and upholding the academic quality of the research.

The electoral register was also considered. This would have given information on residents of 18 years and older within the ECC boundary who had agreed to the publication of their details on the edited role. The sampling frame ultimately used was a data file of addresses for residential properties in Exeter's 18 wards, provided by ECC. As phone numbers and email addresses were not included in this list, phone interviews or internet surveys were not an option. Although online surveys can bring advantages of flexibility, speed of responses, ease of data entry, low administration costs and utility of software (Evans and Mathur 2005), they are only really appropriate for convenience samples (Fricker and Schonlau 2002). Therefore the final sampling frame, using a comprehensive residential address list, produced confidence that a representative sample of the frame could be gained.

A two-fold strato-random approach was used for this research, with elements of stratification and random sampling. As Moser and Kalton (1979, p.85) explained, 'the essence of stratification is the classification of the population into sub populations, or strata, based on some supplementary information, and then the selection of separate samples from each of the strata'. A stratum is a subset of the population that shares at least one common characteristic, which in the case of this study was an Exeter ward. After the sample was stratified per ward a random sampling technique was employed for each of the 18 groups. So that every person had an equal chance of participating in the survey, but bearing in mind practical administration considerations, a random choice of streets was introduced, rather than a random selection of properties. From these streets every first house in the first survey, and every second house in the second survey was visited. The use of the same streets, but not the same properties, in the

two samples was an attempt to reduce bias by ensuring a similar mix of properties was targeted in both rounds of quantitative data collection. Therefore, every street had an equal chance of being included in the research and the choice of every second property was arbitrary.

4.3.4 Sample Size

As surveys were administered at two points of time, a panel survey, with the same respondents answering related questionnaires was considered. However, it was felt that this would threaten the inference quality of the findings due to a 'carryover' effect where the first survey would influence individual's responses to the second survey (de Vaus 2001, p.133; Tashakkori and Teddlie 1998, p.87). Also, panel attrition, the loss of respondents over time, was identified as a serious risk with this approach. Drop-out threatens external validity because attrition is not random (de Vaus 2001, p.135). Therefore, two separate samples were drawn from the sampling frame for the two surveys and a suitable sampling number target was arrived at for each.

There are several alternative and contested approaches to determining sample sizes based on the normal distribution. These take into account the background size of the population, sampling error, desired alpha level, degree of variability, time and cost (Israel 1992, p.2). A range of sources were consulted providing sample size table and formulae. In all instances the statistical convention of 95% confidence level and the maximum proportion of population variability was chosen, which is advisable when little information is known about the people contained in a background population with regards to the topic of study (Israel 1992, p.2). Furthermore, the figure of 91 971 was taken as the background population size of residents in Exeter aged 16 years and older from the 2001 National Census (Office for National Statistics n.d.).

Israel (1992, p.3) recommended that for a population of 100 000 at 95% confidence level, an optimum sample size is 398. Cochran's formula, taken from Bartlett *et al.* (2001) was used to calculate a sample size for a large population, resulting in an advised sample size of 385. Yamane's formula (1973, p.727) gave a result of 400. Lastly, the table of Krejcie and Morgan (1970) was referred to. According to this the sample size should be either 384, recommended for a background population of 75 000, or 385, recommended for a background population of 100 000 (Krejcie and Morgan 1970, p.608). They also explained, 'as the population increases the sample size increases at a diminishing rate and remains relatively constant at slightly more than 380 cases' (Krejcie and Morgan 1970, p.610).

Factor Analysis and Cluster Analysis requirements did not point to any need to achieve a larger sample than already determined. Mundfrom *et al.* (2005, p.167) recommend a minimum

sample size for Factor Analysis for a good (0.92) level of criterion, based on a sample with low communality and a variable-to-factor ratio of 5 is 200. For Cluster Analysis, there is no standard recommendation of sample size (Mooi and Sarsetdt 2011, p.243). Formann (1984) recommended a sample size of at least 2^m , where m equals the number of clustering variables. In the case of four clustering variables, this would produce a minimum sample size of 16 cases at least.

Therefore, based on a combination of sources, a sample size of approximately 400 for each survey was deemed to be appropriate, with a minimum of 380 cases as adequate. The actual amount surveyed was based on the response rate generated from the piloting of the survey administration procedure: drop and collect to the four wards west of the Exe river. This piloting procedure gave a realistic estimate of cooperation rate of 30% overall (Sudman 1976, p.60). Lastly, the ideal number of respondents within each stratum was determined by referring to the proportion of the population of Exeter residing in each ward.

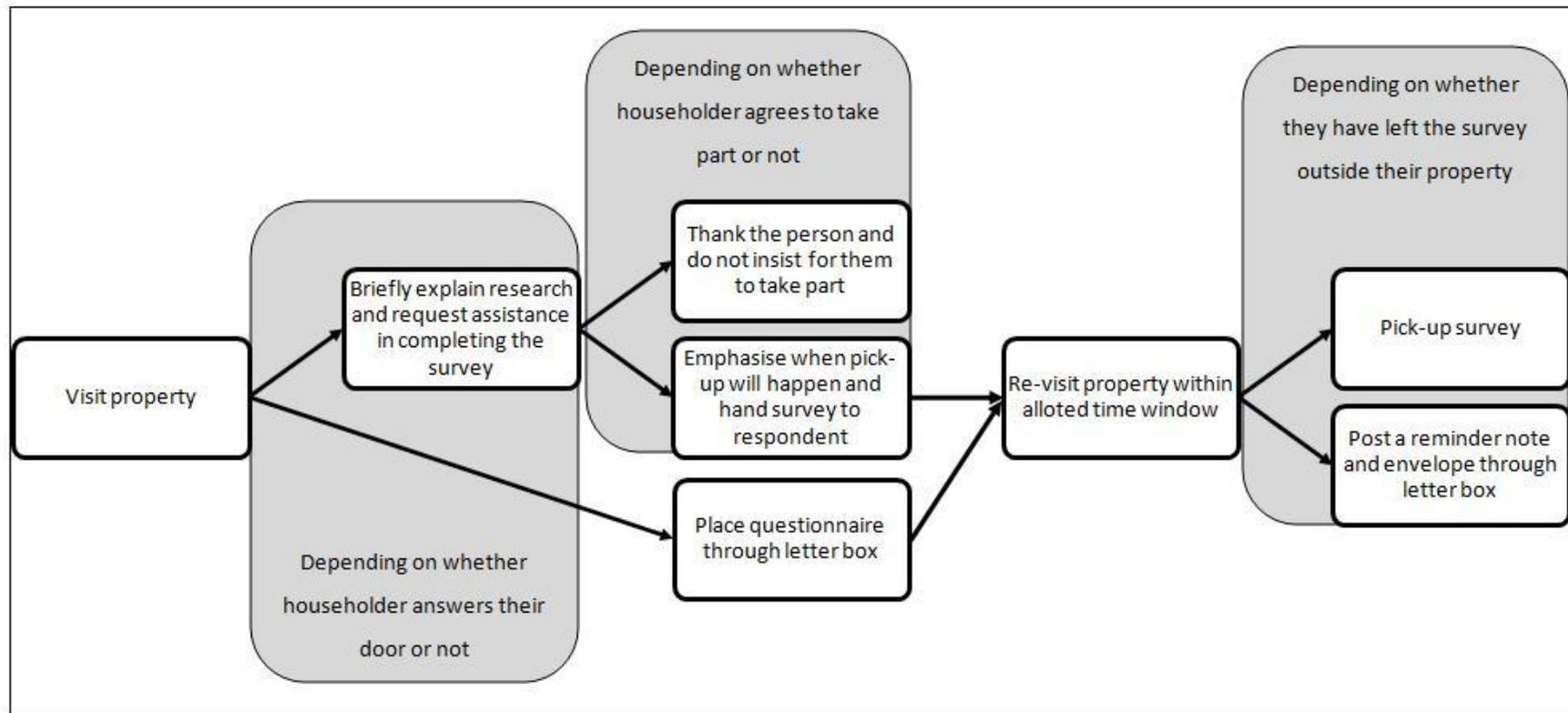
4.3.5 Distribution Details

Research into the impact of museums often relies on exit surveys or data collected from people at some stage of their visit to a museum programme or participation in a museum project, despite the criticism that on-site surveys cannot substitute for a representative sample outside the institution (Sadana *et al.* 2000, p.241). This gives an episode or event based assessment, when views towards RAMM in general were sought (Sadana *et al.* 2000). It was important to capture the views of the communities surrounding RAMM, not only visitors. Therefore, providing surveys to households across the city was an important distinction from previous studies. Once the sampling frame was decided upon and a strategy for collecting responses was devised the practical considerations for approaching people were considered.

Firstly, postal surveys were considered, but were rejected on the grounds that these would involve expensive postal costs and the return rate would likely be under 20% (Denscombe 2010). Drop and collect survey methods (DCS) were chosen instead to mitigate these problems.

DCS consisted of visiting properties and delivering questionnaires by hand and then, after a time lag, re-visiting to pick up completed surveys (see figure 4.2). As Brown (1987, p.20) explained, 'knowledge that someone will be returning with the stated intention of picking up the completed form places subtle but sufficient psychological pressure on prospective respondents'. Therefore, DCS arguably has the advantage of achieving higher response rates (Walker 1976, p.287). However, DCS is often overlooked and not discussed in literature on quantitative research methods, and literature consulted giving advice for DCS dated mainly from the 1970s.

Figure 4.1: Drop and Collect Procedure



Source: Author.

Another advantage of DCS is the lag-time allows for people to complete a long and detailed survey with less respondent time pressure than a research-administered survey (Lovelock et al. 1976, p.359). The lag-time of three days was decided upon between leaving surveys and collecting them, based on the advice of Walker (1976, p.286). The return date and time was written on each cover letter, along with a request to leave the completed survey outside their property, so respondents did not need to be at home or be disturbed for a second time.

Field work time frames were determined for previous studies by the size of the research area, its accessibility, the number of visits made to each property and the lag time between drop-off and pick-up visits. Brown (1987, p.19) warned that DCS was not efficient for highly dispersed samples in geographical terms. Exeter covers an area of approximately 18 square miles, a relatively small area. However, accessibility in a city with many steep hills and properties in cul-de-sacs made coverage challenging. Some studies, in an endeavour to maximise face-to-face contact, returned to a property multiple times in order to talk to a respondent while they were at home (Walker 1976, p.285). It was decided that posting a questionnaire through a letter box, although perhaps not as effective as interacting with a householder, was preferable to conducting time-consuming multiple visits.

The choice to deploy DCS in the administration of the surveys necessitated particular health and safety and ethical considerations. Given the fact that the researcher was visiting properties, knocking on doors and talking directly to the public, ID was worn at all times and a full timetable of areas to visit and timescales was shared with colleagues. Properties with stickers on their doors or windows warning against cold callers, had questionnaires posted directly through letterboxes without disturbing the householders. For ethical reasons, interaction was kept friendly and polite at all times with no pressure being exerted on potential respondents to take part in the research.

4.3.6 Trailing of Distribution Tactics

The original plan was to distribute surveys to random properties within each ward, rather every second property on random streets. However the trial of the first approach in four wards made it apparent that major adjustments would have to be made. The main problem was the random selection of properties surmounted to visiting up to 93 properties in one ward, which were on multiple streets, at least twice. This was not possible for a single-person research project within the time-frame of this research. Therefore, the trial of the distribution tactic led to adjustments to the sampling tactics.

Having said that,, this trial of four wards supported DCS as an appropriate means to elicit satisfactory response rates. A 19% response rate was gained in house visits where no conversation had been possible and 41% where it had. This supported finding a balance

between pursuing personal interaction, while having the time to distribute and collect surveys throughout a city.

Another issue exposed through the trial in four wards, and subsequently rectified, was the high number of instances where people had agreed to complete the survey but not left it out for collection. At the pick-up stage people came out to apologise for not having time to complete the survey within the three days or chased after the researcher, having realised they had completed the survey but forgotten to leave it outside when agreed. In time for the data collection a form of postage for these returns was arranged and envelopes printed to leave at properties when questionnaires had not been left out. This incurred some postage costs, only for the post-returned responses; but due to the way the survey was distributed, the collection of many surveys on foot and the wastage rate, this was far less than if a full postal survey had been conducted. In fact, all postal responses were received within six weeks of their distribution, not leading to major delays in data entry or analysis.

4.3.7 Final Sample

Broadly it is believed that the survey data collection was reasonably successful. This section will detail the characteristics of the sample. Internal validity was considered, in light of checks for selection bias, where the sampling frame is valid but the choice of people to complete a survey achieves a sample which is different to the sampling frame's characteristics (Stephan and McCarthy 1958).

The usable completed surveys achieved from each round were taken as the final samples for each survey (see table 4.5). In both rounds PRIORITY, Whipton and Barton and Newtown achieved under the optimum number of responses for that ward. It was decided not to discard responses when a ward had more responses than was proportional to its proportion of population within Exeter, as the figures for distribution to each ward and target number of responses were not quotas, but targets. As well as making comparisons between the responses to questions from cases from different wards, comparisons could be made on the response rates of different wards.

Table 4.5: Sampling Calculations and Achieved Final Samples

Wards	Population	Percentage of population	Optimum number of responses	Distributed	Percentage in Sample 1 (%)	Percentage in Sample 2 (%)
Priory	3957	7.64	31	93	3.68	2.60
Alphington	3927	7.58	30	90	8.28	8.59
Exwick	3884	7.50	30	90	8.28	8.07
St David's	3532	6.82	27	81	5.06	7.55
Whipton and Barton	3352	6.47	26	78	4.14	4.69
St Thomas	2922	5.64	23	69	5.52	6.25
Topsham	2905	5.61	22	66	6.67	6.77
Pinhoe	2744	5.30	21	63	5.52	4.69
St Loyes	2728	5.27	21	63	6.44	5.21
Newtown	2727	5.27	21	63	3.68	4.95
Heavitree	2589	5.00	20	60	5.06	5.73
St Leonard's	2523	4.87	19	57	7.36	5.21
Polsloe	2513	4.85	19	57	3.91	5.99
St James	2444	4.72	19	57	3.68	5.73
Mincinglake	2404	4.64	19	57	4.83	3.65
Cowick	2402	4.64	19	57	5.98	6.77
Pennsylvania	2357	4.55	18	54	6.21	3.39
Duryard	1870	3.61	14	42	5.75	4.17
Total	51780	100	399	1197	100	100

Note: Light grey denotes ward where target was not achieved, Dark grey denotes ward where target was achieved

Source: Author and Office for National Statistics (n.d.) *National Census 2001*.

Table 4.6: K-S Results Checking for Sample-set Bias

Characteristic	Census and Survey 1	Census and Survey 2
	χ^2/K	χ^2/K
Gender	13.94	26.179
Age Group	4.77	5.40
Education Levels	4.00	4.29
Children in household	31.95	40.17
Ward	0.70	0.76

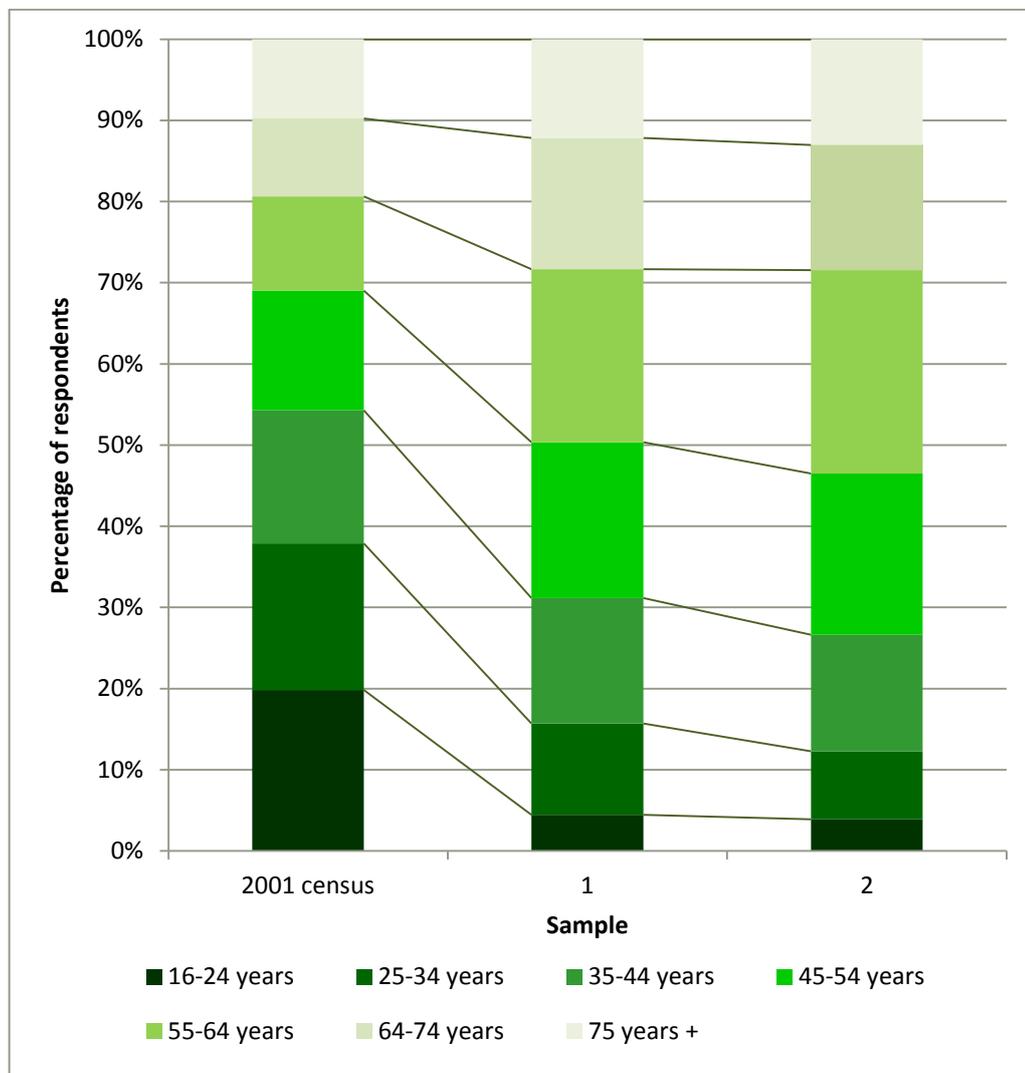
Chi-square Test with Yate's correction for variables with two categories, χ^2

Kolmogorov-Smirnov test for variables with three or more categories, K

Bold denotes significant difference at $p \leq 0.05$ level

Source: Appendix 4, questions 22, 23, 27; Appendix 5, questions 27, 28, 32; Office for National Statistics (n.d.) *National Census 2001*.

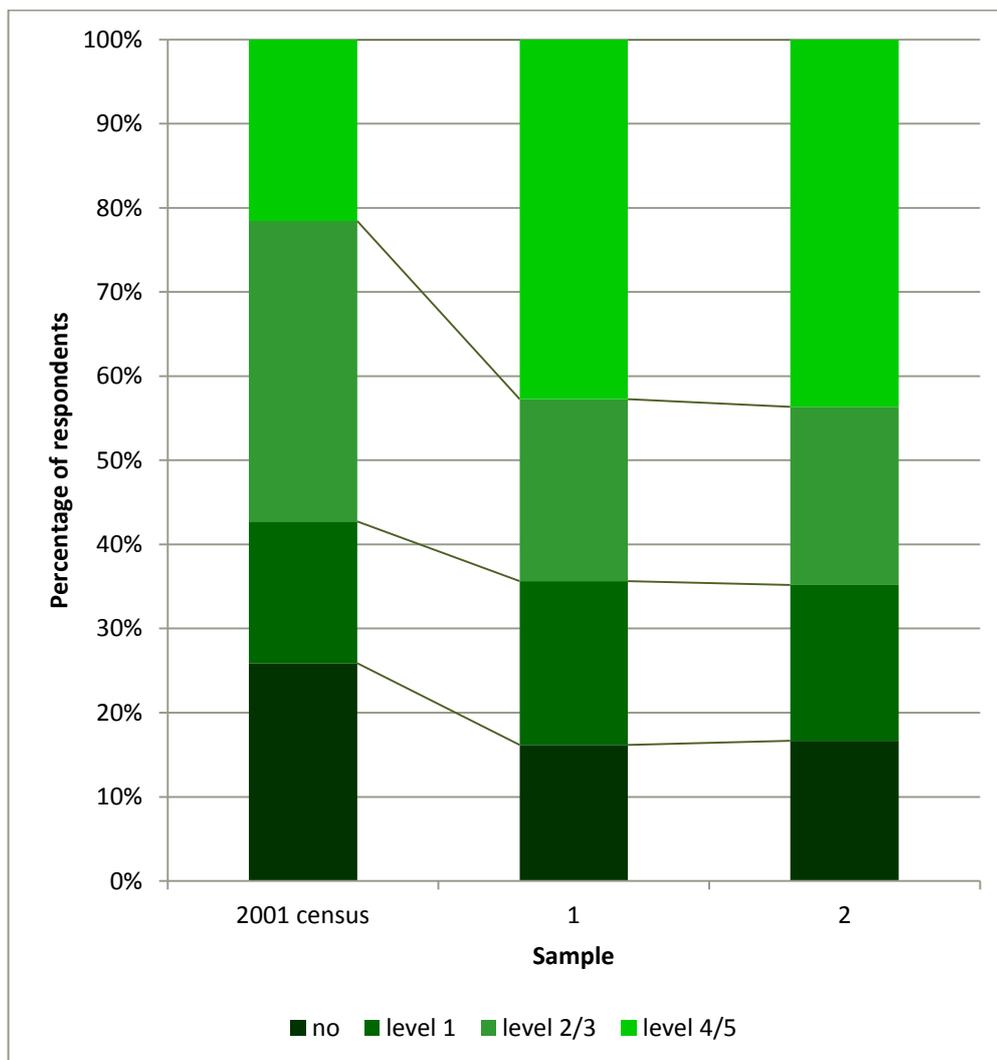
Figure 4.2: Age-group Sample Comparison



Source: Appendix 4, question 23; Appendix 5, question 28; Office for National Statistics (n.d.) *National Census 2001*.

The data files for the first and second surveys were checked against details from the 2001 Census of Exeter to look for sample set bias. Kolmogorov-Smirnov tests were employed to check for significant differences between the distributions of frequencies to responses. There were significant differences between the census and survey one and the census and survey two for four characteristics (see table 4.6). With regards to gender, women were more prevalent in both samples than in the population of Exeter. The respondents for the two surveys were significantly less likely to have at least one child in their household than the census population. The samples had greater proportions in older age groups than the census data, between forty-five and seventy-four years of age; less in 16 to 24 and 25 to 34 categories (see figure 4.2). Lastly, the samples contained a higher proportion of people with the highest education level than the census population, and fewer people with level two or three education proportionally (see figure 4.3).

Figure 4.3: Education-level Sample Comparison



Source: Author; Office for National Statistics (n.d.) *National Census 2001*.

Weighting the sample was considered. Post stratification weighting aims to adjust for demographic differences between the sample and the background population (Loosveldt and Sonck 2008, p94). However, Loosvelt and Sonck (2008, p.94) pointed out that the problem of selection bias cannot necessarily be solved in this way because variables of interest do not show a sufficiently strong relationship with the weighting variables and they may be able to correct for proportionality, but not necessarily for representativeness. In other words, weighting on socio-demographic characteristics would not necessarily achieve a more representative view of differing behavior, experiences and attitudes towards RAMM. Moreover, weighting was unnecessary as this research was not a market research exercise and did not require absolute numbers for the population (Punj and Stewart 1983).

4.3.8 Choice of Analytical Approaches and Techniques

Responses to the questionnaires were entered directly into Statistical Package for Social Scientists (IBM SPSS version 19). Ethical considerations were made with regards to the surveys. In general, the public was not being asked for their opinion on a particularly sensitive topic, however information was collected of a personal nature in the final page. Therefore, it was important to keep these responses confidential. Once collected there was no way of identifying which response came from which property, only the ward in which they resided.

During data entry, preliminary data processing steps were taken to improve the quality of the data-sets. Questionnaires were rejected which displayed inconsistencies in responses to pairs of questions, for example if respondents said they had never visited RAMM and then responded to variables relating to satisfaction with visits to the museum. The issue of over-response to single or multiple-response option questions was dealt with by entirely removing the cases from the datasets, as in both instances this left more than the minimum target of 380 cases. In consequence, this decision helped uphold the validity of the final datasets as no answers were adjusted or dummy responses created. In total 9% of gross responses to survey one and survey two were rejected. The final totals of usable questionnaires for each survey were 435 cases for survey one and 384 for survey two.

Data entry was followed by the computation of new variables in addition to the specific questions asked in the survey instruments and initially input into SPSS. These included variables for education level of respondents, visitation frequency levels, and variables relating to the types of museum respondents visited last, for example whether this was RAMM or another museum. Socio-economic estimations were created as a new variable based on the Occupation Groups of the Market Research Society (2006, p.5).

Following this data entry, testing, cross-validation and variable enhancement stage, the data was ready for analysis. Almost all of the data collected through the surveys was of a

closed nature and categorical. Only one question, asking for the last museum people visited, was an open, qualitative question (Appendix 4, question 5; Appendix 5, question 5). There was one ratio variable in the whole survey instrument, asking for the number of times people had visited a museum in the last twelve months (Appendix 4, question 4; Appendix 5, question 4).

Plotting the data for responses, the Likert Scale questions showed them not to have a clear normal distribution. With non-parametric tests nominal and ordinal data can be used, and they do not require a normal distribution (Wheater and Cook 2000, p.56). Therefore non-parametric tests were employed in the analysis of the quantitative data sets as they make limited assumptions about the underlying distributions of the data (Norušis 2012, p.385). If anything this choice meant that in analysis a statistical difference in a relationship was slightly less likely to be detected than if using parametric tests. This may increase the likelihood of Type II errors, where the researcher does not reject the null hypothesis when it is false (Norušis 2012, p.386). However, more importantly, it decreased the likelihood of Type I errors, where the null hypothesis is rejected when it is in fact true (Ryan 1995, p.37). Therefore, in the main, non-parametric tests were conducted with a few exceptions where parametric tests were deemed appropriate (see chapter 6.2.6).

In the analysis chapters which follow (see chapters five and six), a range of tables with descriptive statistics are presented. Tables include counts and percentages for dichotomous questions and means for Likert Scales and semantic differentials. Throughout the statistical tests the conventional alpha level of 95% for behavioural sciences was adhered to. Therefore the tables included in the analysis chapters indicate when $p < 0.05$. The decision was taken not to denote higher levels of significance e.g. $p < 0.001$ as comparing significance levels is inappropriate (Gelman and Stern 2006, p.1).

Statistical analysis of quantitative data contributed, along with qualitative analysis, to reveal the socio-cultural impacts of RAMM reported by its local communities. In order to satisfy the specific research questions associated with this objective univariate, bivariate and multivariate tests were run. Univariate tests looked for patterns of responses to a single variable, for example simple frequencies and measures of central tendency. These were particularly useful in collecting the views of the local population towards RAMM before and after its redevelopment (see chapter five).

A range of bivariate tests were employed to look for the strength of relationships between two variables. Cross-tabs were generated and Pearson Chi-square (χ^2) was used as a test for association to look for differences in the frequency distributions of two samples. The test assumes that frequencies of responses are equal in groups, and compares this expected frequency counts to the observed frequency counts in the data. In cases where degrees of freedom were one and two groups were compared, Yate's Correction was used in the

calculation (Cohen and Holliday 1996, p.127). Chi-square was calculated in Excel and through SPSS. In the case of Excel calculations a table of critical values was consulted (Meddis 1975, p.305); this showed for example that the critical value of χ^2 for $df=1$ was 3.841.

In addition, the Kolmogorov-Smirnov two sample test was used as a goodness of fit test for comparing the characteristics of the samples to the background data of the last available census data (Office for National Statistics n.d.). The Kolmogorov-Smirnov test was used rather than the Student's t test as, unlike the t test it is non-parametric, is sensitive to differences across the entire scale, and the power of the Kolmogorov-Smirnov test compares favourably to methods for testing differences between means (Knapp n.d.). This test can compare two observed cumulative frequency distributions, where the null hypothesis is that there is no difference in the composition of the two groups (Cohen and Holliday 1996, p.211).

Komogorov-Smirnov was calculated in Excel first by calculating the cumulative frequency proportions (CP) by dividing by the sample size and determining the absolute difference (D) between the cumulative proportions within each sample. Then the largest differences were identified. Next, the formula was calculated (see figure 4.4). Lastly, a table of critical values for K at 0.05 alpha level, with a two-tailed test was consulted (Meddis 1975, p.62). When K was greater than the critical value of 1.36 for a two-tailed test the null hypothesis was rejected and a significant difference in the composition of the two groups for the specified variable could be concluded (Cohen and Holliday 1996, p.212).

As Chi-square and Kolmogorov-Smirnov tests were calculated in Excel the manner of reporting these in the text includes α values at the $p=0.05$ level. For Kruskal-Wallis tests conducted in SPSS the test statistic (χ^2) is reported, the total number of cases, degrees of freedom, and whether the significance level of 0.05 was met or not met.

Mann-Whitney U was conducted through SPSS to establish if two groups had the same distribution. Mann-Whitney U reporting includes the test statistic U, total number of cases and an indication of significance. Kruskal-Wallis tests were employed to test whether three or more groups originated from the same distribution by one-way analysis of mean ranks, also through SPSS. In the output tables of SPSS the test statistic χ^2 is given after conducting Kruskal-Wallis tests. This is because the H distribution closely approximates the χ^2 distribution (Hinton *et al.* 2004, p.271). Therefore, when reporting results from Kruskal-Wallis, the tables in this thesis display the χ^2 statistic and specify underneath the Kruskal-Wallis and degree of freedom.

Figure 4.4: Kolmogorov-Smirnov Formula

$$K = D\sqrt{\left(\frac{n_1 n_2}{n_1 + n_2}\right)}$$

Source: Cohen and Holliday 1996, p.211.

These bivariate were commonly employed to tackle research question eight looking at differences between the responses to the two surveys, and research question nine, checking for variations on responses to variables for different groups of case (see chapter five). Furthermore, bivariate were used to check for any distinctive ways in which the factors produced through Factor Analysis could be understood (see research question eleven).

Factor Analysis was one of the two multivariate techniques used in this study. The Factor Analysis of sets of impact indicators in the second questionnaire exposed underlying factors driving the public's perception of the socio-cultural impacts of RAMM, thus addressing research question ten. The second multivariate test, Cluster Analysis, established distinctive intra-urban variations in the socio-cultural impacts of the RAMM, the twelfth research question. Following Cluster Analysis differences between the distribution of answers by individual clusters were compared to the sample as a whole by means of the Kolmogorov-Smirnov test. This test was seen as preferable to Chi-square in this instance. For data within a single sample the Chi-square test of independence, determining whether two categorical variables are independent or associated with each other, is the only valid application of Chi-square. With this test, association between variables can only be looked for and not interpretations of differences across distributions (Franke *et al.* 2012, p.450). The Chi-square goodness of fit test looking for differences in distributions between a sub-sample and a sample would not have been statistically valid (Franke *et al.* 2012, p.451). Differences across groups of clusters for profiling variables were tested for using Kruskal-Wallis tests in SPSS.

4.3.9 Summary

The phases of the research were conducted with due diligence. The survey instruments and their distribution were carefully considered. A key difference between this study and previous published studies was the collection of views from a population living within an assigned area of a museum, using a stratified probability sampling approach. The adopted strategy resulted in an adequate final sample for both surveys. Analytical techniques could then be employed to address research objectives and questions.

4.4 Summary and Details of Research and Data Collection

As May and Williams (1996, p.153) contend, 'research is a mixture of both strategies and methods affected by political and social considerations, as well as informed by philosophical issues'. The background chapter and literature review critically analysed theoretical and policy trends relating to the investigation of impacts in the museum sector (see chapters two and three).

Details from the meta-synthesis of nineteen previous studies revealed that there was little good practice to follow in designing an approach for gathering data to support the growing number of impacts found in the literature. It is still the case that there are inconsistent collection practices with various degrees of sophistication which result in non-comparable information (Jackson and Herranz 2002, p.14). The meta-synthesis revealed a series of limitations including inappropriate sampling, reporting and assertions made through the extant literature. The method design for this project took these issues into consideration.

Best practice for measuring non-economic impacts of a whole museums service on its local population was not readily available through following the example of previous studies. Therefore, this study attempted to be systematic in its approach to addressing issues in the extant literature and whilst dealing with the research gap of poor quality studies in this area.

Surveys were chosen as the main method as these could be designed based on potential impacts taken from the secondary data examined for the literature review. Surveys allowed for generalisation and interviews for in-depth responses. Although different approaches could have been followed, household surveys were deemed most appropriate for the needs of the project and addressing its objectives and research questions. Therefore, the research methods employed were based on the pragmatic needs of the research itself (Reichardt and Cook 1979).

Careful consideration was given to the design of the instruments of data collection. The approach and its instruments, were designed to capture the context of people's lives, context of RAMM's re-development, and the context of this museum in the city of Exeter. This ensured a rounded picture of the socio-cultural impacts of RAMM for its local community could be elicited. Survey contents were based on a familiarity with the literature. Specifically, the 30 impact variables of the survey, 22 individual level impacts and eight-community level impacts, were informed by the matrix of impacts from the meta-synthesis of nineteen previous studies to correspond to themes.

Tactics to uphold reliability and validity within the research strategy were taken. The standards of the methods described in this chapter ensure this study can bring advancements to the field of museum studies and the sector. A practical and repeatable approach of collecting data on socio-cultural impact has been designed. In light of the quality of this research, the analysis chapters to follow can now be considered as furthering knowledge for RAMM and the wider sector on impacts of museums for local communities (see chapters five and six).

CHAPTER FIVE-

COMMENCING CONSIDERATION OF THE IMPACTS OF RAMM

5.1 Introduction

As outlined in the literature review and background chapters, the way in which impact is currently conceived in the museums literature is based on four main approaches. The first is to consider specific impact indicators- for example, learning something new- and then make an assertion, for example, '90% of respondents learnt something new'. This first approach is typically found in impact reports where surveys are conducted and the bulk of reporting consists of descriptive statistical results (c.f. Hooper-Greenhill 2004; Hooper-Greenhill 2006). A long list of impact indicators are described in terms of frequencies of response and, less frequently, bivariate statistical tests are presented. No statistical analysis is employed to investigate the underlying structure of these indicators and draw out useful ways of framing impact which could be tested in other museum contexts.

The second approach has been encouraged by funding bodies, where outcome frameworks are produced, for example GSOs and GLOs. Information, collected through different qualitative and quantitative devices, is matched to general headings (c.f. Graham 2008). This is a relatively easy way for some of the positive aspects of museum activity to be organised. However, as already explained in the third chapter of this thesis, outcome frameworks do not add to our knowledge about the impacts of museums, or the weight of particular combinations of factors to impacts. Therefore, it becomes impossible to reliably prioritise attention and investment as no sense of relative importance of different impacts for the public is obtained.

The third approach to impact assessment consists of theoretical or practical research on whether museums produce a particular type of impact such as social capital (c.f. Scott 2003). Different qualitative or quantitative indicators can be developed or adapted specifically for the purpose. For example, Packer and Bond (2010) took Kaplan's model for restorative benefits of the natural environment and adapted this for museums. This approach can throw light on museums' connections with a certain phenomenon, but it takes a narrow focus. In other words, it amounts to attempting to answer whether museums have impacts towards a specific construct, but does not allow for a wider view of impact to emerge.

The fourth approach involves conjecturing and theorising on the broad impacts which are important for the sector to achieve, in terms of sector views and public desires (c.f. Wilkinson 2008). This is displayed through debates around the priority of different kinds of impacts, for example, whether they are intrinsic or instrumental (c.f. Coles 2008). Articles

which emphasise the importance of museums as places primarily for aesthetic encounters, learning or some other impact, championed by a particular museologist, are published and critiqued (c.f. Falk and Dierking 2004). But these are rarely based on large-scale studies collecting public views. Therefore, this fourth approach contains much conjecture on priorities of the sector, but little is done to ask the public what impacts are more or less important.

These different paths towards evaluating or capturing museum impacts all have limitations and were considered when devising a mixed methods research strategy to capture socio-cultural impacts of RAMM. Instead of theorising on which types of impact are more or less important, as in the third approach above, quantitative and qualitative data was gathered and analysed. Furthermore, this study collected data on eight community-level impacts and 22 individual-level impacts which, as already explained in the literature review and methods chapter, had been finalised as indicators through rigorous examination of potential socio-cultural impacts from extant studies and an understanding of policy needs. Indicators were purposefully broad in scope, not tailored to any particular construct, for example 'well-being'. This also allowed examination of the relative importance of impacts and information around the context of impact formation to be gathered. This was pursued with academic rigour, and did not amount to an exercise where quantitative findings and anecdotes were used to populate a pre-determined framework.

The quantitative analysis commenced in a similar way to reports conducted at the *Research Centre for Museums and Galleries* by presenting descriptive statistics (Hooper-Greenhill *et al.* 2004; 2006). In addition, further analysis produced a higher level of theoretical and practical contribution to the field of museum impact evaluation. This analysis included bivariate tests, presented in this chapter, and multivariate tests, presented in the subsequent chapter. Differences and similarities in terms of impact were revealed by controlling for appropriate variables. In chapter six, Factor Analysis reveals the latent constructs in the data to highlight those variables pertaining to the socio-cultural impacts of RAMM. The practical contribution of this particular analysis was the generation of underlying factors as a way of categorising museum impacts. This has created a more robust way of ordering and investigating themes of socio-cultural impact than has been possible to date. Moreover, Cluster Analysis was another multivariate technique used to cluster individuals into groups with reference to their local museum. The groups formed provide a successful approach to categorising a museum's local communities in a way which is suitable for museum planning (see chapter 6.3).

Therefore, this is the first of two analysis chapters that address **research objective three**: to reveal the socio-cultural impacts of RAMM reported by its local communities. It deals solely with quantitative results gained through descriptive statistics to describe the main

features of the data from the two surveys, and bivariate analysis to determine empirical relationships between two variables. The next chapter (chapter six), presents multivariate statistical test results and chapter seven presents qualitative analysis.

This present chapter is concerned with the general analysis of the two samples. As already stated, due to limitations with previous work, an understanding of impacts of museums for local communities, on anything more than a superficial depth of analysis, has not be forthcoming. It was therefore appropriate for this study to start by addressing first principles: how people behave towards museums, their motivations, attitudes and general demographic characteristics. In this pursuit, this chapter relates to basic information on the public's view of museums by describing the views of a sample of the Exeter population in relation to RAMM.

To commence, the two samples are described in detail, thereby addressing **research questions six and seven**: establishing the view of the local population towards RAMM before its redevelopment and afterwards. Tables within these sections (5.2 and 5.3) can be consulted for measures of central tendency and frequency results.

Section 5.4 moves on to report more advanced statistical tests that were necessary to undertake the **eighth research question**: the extent of differences between RAMM before and after the redevelopment. Crucially, the two separate surveys allowed for comparison at an aggregate level. Statistical results display the extent of differences between responses to identical questions in the two samples (see tables in chapter 5.2). In addition, in section 5.5 a form of Gap Analysis was employed to compare the impacts respondents sought from RAMM in the first sample and the impacts respondents felt RAMM delivered in the second sample (see tables in chapter 5.4). In this way this section addresses the extent of differences in the perceived socio-cultural impacts of RAMM, prior to and after the opening of the redeveloped museum.

Research question nine is the focus of the next section (chapter 5.6). Variations in socio-cultural impacts based on socio-demographic characteristics and behaviour of the local population are examined in turn.

The need to test for differences between groups within the sample was necessitated by a long-existing research gap in understanding the relationship between the public, and sections of the public, and museums. Findings from previous work can be questioned given the quality of previous research (see chapter two). Therefore, this section of largely bivariate statistics is important for its examination of raw data, from large samples of the population in an English city. Its findings have been placed in relation to some of the assertions of museologists and museum practitioners about the public in relation to their institutions.

5.2 Details of Sample One

5.2.1 Socio-demographics

Table 5.1: Samples One and Two: Ward of Residence

Ward	Sample 1		Sample 2		D
	n	%	n	%	
Alphington	36	8.3	33	8.6	0.62
Exwick	36	8.3	31	8.1	
Cowick	26	6	26	6.8	
St Thomas	24	5.5	24	6.3	
St Davids	22	5.1	29	7.6	
St James	16	3.7	22	5.7	
Duryard	25	5.7	16	4.2	
St Leonards	32	7.4	20	5.2	
Newtown	16	3.7	19	4.9	
Heavitree	22	5.1	22	5.7	
Priory	16	3.7	10	2.6	
Pinhoe	24	5.5	18	4.7	
Polsloe	17	3.9	23	6	
Mincinglake	21	4.8	14	3.6	
Whipton and Barton	18	4.1	18	4.7	
Topsham	29	6.7	26	6.8	
St Loyes	28	6.4	20	5.2	
Pennsylvania	27	6.2	13	3.4	

Kolmogorov-Smirnov Test, D

Bold denotes significant difference at $p \leq 0.05$ level

Source: Author.

Due to the stratified sampling tactics respondents resided in every ward in Exeter (see table 5.1). The largest proportion of respondents resided in Alphington (8.3%) and Exwick (8.3%). Polsloe, one of the least affluent wards in the city (Local Futures 2008) contributed 3.9% of responses, the lowest proportion of all wards. Most of the respondents were female (60%) (see table 5.2). The modal age group category was 55-64 years old (21%). Over half were in paid work, and a third retired.

There was a higher proportion of respondents with higher education degrees than entry level or low levels of education, 41% of the sample had level 4 or 5 education. The majority did not have children living in their household. The modal household income group was people earning £15 000- £29 999 per annum (36%). This was the second lowest income option given. The average income of sample one was £36,743. The social class simplified estimation, excluding pensioners with over £30 000 per year income, resulted in just over half of respondents falling within ABC1 (55%) and just under half in C2DE (45%).

Table 5.2: Samples One and Two: Socio-demographic Details

	Sample 1		Sample 2		χ^2 / D
	n	%	n	%	
<i>What is your gender?</i>					
Male	168	40	125	33	0.76
female	257	60	255	67	
<i>What is your age?</i>					
16-24	19	4	15	4	0.45
25-34	48	11	32	8	
35-44	66	15	55	14	
45-54	82	19	76	20	
55-64	91	21	96	25	
65-74	69	16	59	15	
75 and over	52	12	50	13	
<i>What best describes what you usually do during the week?</i>					
Paid work	216	51	182	48	0.03
Unemployed	7	2	4	1	
Retired	141	33	137	36	
In education	16	4	16	4	
Looking after home/ family	37	9	37	10	
Other	2	2	5	1	
<i>Educational level approximation</i>					
Entry level	68	16	63	17	0.01
Level 1	82	19	70	19	
Level 2/3	91	21	80	21	
Level 4 /5	180	41	165	44	
<i>Are there children in your household?</i>					
No	305	73	277	75	1.59
Yes	114	27	90	25	
<i>What is your total household income each year?</i>					
Under 15k	65	18	68	21	0.06
£15 000- £29 999	128	36	117	37	
£30 000- £44 999	71	20	63	20	
£45 000- £59 999	35	10	36	11	
£60 000-£89 999	39	11	25	8	
£90 000-£119 999	8	2	7	2	
£120 000 and over	11	3	2	1	
<i>Mean income (£)</i>		36,743		32,311	
<i>Simplified social class without pensioners with over 30k</i>					
ABC1	199	55	171	52	1.32
C2DE	164	45	160	48	

Chi-square Test with Yate's correction, χ^2

Kolmogorov-Smirnov Test, D

Bold denotes significant difference at $p \leq 0.05$ level

Source: Appendix 4, questions 22, 23, 24, 25, 27, 28; Appendix 5, questions 27, 28, 29, 30, 32, 33.

5.2.2 General Views of Museums

Based on the responses people selected, and trusting these to be accurate, views towards museums can be classed as mainly positive. Means vary between 4.08 for museums as ‘important public services’ and the variable relating to trust, and 4.78 for the variable relating to embarrassment, are very high (see table 5.3). Oppenheim (1992, p.175) advised researchers to consider the ‘halo effect’ where respondents tend to answer positively towards attitude statements. There may be this effect for all the attitude statements in this survey. However, in the cover letter it was emphasised that this research called for a range of views from the public, positive and negative.

Therefore, from survey one, conducted in October 2011 during the RAMM redevelopment project, respondents regarded museums as interesting, places they were comfortable in, institutions they could trust and would not be embarrassed to be seen in, a good use of public money and important public services. It can be seen for the graph that over 60% of people had positive responses to these variables (see figure 5.1). This gives a gratifying picture of museums overall, but is not specific to RAMM in particular.

These attitudes towards museums in general could have bearing on respondents’ ability to experience RAMM’s potential impacts. For example Packer and Bond (2010) explained that for museums to produce the impact of restoration, visitors needed to feel comfortable and at ease within these settings.

Table 5.3: Samples One and Two: General Museum Views

	Sample 1			Sample 2			<i>U</i>
	n	mean	mode	n	mean	mode	
<i>What do you think about museums in general? Museums are....</i>							
places I feel comfortable in	425	4.41	5	370	4.46	5	74423
Interesting	431	4.48	5	380	4.51	5	79779
Places I would be embarrassed to be seen in	418	4.78	5	368	4.78	5	75570
Places I can trust to give a balanced view	423	4.08	5	364	4.07	5	76681
A bad use of public money	423	4.21	5	366	4.19	5	76786
Important public services	425	4.08	5	372	4.13	5	75914

5 point semantic differential, negative side coded as 1 and positive side as 5

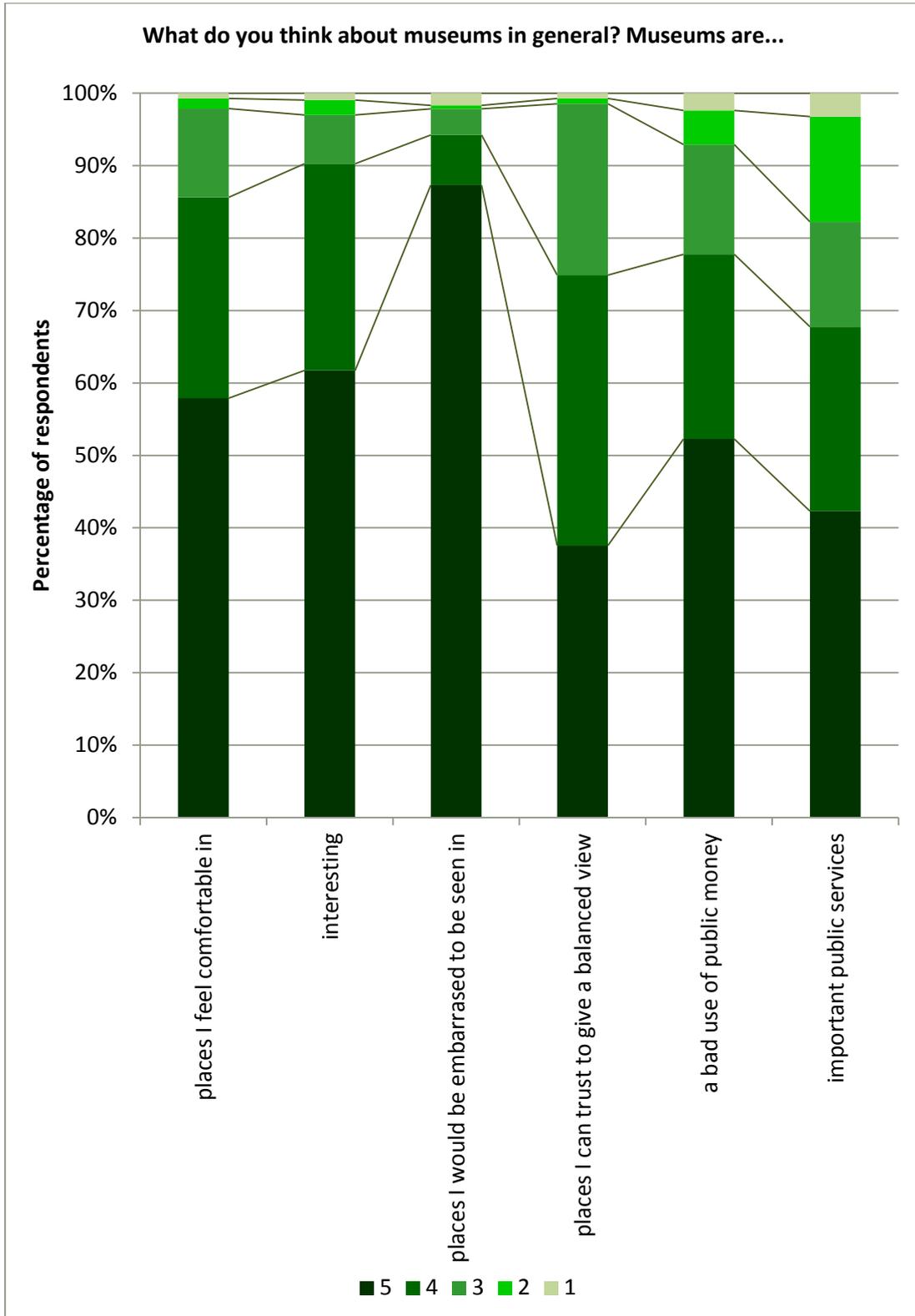
Variable label indicates first side of semantic differential

Mann-Whitney U Test, *U*

Bold denotes significant difference at $p \leq 0.05$ level

Source: Appendix, question 1; Appendix, question 1.

Figure 5.1: Sample One: Views of Museums



5 point semantic differential, negative side coded as 1 and positive side as 5
 Labels denote left side of semantic differential
 Source: Appendix 4, question 1.

A majority of the population could be regarded as cultural tourists in some sense- visiting museums while on holiday (85%) (see table 5.4). Boudieu and Darbel (1991, p.25) explain that

museum-going 'constitutes a whole programme of compulsory activities which, in the course of tourist travel, is recalled by those who have the strongest cultural ambitions, in other words, by those who belong or who aspire to belong to the cultivated world'. However, taking this view in isolation might be misguided in this case, as many of the respondents also see visiting museums as something to do in their local area (90%). Moreover, criticising visiting museums, as a part of tourist activity in the pursuit of cultural capital, does not allow for the range of museums people visit, who accompanies them, and their wider motivations based on positive experiences of museums themselves.

Motivations for visiting museums have been the subject of much discussion in the museums literature, especially the field of Visitor Studies. Learning and gaining knowledge have been identified as the main factors (Cunnell and Prentice 2000; Prentice *et al.* 1997). Beeho and Prentice (1995, p.229) argue that museums are considered as somewhere to visit as a social event. For this sample, given the eight answer options, the most popular was 'to go to appreciate our heritage', with over a third (36%) of the population selecting this (see table 5.4). Heritage is a broad concept with an unclear definition, however it is identified as an important motivational factor for museum visitation. This may be connected with the belief that museums are part of the heritage sector. Over a quarter of respondents (29%) selected 'to learn new things' as a motivation. In contrast, only two respondents said they went to take part in community activities.

Table 5.4: Samples One and Two: Location and Motivation for General Museum Visits

	Sample 1		Sample 2		D
	n	%	n	%	
<i>Which statement best represents your view? Museums are places to visit...</i>					0.08
Never	11	3	9	2	
Only when I am on holiday	33	8	24	6	
Only in my local area	56	13	24	6	
In my local area and while I am away on holiday	335	77	323	85	
<i>What would be the most important reason to visit a museum for you?</i>					0.03
To learn new things	123	29	104	27	
To be entertained	25	6	18	5	
To see objects up close	50	12	58	15	
To be surprised and amazed	34	8	27	7	
To go to appreciate our heritage	153	36	140	37	
To go somewhere on a rainy day	20	5	16	4	
To take part in community events and activities	2	0	3	1	
Other	22	5	14	4	

Kolmogorov Smirnov Test, D

* denotes significant difference at $p \leq 0.05$ level

Source: Appendix 4 question 2; Appendix 5 question 2.

Table 5.5: Samples One and Two: Museum Visits in Past Twelve Months

	n	5% trimmed mean	median	mode
<i>In the last 12 months how many times have you been to a museum?</i>				
Sample 1	422	1.46	1	0
Sample 2	376	1.86	1	0

Source: Appendix 4 question 5; Appendix 5 question 5.

Table 5.6: Samples One and Two: Last Museum Visited

	Sample 1		Sample 2		χ^2
	n	%	n	%	
<i>RAMM last museum visited</i>					258.34
Yes	78	18	190	50	
No	357	82	194	51	
<i>What was the last museum you visited?</i>					
RAMM	78	18	190	50	
Natural History Museum, London	27	6	14	4	
Science Museum, London	18	4	7	2	
Topsham Museum	15	3	10	3	
Victoria and Albert, London	15	3	7	2	
British Museum	14	3	7	2	
Other	268	63	149	39	

Chi-Square Test with Yate's Correction, χ^2

Bold denotes significant difference at $p \leq 0.05$ level

Source: Appendix, question 5; Appendix, question 5.

On average, respondents had visited a museum 1.46 times in the past year (see table 5.5). The most popular answer to this question was no times within a twelve month period. As no questions were asked about frequency of other leisure pursuits this could not be compared to other activities.

There was a variety of responses to an open question asking for the last museum people visited (see table 5.6). The most popular museums were RAMM, four national museums in London and the Topsham museum. However, 62% of the total sample wrote down another museum.

Even though RAMM had been closed for almost four years, nearly a fifth of respondents still indicated that RAMM was the last museum they had been to (18%). This indicates that RAMM's closure did not prompt a sizable proportion of the population to seek museum experiences elsewhere.

Morris (2005, p.107) explained that distinctions between different kinds of museums and even between museums and private heritage attractions, 'are arcane and unimportant' for most people. Indeed people had included National Trust properties and for-profit heritage

attractions, for example World of County Life in Exmouth. Confusion over what a museum is may have led to certain responses. This is something which could affect the internal validity of this question. At the same time, definitions of museums in the museums sector are also broad ranging (c.f. ICOM 2007).

5.2.3 Experience of RAMM

Table 5.7: Samples One and Two: Visiting Prior to Redevelopment

	Sample 1		Sample 2		χ^2/D
	n	%	n	%	
<i>Did you ever visit RAMM before it closed for refurbishment in 2007?</i>					0.21
Yes	373	86	332	86	
No	62	14	52	14	
<i>Why have you not visited RAMM? †</i>					n/a
A physical disability/ mobility problems	0	0	3	6	
not enough time	7	12	8	17	
didn't know about it	9	15	7	15	
I felt the RAMM was aimed at other people	1	2	1	2	
preferred to do other things in my free time	4	7	3	6	
I felt intimidated by the idea of visiting	0	0	0	0	
It didn't appeal	13	22	4	9	
I didn't live nearby	29	48	27	57	
<i>How often did you visit the RAMM before it closed for refurbishment?</i>					0.07
more than once a month	11	3	9	3	
every 2-3 months	36	10	26	8	
2-3 times a year	75	20	77	24	
once every 1 to 2 years	118	32	77	24	
less than once every 2 years	129	35	137	42	
<i>Who did you usually go with the RAMM?</i>					0.02
Alone	69	19	58	18	
With friends	47	13	38	12	
As a couple	56	15	48	15	
As a family group	165	45	156	49	
An organised outing	28	8	21	7	
<i>What were your main reasons for visiting RAMM? †</i>					0.03
To pop in while I was in Exeter for another reason	33	9	24	7	
I wanted to support my local museum	58	16	50	15	
To take children in a school or youth group	19	5	14	4	
To spend time with family or friends	48	13	51	16	
An interest in the collection	138	37	114	35	
To go to temporary exhibitions	117	32	84	26	
A companion wanted to go	6	2	7	2	
To volunteer	0	0	2	1	
To learn something	99	27	88	27	
To get some culture	43	12	45	14	
An event/ programme	37	10	33	10	
To take my children/ grandchildren	146	40	126	39	
Going to the cafe	30	8	31	10	
To have an enjoyable day out	63	17	66	20	

Chi-square Test with Yate's Correction, χ^2 ; Kolmogorov-Smirnov Test, D

Bold denotes significant difference at $p \leq 0.05$ level

† percentage of respondents in multi-response question

Source: Appendix 4, questions 6, 7, 11, 12, 13; Appendix 5, questions 6, 7, 11, 12, 13.

The vast majority of respondents had visited RAMM in the past (86%) (see table 5.7). For those who had not visited previously, nearly half (48%) gave the reason that they had not lived in the area. Another question asked previous visitors how regularly they had visited RAMM in the past. Only 3% of respondents visited more than once a month, over a third (35%) visited less than once every two years. In fact, more than a third of respondents (67%) visited less than once a year. For their usual visitation party, almost a fifth of respondents usually went on their own and the least popular answer was for the selection ‘an organised outing’ (8%). The most popular visitation mode was ‘as a family group’ (45%).

The motivation question for visiting RAMM was different to the motivation question related to museums in general, as multiple options, up to three, could be selected. ‘To take my children/ grandchildren’ (40%) was the most popular selection, closely followed by ‘an interest in the collection’ (37%). Going to temporary exhibitions was chosen by close to a third of respondents (32%). Nearly a tenth (9%) selected that they went to RAMM to ‘pop in while I was in Exeter for another reason’ indicating they were incidental visitors.

For those who had been to RAMM, approximately a half had been as a child (47%) and half had not (53%) (see table 5.8). Moreover, for those who had been as children nearly a half had usually been with their family (46%) and nearly a third with school (31%). Only a small percentage had negative memories of visiting as a child (3%), just over a quarter had ‘mixed memories’ (27%) and the remainder positive memories (70%).

Table 5.8: Samples One and Two: Childhood Behaviour towards RAMM

	Sample 1		Sample 2		χ^2/ D
	n	%	n	%	
<i>Did you visit RAMM as a child? (under 16 years old)</i>					0.12
Yes	173	47	158	48	
No	198	53	174	52	
<i>Who did you usually go with as a child?</i>					0.03
by myself	6	3	8	5	
with family	80	46	79	51	
with a youth group	4	2	3	2	
with school	54	31	41	26	
with friends	29	17	25	16	
<i>What are your memories of visiting RAMM as a child?</i>					0.06
Mainly positive	121	70	105	67	
Mixed	46	27	46	29	
Mainly negative	5	3	6	4	

Chi-Square Test with Yate’s Correction, χ^2

Kolmogorov-Smirnov Test, D

Bold denotes significant difference at $p \leq 0.05$ level

Source: Appendix 4, questions 8-10; Appendix 5, question 8-10.

Table 5.9: Samples One and Two: Satisfaction with Visits

	Sample 1			Sample 2			<i>U</i>
	n	mean	mode	n	mean	mode	
<i>How did you feel about the RAMM in general?</i>							
I enjoyed visiting	363	4.36	5	178	4.51	5	28473
I wasn't satisfied with my visit	357	4.33	5	175	4.26	5	30493
The RAMM was welcoming	353	4.04	4	175	4.43	5	22195
I haven't missed the RAMM while it was closed	360	3.66	5	171	3.93	5	27183

5 point semantic differential, negative side coded as 1 and positive side as 5.

Variable label indicates first side of semantic differential

Mann-Whitney U Test, *U*

Bold denotes significant difference at $p \leq 0.05$ level

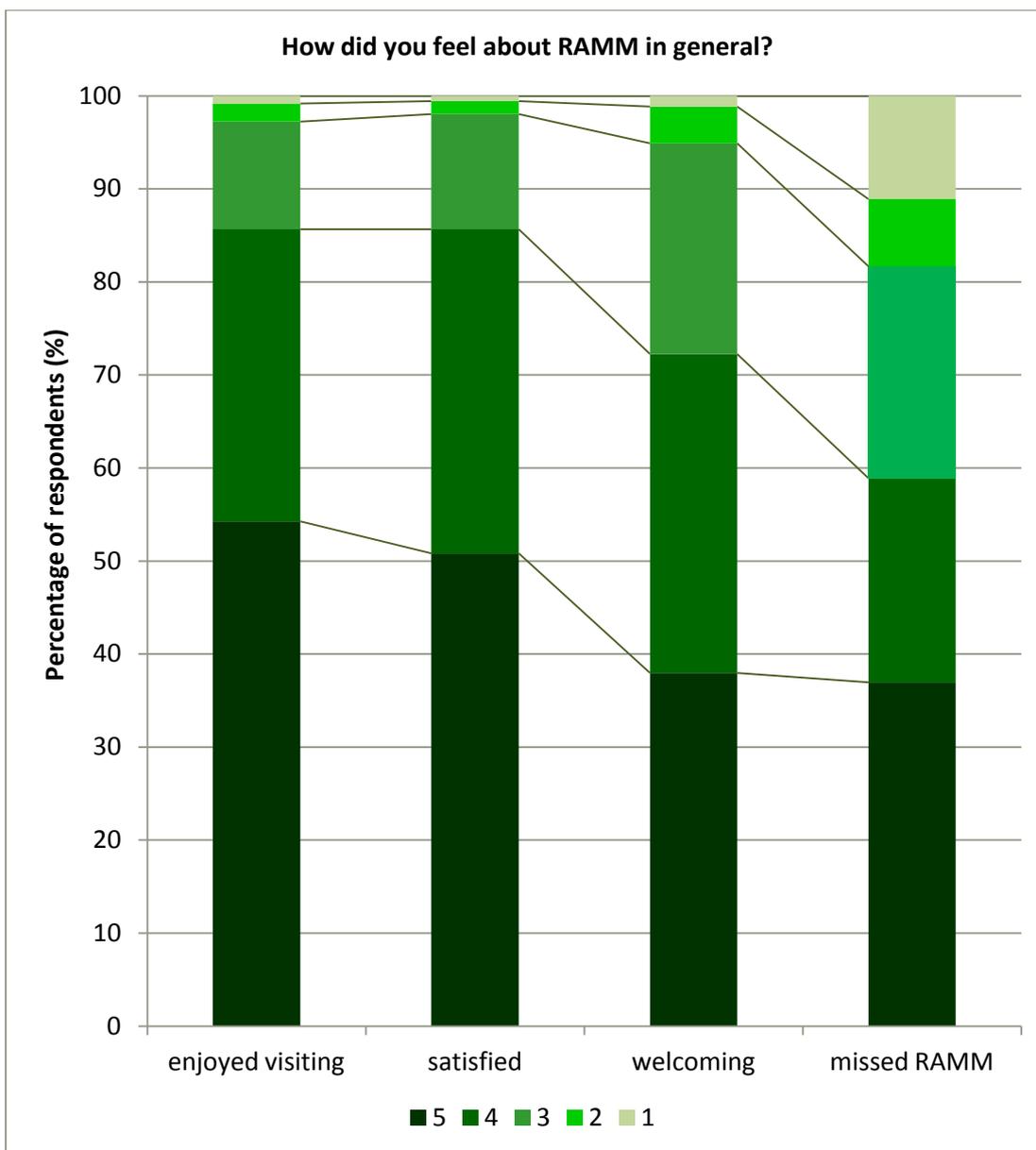
Source: Appendix 4, question14; Appendix 5, question 20.

Levels of satisfaction for visits to RAMM before its redevelopment were high (see table 5.9). This relates to previous research RAMM had available through the MLA hub evaluation, which used exit surveys of visitors and showed high levels of visitor satisfaction (Ipsos MORI 2007). Jermyn (2004) listed 'enjoyment and fun' as an impact of the arts in general. This research however does not regard enjoyment as an impact in itself, but as something which may make socio-cultural impacts more likely for visitors. The related bar chart shows that for the variable regarding whether visitors had missed RAMM during the closure, the responses are more polarised than any other variable (see figure 5.2). Over 50% of respondents indicated that they missed RAMM and nearly 20% that they did not miss RAMM.

On the whole, respondents enjoyed visiting, were satisfied with their visits and found the museum welcoming. Therefore, this does provoke the question as to whether the redevelopment was needed on the grounds of improving visitor satisfaction for existing visitors when visitor satisfaction was already so high. However, museum capital projects can be defended as modernising museums in the wake of competition for leisure time, encouraging new visitors and higher frequencies of visitation and developing their capacity to provide more space for activities and display (c.f. Tate n.d.). For example, the RAMM redevelopment includes facilities for schools and educational groups, space for events and venue hire.

The first survey asked people if they would visit RAMM once it re-opened to the public (see table 5.10); 91% of respondents answered that they would. Cross tabs were calculated which showed that 80% of those respondents had already been to RAMM. About half the people who said they did not intend to visit, had been before and half had not been before it closed to the public in December 2007; indicating previous experience did not affect intention to visit RAMM post-redevelopment.

Figure 5.2: Sample One: View of RAMM Visits Prior to Redevelopment



5 point semantic differential, negative side coded as 1 and positive side as 5
 Labels denote left side of semantic differential
 Source: Appendix 4, question 14.

Table 5.10: Sample One: Past Behaviour and Intended Behaviour

	n	%
Has not and will not	17	4
Has not and will	44	10
Has and will not	23	5
Has and will	346	80

Source: Appendix 4, questions 6 and 19.

Table 5.11: Sample One: Features Looking Forward towards in RAMM

	n	%
<i>Which feature of the RAMM do you most look forward to when it re-opens?</i>		
Seeing objects from the collection	126	29
Things for my children/ grandchildren to see and do	96	22.1
Being inside the newly re-furbished building	111	25.5
Temporary exhibitions	32	7.4
The cafe	4	0.9
Stories and Information	2	0.5
Special events and talks	8	1.8
Other	9	2.1

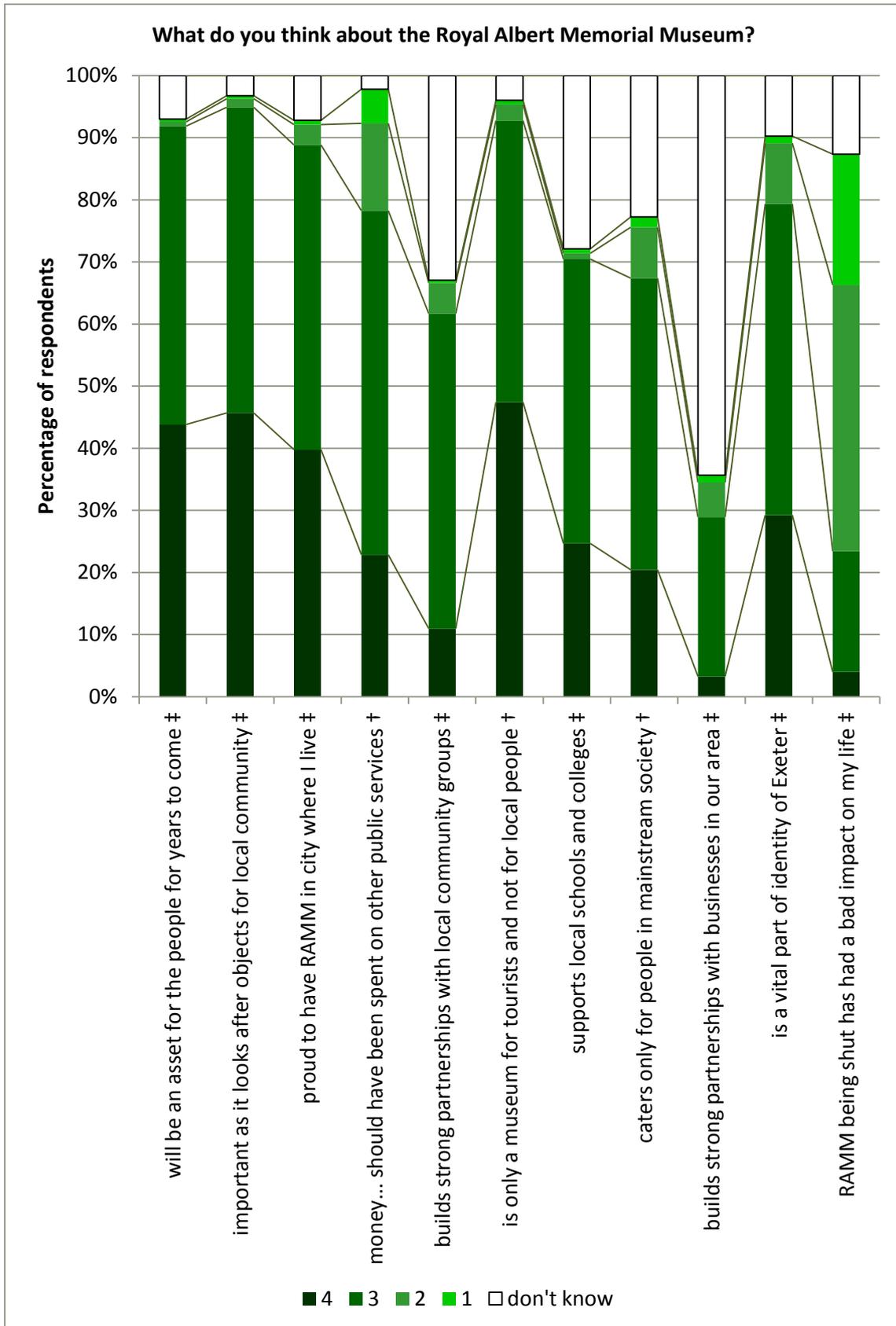
Source: Appendix 4, question 20.

People were most looking forward to 'seeing objects from the collection' (29%). The appeal of seeing the new architecture and layout of the museum (26%) and 'things for my grandchildren/ children to see and do' (22%) closely followed in popularity. The remaining options were less popular with under 33 respondents selecting them in total (see table 5.11).

5.2.4 Views of RAMM

Eleven questions were asked to gauge the positioning of respondents with regard to RAMM and the role they felt it played. This employed a list of positively and negatively worded statements with a four point Likert scale and a separate option of 'don't know' provided. The four points were coded with 1 as the most negative response and 4 as the most positive. Most respondents (64%) answered 'don't know' to RAMM building strong partnerships with local businesses (see figure 5.3). Just below a third also selected that option for RAMM building strong community partnerships. 28% of respondents also answered 'don't know' for RAMM supporting local schools and colleges. Therefore knowledge about RAMM working with partners including businesses, schools or community organisations, was not prevalent amongst the local population during closure. In contrast, 98% of people could select a valid option answer giving their opinion on whether the money spent by ECC on the redevelopment should have been spent elsewhere. Their views of whether RAMM was a museum for tourists or locals, and if RAMM was important for looking after objects, also had low 'don't know responses' (4% and 3% respectively). Therefore, for this question, the prevalence of 'don't know responses' for certain variables is notable. This indicates that the local population has more of an idea or opinion over more traditional functions RAMM performs rather than its work outside its walls to connect with the communities.

Figure 5.3: Sample One: Views of RAMM



† 4 point Likert scale with 1 'strongly agree', 4 'strongly disagree'

‡ 4 point Likert scale with 1 'strongly disagree', 4 'strongly agree'

Source: Appendix 4, question 15.

Table 5.12: Samples One and Two: Views of RAMM

Variable	Sample 1			Sample 2			U
	n	mean	mode	n	mean	mode	
The re-development will be an asset for years to come ‡	399	3.46	3	349	3.48	4	68006
The RAMM is important as it looks after objects for the local community ‡	415	3.45	3	360	3.47	3	73379
I am proud to have RAMM in city where I live ‡	399	3.38	3	346	3.41	3	66926
The money spent by the City Council on the RAMM re-development should have been spent on other public services †	355	2.98	3	309	2.89	3	51929
The RAMM builds strong partnerships with local community groups ‡	287	3.08	3	229	3.05	3	32080
The RAMM is only a museum for tourists and not for local people †	411	3.45	4	361	3.43	4	73992
The RAMM supports local schools and colleges ‡	310	3.31	3	245	3.24	3	35892
The RAMM caters only for people in mainstream society †	329	3.12	3	297	3.12	3	48794
The RAMM builds strong partnerships with businesses in our area ‡	153	2.87	3	140	2.89	3	10630
The RAMM is a vital part of the identity of Exeter ‡	389	3.19	3	352	3.18	3	67877
The RAMM being shut has had a bad impact on my life ‡	373	2.07	2	317	1.92	2	53085

† 4 point Likert scale with 1 'strongly agree', 4 'strongly disagree'

‡ 4 point Likert scale with 1 'strongly disagree', 4 'strongly agree'

Mann-Whitney U Test, U

Bold denotes significant difference at $p \leq 0.05$ level

Source: Appendix 4 question 15, Appendix 5 question 22.

For the respondents who did give valid answers for this question, measures of central tendency for these variables show them to be generally positive. All the means were above the mid-point of the scale (see table 5.12). The modal responses for nine of the eleven variables were 'agree' for positively worded variables and 'disagree' for negatively worded variables. However, anomalies were found for two variables. First, for the statement, 'the RAMM is only a museum for tourists and not for local people', the most popular response was 'strongly disagree', indicating a strong perception by residents that RAMM is not simply a tourist attraction but a community facility. Conversely, a negative reaction was found with regards to, 'RAMM being shut has had a bad impact on my life', with a modal response of 'disagree'.

Therefore, RAMM being closed was unlikely to be perceived by residents as having a negative effect on most residents' lives.

This result can be related to the assertion that museums act as a 'necessary contribution to quality of life, rather than a luxury' (McIntosh 1999, p.48). Respondents tended to say that they disagreed with RAMM's closure being detrimental to their lives, however there were some respondents who selected 'agree' and 'strongly agree'. While current sector discourses present museums as essential in making people happy (c.f. Butler 2011), the potential role of museums like RAMM needs to be explored further and critically reflected upon in future research. After all, what contributes to the quality of life of an individual is subject to change and the relative importance of interaction with a museum varies from person to person (Galloway 2006, pp.93).

Another question was posed to enable respondents to assess the importance of certain elements of RAMM (see table 5.13). The highest mean score of the six variables related to RAMM trying to be educational (4.77). This was above the mean for RAMM trying to be entertaining (4.23). Therefore, prior to the redevelopment the residents of Exeter desired RAMM to be both entertaining and educational, with a slightly higher onus on education. This result does not correspond to the claim by Foley and McPherson (2000) that museums are regarded as the public as more important for recreation, than education. If anything, in this case both were important to the public, with education marginally more so.

The lowest average score of the six variables was for 'RAMM should try to benefit me'. However the mean was still higher than the mid-point of the scale (3.51). As the general trend was for high levels of agreement with the statements, 'RAMM should try and benefit me' was an exception with a modal response of the mid-point option on the Likert scale. Therefore, compared to a general desire for benefits pertaining to entertainment, learning and benefitting other people, the desire of Exeter residents for RAMM to benefit them was less pronounced.

Table 5.13: Sample One: Desires for Post-redevelopment

	n	mean	mode
The RAMM should try to be entertaining	422	4.23	5
The RAMM should try to be educational	428	4.77	5
The RAMM should try to help children to learn	426	4.72	5
The RAMM should try to help adults to learn	426	4.51	5
RAMM should try to benefit me	424	3.51	3
RAMM should try to benefit others in the community	424	4.17	5

5 point Likert Scale with 1 'low' importance and 5 'high' importance
Source: Appendix 4, question 16.

5.2.5 Impacts of RAMM

Over half of the respondents in sample one thought RAMM’s impact was ‘mainly positive’ (56%), despite it being closed at the time; however 42% felt the museum had ‘no real impact’ on the local community (see table 5.14).

Thirty variables in total related to the importance of specific socio-cultural impacts of RAMM. The first eight of these ‘impact’ variables related to wider impacts which people could potentially experience whether or not they visited RAMM, which are referred to in this study as community-level impacts. The remaining 22 variables related to individual-level impacts, which could be potentially experienced through visiting the museum or participating in RAMM activities and programmes.

As can be seen by the graphical representation, sample one was largely able to give an option as to whether the community-level variables were ‘very important’/ ‘important’/ ‘unimportant’/ ‘very unimportant’ (see figure 5.4). The highest proportion of ‘don’t know’ responses, at only 5%, was for ‘activities and events we organise can take place in’. All of these variables were ‘important’ or ‘very important’ to over 85% of respondents. No respondents indicated that ‘children and young people can benefit from was ‘unimportant’ or ‘very unimportant’. Indeed, 67% of respondents regarded benefits to children and young people as ‘very important’ for RAMM to achieve after the redevelopment.

Examining the measure of central tendency for these eight variables shows that the general trend was a modal response of ‘important’ for the community-level impact variables. However, three variables ‘people of all ages can mix’, ‘people of all ethnicities can mix’ and ‘children and young people can benefit’ were of particular importance. Therefore, RAMM was seen as important as a venue for bringing different people together and for especially benefitting younger members of the community.

Table 5.14: Samples One and Two: Current Impact on Community

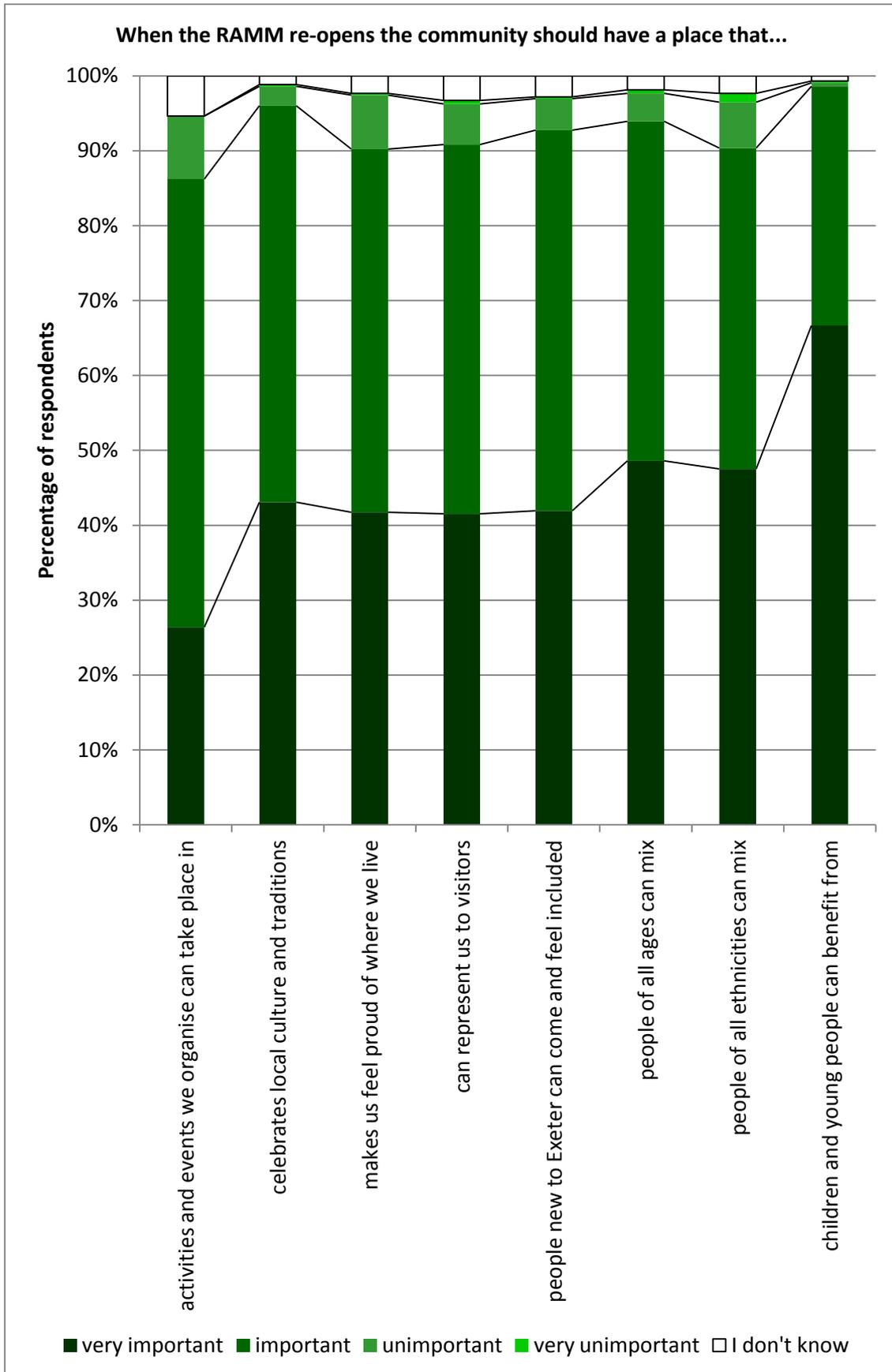
	Sample 1		Sample 2		D
	n	%	n	%	
<i>In your opinion what do you think about the current impact of the RAMM on its local community?</i>					
Mainly positive	237	56	290	78	0.22
No real impact	179	42	76	20	
Mainly negative	6	1	7	2	

Kolmogorov-Smirnov Test, D

Bold denotes significant difference at $p \leq 0.05$ level

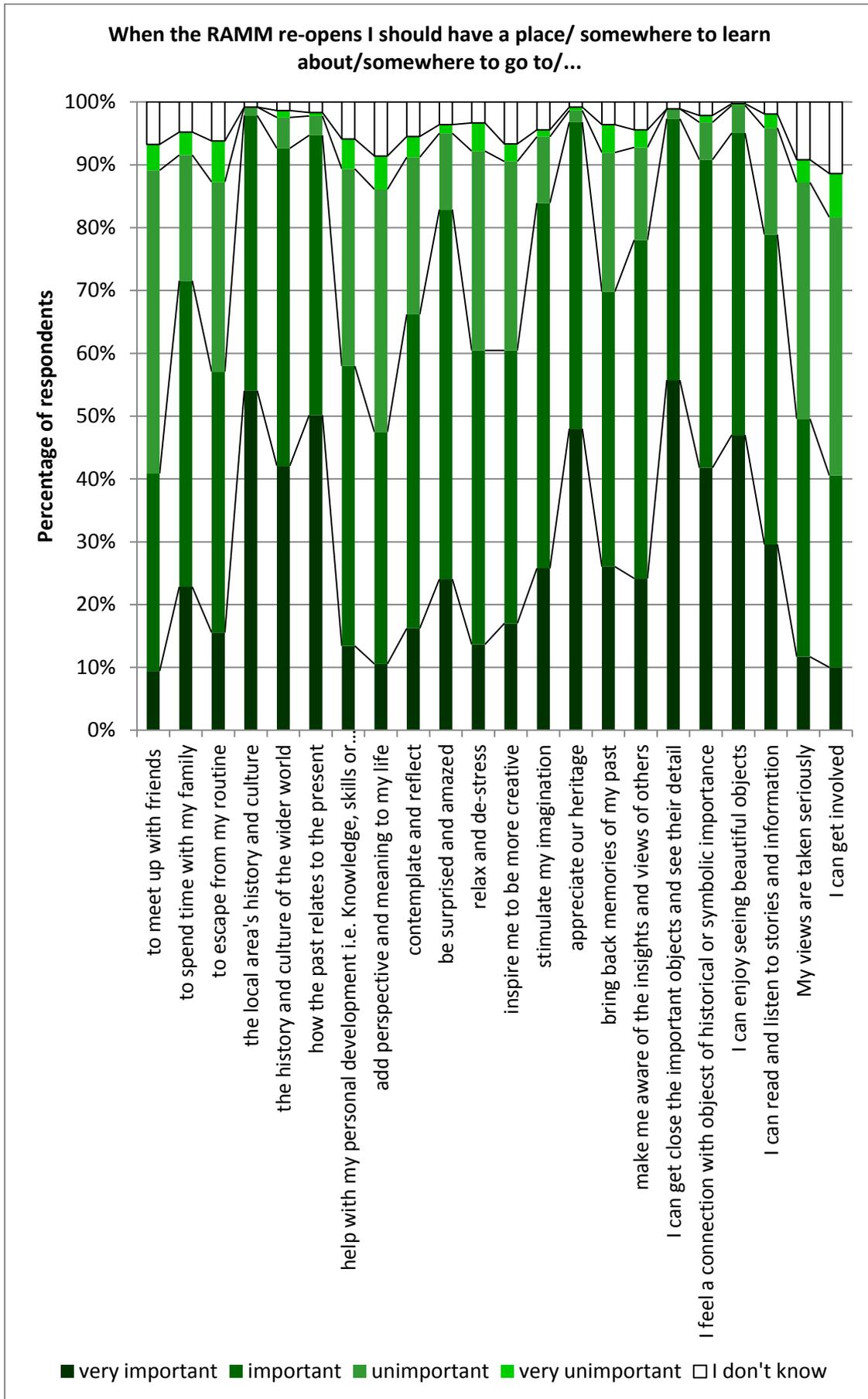
Source: Appendix 4, question 18; Appendix 5, question 25.

Figure 5.4: Sample One: Desire for Community-level Impacts



Source: Appendix 4, question 17.

Figure 5.5: Sample One: Desire for Individual-level Impacts



Source: Appendix 4, question 21.

Table 5.15: Sample One: Desire for Socio-cultural Impacts

	n	mean	mode
<i>When the RAMM re-opens the community should have a place that...</i>			
Activities and events we organise can take place in	405	3.19	3
Celebrates local culture and traditions	422	3.41	3
Makes us feel proud of where we live	419	3.35	3
Can represent us to visitors	412	3.36	3
People new to Exeter can come and feel included	415	3.38	3
People of all ages can mix	420	3.45	4
People of all ethnicities can mix	415	3.40	4
Children and young people can benefit from	423	3.66	4
<i>When the RAMM re-opens I should have a place...</i>			
To meet up with friends	317	2.5	2
To spend time with family	338	2.95	3
To escape from my routine	332	2.7	3
<i>When the RAMM re-opens I should have somewhere to learn about...</i>			
The local area's history and culture	367	3.53	4
The history and culture of the wider world	361	3.35	3
How the past relates to the present	353	3.47	4
<i>When the RAMM re-opens I should have somewhere to go to...</i>			
Help with my personal development i.e. knowledge, skills or confidence	336	2.71	3
Add perspective and meaning to my life	329	2.58	2
Contemplate and reflect	344	2.84	3
Be surprised and amazed	349	3.09	3
Relax and de-stress	347	2.72	3
Inspire me to be more creative	355	2.8	3
Stimulate my imagination	345	3.14	3
Appreciate our heritage	370	3.45	3
Bring back memories of my past	348	2.95	3
Make me aware of the insights and views of others	344	3.04	3
<i>The RAMM should be a place where...</i>			
I can get close to important objects and see their detail	371	3.55	4
I feel a connection with objects of historical or symbolic importance	363	3.34	3
I can enjoy seeing beautiful objects	365	3.42	3
I can read and listen to stories and information	358	3.08	3
My views are taken seriously	326	2.63	3
I can get involved	319	2.49	2

4 point semantic differential, negative side coded as 1 and positive side as 4.
Source: Appendix 4, questions 17 and 21.

With regards to the 22 variables related to impact people could potentially experience by visiting RAMM, there were also low levels of 'don't know' responses (see figure 5.5). The highest proportion of 'don't know' responses was for 'I can get involved' (11%). This may be because people were unsure of what involvement would entail and the level of commitment they would need to give. However, 41% of respondents saw getting involved as 'important' or 'very important'. The top three rated variables in terms of the proportion of respondents

selecting 'important' or 'very important' were 'learn about the local area's history and culture' (98%), 'I can get close to important objects and see their detail' (97%), and 'appreciate our heritage' (97%). Only 41% of respondents felt it was important or very important for RAMM to be a place to meet up with friends, this compares to 72% for spending time with family.

For the valid answers, excluding 'don't know', measures of central tendency were generated (see table 5.15). The maximum mean for the individual level impact variables was 'I can get up to objects and see their detail' (3.55). The minimum mean, at just below the mid-point of the scale, was for 'I can get involved' (2.49). It was expected that a smaller proportion of the population in general would desire the museum as somewhere to get involved as this would depend of people's personal commitments and interest in RAMM relative to other activities.

Most variables had a modal response of 'important'. The exceptions were 'I can get involved', 'add perspective and meaning to my life' and 'to meet up with friends', with modal responses of 'unimportant'. Conversely, three variables had modal responses of 'very important': 'I can get up close to objects of historical and symbolic importance', learning about 'the local area's history and culture' and 'how the past relates to the present'.

5.3 Details of the Second Sample

This section moves onto describe the second sample, collected once RAMM had re-opened to the public. Many of the percentages referred to are found in the tables in section 5.2 above. In addition, tables in this section relate to some questions which were unique to the second survey, for example the whole section of questions relating to visitation post-redevelopment (see Appendix 5, questions 14 to 21).

5.3.1 Socio-demographics

A third of the sample were male (33%), and the remainder female (67%) (see table 5.2). The modal age category was respondents aged 55-64 years (25%). Just under half the sample were in paid work and slightly over a third were retired. Almost half of respondents had a higher education degree, level 4 or 5 educational attainment (44%). Only a quarter had children in their household (25%). The most popular response for household income was £15 000-£29 999 (37%). The average income of sample two was £32,311. Moreover, just above half of sample two (52%) were in the grouping of ABC1 for the simplified social-economic status estimates and just below half (48%) in C2DE. Of the 18 wards in Exeter, the highest proportion were from Alphington (8.6%) and lowest from Priory (2.6%) (see table 5.1).

5.3.2 General Views of Museums

The general views of the second sample towards RAMM were mainly positive (see table 5.3). Means were high, varying between 4.07 for the variable relating to trust and 4.78 relating to embarrassment. The modal response was highly positive across all 6 variables.

The vast majority of the second sample (85%) visited museums 'in my local area and while I am away on holiday' (see table 5.4). Combining this figure with those who indicated either 'local area' or 'holiday' as separate motivations, 91% visited museums on holiday, and 91% visited museums in their local area. The finding that only 2% of respondents never go to museums, could indicate that museum going is an activity that almost everyone has experienced at sometime in their lives. Alternatively, it could indicate that taking part in the survey appealed less to those who did not go to museums. However, the national data collected on museum visitation shows the proportion of the population who have visited a museum in the past twelve months, not whether people have ever or never been to a museum (DCMS 2011).

The most popular motivation to visit museums was 'appreciating our heritage' (37%) (see table 5.4). The next two popular motivations were, 'to learn new things' (27%) and 'to see objects up close' (15%). The remaining five answer options were selected by fewer than 10% of participants, and less than 25% of respondents all together.

Sample two visited museums an average of 1.86 times in the previous twelve months (see table 5.5). The modal response was visiting a museum no times within the last year. Furthermore, half of the sample had RAMM as the last museum they visited (see table 5.6). This is gratifying for RAMM management as a large proportion of people have their last museum experience as their local museum.

5.3.3 Experience of RAMM

Respondents for the second survey also completed a section related to their experience of RAMM prior to its closure (see table 5.7). Over 86 per cent of the sample had visited RAMM prior to the re-development. Of those who had not visited previously, over half (57%) said they had not done so as they did not live nearby. Just under half who had visited had been as a child (48%) (see table 5.8). Of those who had been as a child most had visited with their family (51%) and about a quarter with school (26%). The majority had 'mainly positive' memories of their visits as children (67%), with just under a third having 'mixed memories' (29%).

The most popular response to the question asking how often they had visited, was less than once every two years (42%). Over two thirds did not go more than once a year (66%). Nearly half of respondents, who had visited prior to the redevelopment, went in a family group

(49%) and the next most popular response was alone (18%). The three most popular motivations to visit RAMM for a multiple response question were taking children or grandchildren (39%), an interest in the collection (35%) and to learn something (27%).

As the second survey was administered three to four months after RAMM's re-opening, it also had a section on visiting behaviour after December 2011 (see table 5.16). The second sample had approximately equal groups for those who had visited after the redevelopment (47%) and those who had not (53%). This shows that the questionnaire received a balance of responses from people with direct experience and without direct experience of the 'new' RAMM. The vast majority of people who had not visited intended to visit (89%). In fact, only 22 respondents had no intention of going to RAMM (11%).

Table 5.16: Sample Two: Visitation after Redevelopment

	n	%
<i>Have you ever visited the RAMM since it re-opened in December 2011?</i>		
Yes	182	47
No	202	53
<i>Do you intend to visit the RAMM in the future?</i>		
Yes	180	89
No	22	11
<i>Who did you go with the first time after its re-opening?</i>		
Alone	37	20
With friends	18	10
As a couple	37	20
As a family group	86	47
An organised outing	5	3
<i>Do you think you will visit the Royal Albert Memorial Museum again?</i>		
Yes, soon	93	53
Yes, sometime in the future	78	44
No, not again	5	3
<i>What were your main reasons for visiting the RAMM?</i>		
To pop in while I was in Exeter for another reason	17	10
I wanted to support my local museum	73	41
To take children in a school or youth group	3	2
To spend time with family or friends	27	15
An interest in the collection	69	39
To go to temporary exhibitions	41	23
A companion wanted to go	7	4
To volunteer	1	1
To learn something	32	18
To get some culture	19	11
An event/ programme	7	4
To take my children/ grandchildren	67	38
Going to the cafe	9	5
To have an enjoyable day out	37	21

Source: Appendix 5, questions 14-18.

Planning a return visit can be taken as an indicator of a positive museum experience (Graham 2008). For those who had been since the redevelopment only 3% would not return. Most visitors would return soon (53%) and the remainder 'sometime in the future' (44%). Although this variable measures the intended rather than actual behaviour, it gives a good indication that visitors are open to re-visiting. Additionally, of the visitors to the redeveloped museum, approximately half have a sense of urgency to return soon, and half intend to re-visit but not in the immediate future.

One question captured whether respondents visited alone, or as part of a group, for their first post-redevelopment visit to RAMM (see table 5.16). Half had visited with their family (50%) and a fifth alone (20%). The most popular motivation for this visit was 'I wanted to support my local museum' (41%). This indicates a sense of ownership or pride in a local institution. Only 4% replied that they visited because a companion desired to go, and 10% were incidental visitors selecting, 'pop in while I was in Exeter for another reason'.

5.3.4 Views of RAMM

The second sample's views of RAMM were positive, based on eleven attitude statements (see table 5.12). The maximum mean was for the variable, 'the redevelopment will be an asset for years to come' (3.48). The minimum mean pertained to 'the RAMM being shut has had a bad impact on my life' (2.07). However, this same variable was unique in having a mean below the mid-point of the Likert scale. Therefore, the trend was for positive responses to these eleven variables.

Now RAMM was open to the public respondents were asked to rate RAMM as entertaining and educational, and its attempts to help children and adults to learn, benefitting them and others in the community (see table 5.17). The highest mean was for 'RAMM is educational' (4.54), coming above 'RAMM is entertaining' (4.01). The lowest mean of the variables was 'RAMM tries to benefit me' (3.79). This was lower than the mean for 'RAMM tries to benefit others in the community' (3.94). 'The RAMM is educational' and 'the RAMM tries to help children to learn' were the only two variables with modal responses of 'strongly agree', rather than 'agree'.

The measures of central tendency indicate that respondents see RAMM as slightly more educational than entertaining, more benefitting others than themselves; helping children to learn more than helping adults to learn. However, it is important to note that the measures of central tendency were high, with modal responses of 'agree' and 'strongly agree' for all six variables.

The second sample had high levels of responses for four variables relating to 'how did you feel about the RAMM in general?' pertaining to visits following the redevelopment (see

table 5.9). The average scores given by respondents varied from 3.93 for missing RAMM while it was closed, to 4.51 for enjoying their visits

Sample two respondents were asked for levels of satisfaction with specific features they had contact with in RAMM (see table 5.18). These relate to the label of ‘physical impacts’ of arts, heritage, sports, museums and libraries by CASE (2011b): ‘impact of new or redeveloped buildings, spaces and structures’. Levels of satisfaction were high for all features with measures of central tendency above the mid-point of the Likert Scale, without exception.

Facilities in museums are seen as very important in its servicescape (Falk and Dierking 1992). The cafe rated the lowest out of all the features (2.85). However, most visitors who had been to RAMM since it re-opened did not see this question as applicable, therefore most had not visited the cafe. Indeed, this is a franchise which has transferred since the re-opening.

‘Seeing objects from the collection’ received the highest rating (mean 3.39). This could be related to the perceived quality of the artefacts and how they are displayed in the space of the museum. The modal response was ‘satisfied’ for the seven features, showing a high degree of consistency of standards in the physical features of the ‘new’ RAMM. One anomaly was ‘being inside the newly re-furbished building’, with a modal response of ‘very satisfied’.

Table 5.17: Sample Two: Assessment of RAMM after Redevelopment

	n	mean	mode
<i>Please assess the importance of the following for RAMM...</i>			
The RAMM is entertaining	358	4.01	4
The RAMM is educational	364	4.54	5
The RAMM tries to help children to learn	362	4.39	5
The RAMM tries to help adults to learn	361	4.26	4
RAMM tries to benefit me	356	3.79	4
RAMM tries to benefit others in the community	356	3.94	4

5 point Likert scale, 1 ‘strongly disagree’ and 5 ‘strongly agree’
Source: Appendix 5, question 23.

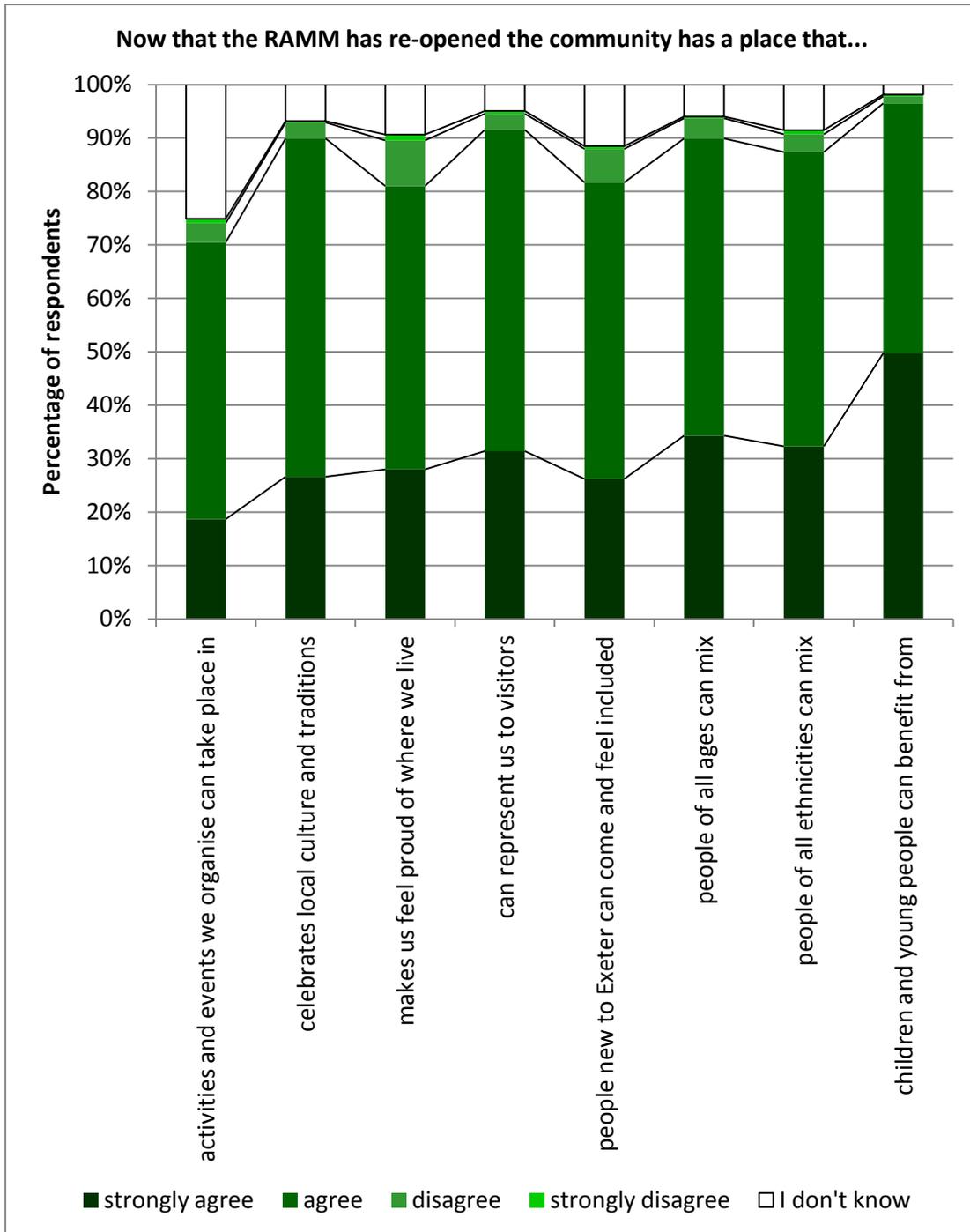
Table 5.18: Sample Two: Rating of Features of RAMM after Redevelopment

	n	mean	mode
<i>How do you rate the following features of the newly re-opened RAMM?</i>			
Cafe	94	2.85	3
Special events and talks	74	3.23	3
Stories and information in the displays	174	3.26	3
Temporary exhibitions	142	3.35	3
Things for my children/grandchildren to see and do	115	3.36	3
Being inside the newly re-furbished building	176	3.38	4
Seeing objects from the collection	178	3.39	3

4 point Likert scale with 1 ‘very unsatisfied’ and 4 ‘very satisfied’
Source: Appendix 5, question 21.

5.3.5 Impacts of RAMM

Figure 5.6: Sample Two: Agreement with Community-level Impacts



Source: Appendix 5, question 24.

For the question asking respondents' opinions of RAMM's current impact on the local community, most of sample two responded that this was 'mainly positive' (78%) and almost all the remainder selected 'no real impact' (20%) (see table 5.14). This is a strong finding for the museum post-redevelopment.

Jermyn (2004) made the observation that in museum programme evaluation, respondents tend to agree with impacts unless they are very unsatisfied with the programme. Indeed, in this case for the impact of the whole museum service and not a particular programme, a majority of respondents agree that RAMM delivers all the impact variables. At the same time, although fourteen out of the total of 30 impact variables are agreed to by over 90% of respondents, there is variation.

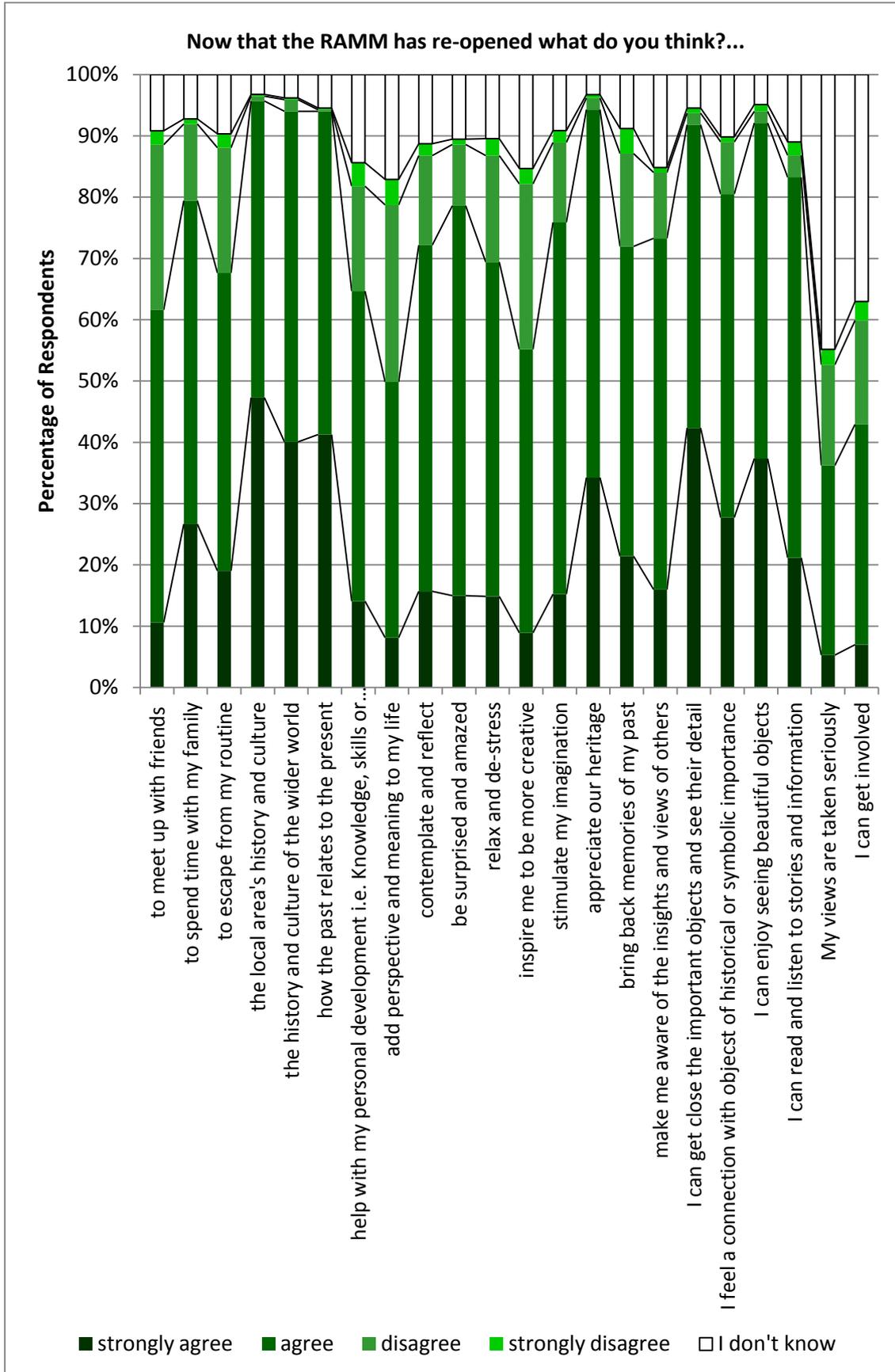
For the community-level impacts, over 80% of respondents agreed or strongly agreed that RAMM was delivering seven out of the eight impact variables (see figure 5.6). The exception was 'activities and events we organise can take place in', at 71%. The fact that 25% of respondents selected 'don't know' for this answer accounts for this. People were less certain as to whether RAMM delivered this impact than the other variables.

Responses to individual-level impact variables were also examined (see figure 5.7). As might be expected, given the fact that people becoming friends or volunteering at museums make up a small minority of the population, a lower percentage agreed that RAMM was somewhere 'I can get involved' (43%), and only 45% for 'my views are taken seriously'. For the individual-level impacts, which visitors to RAMM could potentially experience, 37% of respondents answered 'don't know' for the variable 'I can get involved'.

RCMG (2000) included personal development as an impact of museums on individuals; in the museums literature this tends to be an impact of museum programming rather than general visitation. As it resulted in this study, 14% of respondents were unsure if RAMM was somewhere to go to help with their personal development. Furthermore, 15% of respondents were unsure whether RAMM was somewhere to go to inspire them to be more creative. None of the remaining individual-level impact variables had 'don't know responses' from over 11% of respondents.

Over 60% of respondents agreed or strongly agreed that RAMM delivered on the 22 variables with the exception of four variables: 'I can get involved' (43% agree, 20% disagree) and 'my views are taken seriously' (36% agree, 9% disagree). The variable 'add perspective and meaning to my life' had a third of respondents disagreeing. Hewitt (2004) argued that museums 'move people, change people and give people more meaning in their lives'. However, this result shows that a sub-section of the population disagree with this notion.

Figure 5.7: Sample Two: Delivery of Individual-level Impacts



Source: Appendix 5, question 26.

Graham (2008, p.117) wrote that 'one of the most significant opportunities ripe for development is the power of museums and galleries to inspire creativity'. However, 30% of respondents disagreed that RAMM was somewhere to go to 'inspire me to be more creative'. This is an indication that creativity is an attribute which many people do not feel they possess or value, or that RAMM does not inspire their sense of creativity. Nearly a third (29%) disagreed that RAMM was somewhere to 'meet up with friends'.

In Scott's (2006, p.70) Delphi Panel research conducted in Australia, she found that the public cohort most valued three impacts of museums in general: 'the personal learning in a visual, hands-on, free-choice environment', 'the development of perspective and insight' and allowing for a connection with the past. McIntosh's (1999) qualitative study of industrial heritage museums in the UK found that insight into the past was one of the main impacts of museum visits recalled later in telephone interviews. The means of collecting public opinions, settings and precise indicators are not comparable. However the findings of this study show that aspects of learning and connection with the past have very high ratings of agreement for RAMM's local residents. All the same, a lower proportion, almost 50% of respondents agreed that RAMM, 'is somewhere to go to add perspective and meaning to my life'.

For respondents who gave a valid answer for impact variables, rather than 'don't know', measures of central tendency were calculated (see table 5.19). Modal values were all 'agree' with one exception: 'children and young people can benefit from' had a mode of 'strongly agree'. Indeed, this same variable had the highest mean of all the impact variables (3.49). The next highest means were for 'RAMM is somewhere to learn about the local area's history and culture' (3.47) and 'learn about how the past relates to the present' (3.43). In the most up-to-date guidance on the museums Accreditation scheme, good quality museums services are said to be those which give 'effective learning experiences' (ACE *et al.* 2011). Therefore, this finding that agreement with learning impacts is so high could be employed by RAMM to show its quality.

In general the eight community impact variables were all rated highly, with means above the mid-point for all the variables, ranging from 3.18 to 3.49. There was more variation in the means for the 22 individual-level impact variables, ranging from 2.71 to 3.47. Learning variables were all high, but variables related to getting involved were comparatively low. Creativity, as already mentioned may be something that appeals to a sub-section of people. Also, if people do not have close family or family members in Exeter they would be unlikely to agree with RAMM as somewhere for them 'to spend time with family'. This is why examining these impact variable results in more detail is important, through bivariate and multivariate statistics- differences between respondents groups with respondents based on their characteristics and behaviours can be tested for (see chapter 5.6).

Table 5.19: Sample Two: Delivery of Socio-cultural Impacts

	n	mean	mode
<i>Now that the RAMM has re-opened the community has a place that...</i>			
Activities and events we organise can take place in	269	3.18	3
Celebrates local culture and traditions	343	3.25	3
Makes us feel proud of where we live	330	3.19	3
Can represent us to visitors	348	3.29	3
People new to Exeter can come and feel included	324	3.21	3
People of all ages can mix	345	3.32	3
People of all ethnicities can mix	334	3.3	3
Children and young people can benefit from	363	3.49	4
<i>The RAMM is a place...</i>			
To meet up with friends	317	2.77	3
To spend time with family	334	3.13	3
To escape from my routine	318	2.93	3
<i>The RAMM is somewhere to learn about...</i>			
The local area's history and culture	358	3.47	3
The history and culture of the wider world	353	3.39	3
How the past relates to the present	346	3.43	3
<i>The RAMM is somewhere to go to...</i>			
Help with my personal development i.e. knowledge, skills/ confidence	310	2.87	3
Add perspective and meaning to my life	296	2.65	3
Contemplate and reflect	322	2.97	3
Be surprised and amazed	322	3.04	3
Relax and de-stress	325	2.91	3
Inspire me to be more creative	304	2.73	3
Stimulate my imagination	328	2.98	3
Appreciate our heritage	356	3.32	3
Bring back memories of my past	332	2.98	3
Make me aware of the insights and views of others	308	3.04	3
<i>The RAMM is a place where...</i>			
I can get close to important objects and see their detail	345	3.41	3
I feel a connection with objects of historical or symbolic importance	327	3.2	3
I can enjoy seeing beautiful objects	349	3.35	3
I can read and listen to stories and information	324	3.15	3
My views are taken seriously	198	2.71	3
I can get involved	266	2.74	3

4 point Likert scale with 1 'strongly disagree', 4 'strongly agree'

Source: Appendix 5 questions 24 and 26.

Pekarik and Schreiber (2012, p.495) found, albeit based on inadequate research methods, that the most popular experiences of museums they researched within the Smithsonian group in Washington were 'gaining information and knowledge' and 'seeing rare/ valuable/ uncommon things'. With regards to gaining information and knowledge, for this study all the variables relating to learning had high measures of central tendency and at least 94% of respondents selected 'agree' or 'strongly agree' that RAMM was somewhere to learn about 'the local area's history and culture', 'the history and culture of the wider world' and 'how the past relates to the present'. The variables relating to objects in this study had relatively high means of 3.2 for

'I can feel a connection with objects of historical and symbolic importance'; 3.35 for 'I can enjoy seeing beautiful objects', and 3.41 for 'I can get close to important objects and see their detail'.

5.4 Extent of Differences Before and After the Redevelopment

The previous sections described the majority of the variables in the two surveys. As already explained in the methods chapter (see chapter four), the research period allowed for a cross-sectional survey design. Consequently, a range of statistical tests were used to compare responses to identical questions throughout the two surveys. This section concentrates on comparisons between data collected referring to RAMM prior to, and after, the redevelopment.

5.4.1 Relating the Two Samples

Before relating the results of the surveys, it was necessary to compare the characteristics of the two samples. Much of this procedure was similar to that followed when comparing the samples to the 2001 Census data (see chapter 4.3.7). For dichotomous questions significant differences between frequency distributions of the samples were tested for with Chi-Square and Kolmogorov-Smirnov statistical tests. Chi-square tests were employed when two answer options were given and Kolmogorov-Smirnov where there were three or more answer options. Mann-Whitney U tests were used to compare mean counts for Likert scale questions. The results of these tests are reported in the descriptions below and can also be found in previous tables (see chapter 5.2).

The shape of the distribution for gender was significantly different with the ratio of men to women 40:60 in survey one and 33:67 in survey two, ($\chi^2(7.06) > \alpha(3.84, p \leq 0.05)$) (see table 5.2). For age groups the shape of the distributions was not significantly different between the two samples, ($D(0.05) < \alpha(1.36, p \leq 0.05)$). Neither was the estimated socio-economic grade (simplified estimations excluding pensioners earning over £30 000, see chapter 4.3.1), ($\chi^2(1.32) < \alpha(1.36, p \leq 0.05)$). The shape of the distribution for whether the respondents had children in their household was not different either ($\chi^2(1.59) < \alpha(3.84, p \leq 0.05)$). Regarding the estimations of education levels there were no significant difference between the shapes of the frequency of distributions at the 95% level, ($D(0.01) < \alpha(1.36, p \leq 0.05)$). The distribution of answers for the income categories were not significant ($D(0.06) < \alpha(1.36, p \leq 0.05)$). According to the Kolmogorov-Smirnov test there was no significant difference between the frequency distributions of the two surveys relating to the ward respondents resided in ($D(0.62) < \alpha(1.36,$

$p \leq 0.05$), nor for what respondents usually did during the week, ($D=(0.03) < \alpha(1.36, p \leq 0.05)$) (see tables 5.1 and 5.2).

Therefore, regarding the demographic details of the samples the results were very similar. Considering the only statistical difference was for the variable gender, testing for differences between variables in the survey relating to general museum views, views towards RAMM and experience of RAMM was determined to be appropriate.

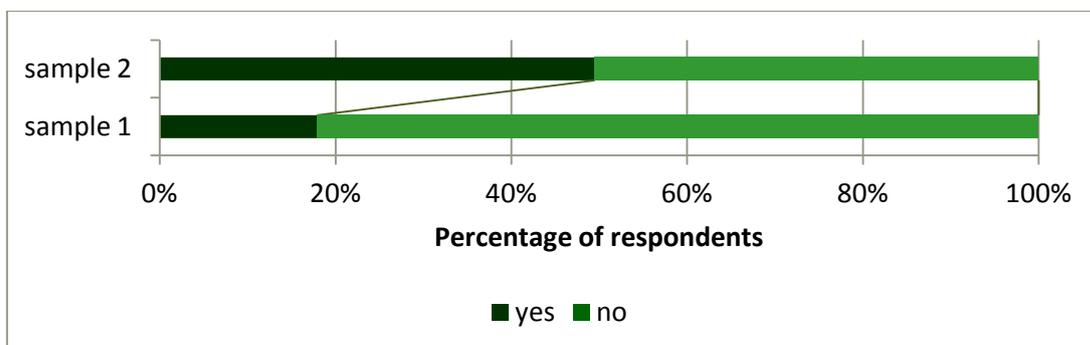
5.4.2 Consistency of General Views

There were no significant differences with regards to any of the variables in question one of both surveys according to Mann-Whitney U tests (see table 5.3). For the question asking where people visited museums: never, in local area only, when away only or both away and nearby there was no significant difference in the frequency distributions of the two samples ($D=(0.08) < \alpha(1.36, p \leq 0.05)$) (see table 5.4). For the most important reason they visited museums the samples did not have significantly different frequency distributions at the 95% confidence level ($D=(0.03) < \alpha(1.36, p \leq 0.05)$).

With the RAMM being re-opened and its location in the centre of Exeter it could have been assumed that usual answer the question ‘in the last twelve months how many times have you gone to a museum’ to have increased. At the time of the second survey, taking place three months after the re-opening, people may have had a chance to visit but a full year had not past. Comparing the two surveys, both had a mode of 0 times and a median of 1 time (see table 5.5). The 5% trimmed mean had increased from 1.46 to 1.86 visits.

The high number of instances of national, London located museums as the last museum people visited may partly be to do with the proximity of the capital, the reputation of the larger museums and the promotion of museums as a popular tourist activity in London (c.f. London and Partners n.d.) (see table 5.6).

Figure 5.8: RAMM as Last Museum Visited



Source: Appendix 4, question 5; Appendix 5, question 5.

According to the last published information by the Association of Leading Visitor Attractions (ALVA 2009) and made available under the MA website in a section under most popular museums, these national London museums rate amongst the top visitor attractions in the UK (MA n.d. *Frequently Asked Questions*). The data is from 2009, but at the time, the British Museum was top, Natural History Museum fourth, Science Museum fifth, and Victoria and Albert Museum seventh.

Notably respondents had been to a wide range of museums- nationally, and internationally. Indeed 62% of sample one and 39% of sample two wrote down a different museum besides RAMM, Topsham Museum, Natural History Museum, Science Museum and V&A. Therefore, national museums located in London far from dominated as respondents' last museums experience. Small independent museums were mentioned, local authority run museums in cities, military museums, university museums and historic properties.

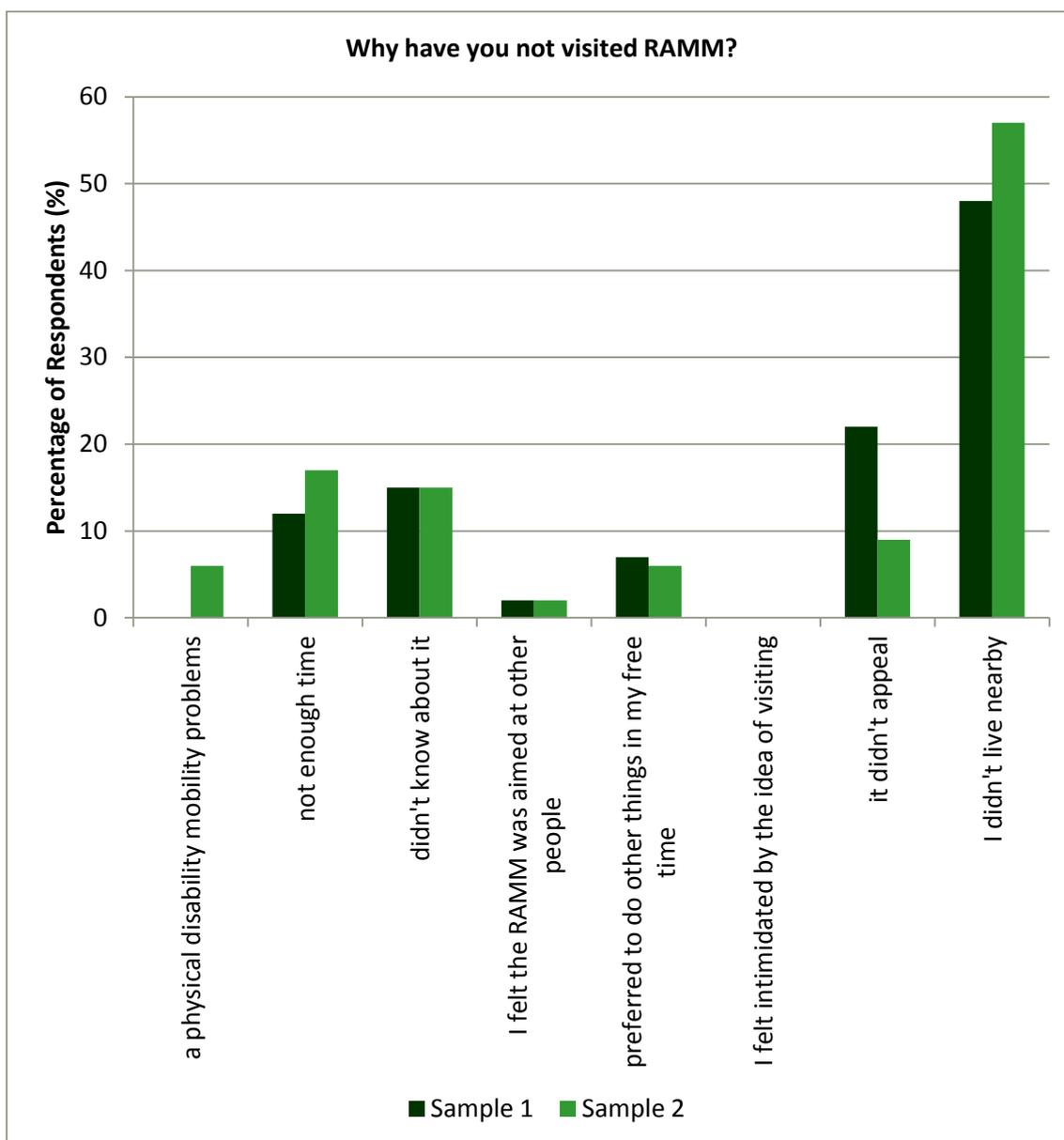
Responses to the variable regarding people's last museum visit were compared between the two samples. The distributions in the answers to this question were different ($\chi^2(258.34) > \alpha(3.84, p \leq 0.05)$) (see table 5.6). For the first sample around one fifth (18%) wrote RAMM as the last museum they had visited in the open response space given (see figure 5.8). This rose to half of the respondents from the second sample.

5.4.3 Experiences of the Old and the New Museum

There was no significant difference between the samples as to visiting RAMM prior to the redevelopment, ($\chi^2(0.21) < \alpha(3.84, p \leq 0.05)$) (see table 5.7). The vast majority of people for both the samples had been to RAMM before it closed (86% survey 1 and 86% survey 2).

There was not a significant difference between the samples for whether they had been to RAMM as a child ($\chi^2(0.12) < \alpha(3.84, p \leq 0.05)$). For those who had, the largest proportion had done so with family (46% survey 1 and 51% survey 2). The next most popular response was with school (31% survey 1, 26% survey 2). There was no significant difference between the responses to questions asking what their memories as a child were ($D=(0.06) < \alpha(1.36, p \leq 0.05)$) nor for who they usually visited with as a child ($D=(0.03) < \alpha(1.36, p \leq 0.05)$). For both surveys, approximately half had visited RAMM as a child (47% for survey 1 and 48% for survey 2). This shows that many people in Exeter have experience of RAMM throughout their lifetimes. Therefore, encouraging families to visit the newly re-developed RAMM and keeping close ties with local schools would mark a continuation in RAMM's approach over the decades.

Figure 5.9: Barriers to Visitation



Source: Appendix 4, question 7; Appendix 5, question 7.

For the respondents who had not visited prior to the redevelopment, the most common reason was that they did not live nearby and therefore lacked the opportunity to visit (see figure 5.9). As the sampling frame was for the Exeter political boundary with an area of approximately 18 square miles, and the museum is situated in the centre of the city, it was assumed that not living near RAMM would only be selected by people who formally lived outside the city.

Just below half of applicable first sample respondents selected this option (48%) and over half in the second sample (57%). Lack of awareness of RAMM, for a minority of those respondents who had not been, is something which could be rectified through continued publicity (15% sample 1; 15% sample 2). Museums have been criticised for not providing easy

access for people with physical disability or mobility limitations (Sandell 2006, p.145). Therefore, it is encouraging for RAMM, that very few people said they did not ever visit RAMM because they were limited in this way. However, the degree to which museums are accessible is not only linked to physical, but intellectual and psychological boundaries (Jensen 2010). Therefore, it is also positive for RAMM that no people gave the reason for never visited the museum that they felt intimidated by the idea.

All the same, this question was only answered by people who had never visited RAMM, referring to an initial barrier. It did not collect information as to why the public may not have visited the museum a second time, nor visited very frequently. Therefore, the result does not prove that psychological, physical, intellectual boundaries have limited bearing on behaviour. It only shows that crossing the initial barrier of visiting for the first time, for any other reason than not living close to the museum, were low.

For everyone who had visited in the past they were asked who they usually visited with (see table 5.7). This question gave a good indication of what visiting groups people tend to experience RAMM within. However it is likely that over time, and from visit to visit, the nature of their visitation parties change. For this question (Appendix 4, question 12; Appendix 5, question 12) 'as a family group' was the most popular response for both surveys. Around one fifth for both samples usually visited by themselves (19% sample 1; 18% sample 2). This was consistent, as the question asking whom they usually visited RAMM together with in the past, resulted in no significant difference when comparing the distributions of responses between the surveys ($D=(0.02) < \alpha(1.36, p \leq 0.05)$).

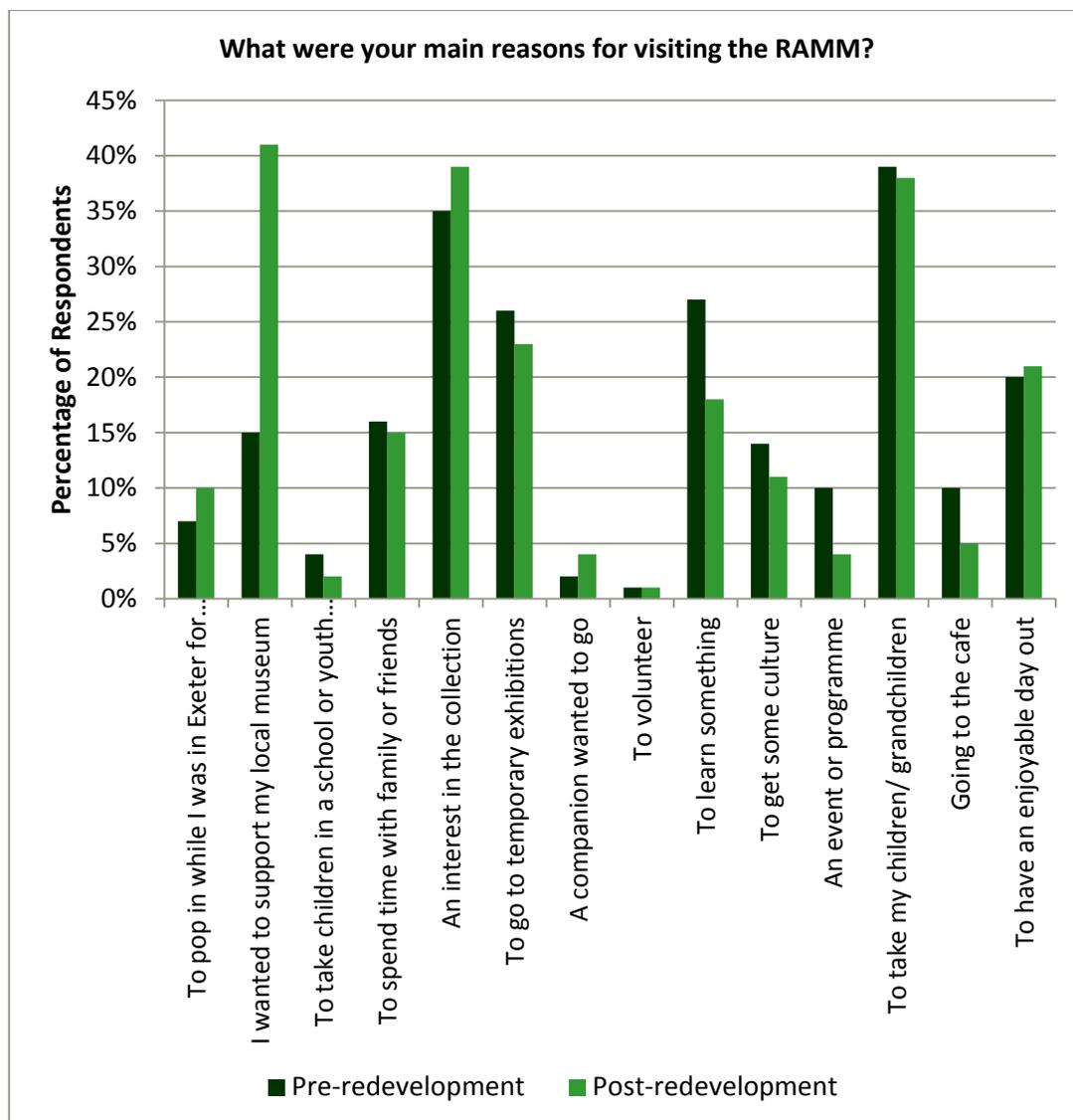
Following on from the point above, for respondents who had gone to RAMM after the redevelopment, nearly half (47%) had gone back for their first visit to the new RAMM as a family group (see table 5.16). This corresponds to the 45% of respondents from sample one and 49% of respondents from sample two who usually went prior to the re-development with their families. This indicates that for approximately half of people who visit the museum before the re-development and since are usually partaking in a family excursion.

Furthermore, there was no significant difference between the distribution of frequency of responses to the question asking for main motivations of visiting RAMM before it closed in 2007 ($D=(0.03) < \alpha(1.36, p \leq 0.05)$) (see table 5.7). This gave an insight into how RAMM was utilised in the past. Taking children in their family was the most popular reason to this multiple-response question, chosen by 40% who answered this question in sample 1 and 39% in sample 2. Next most popular, was 'an interest in the collection', indicating that the appeal of objects is a large draw for the public (37% sample 1; 35% sample 2). Visiting temporary exhibitions and general learning were other popular motivations. Around a tenth of respondents indicated that they went to use the cafe as a motivation (8% sample 1, 10%

sample 2), showing that this facilities within RAMM is important for a minority of local residents in itself.

Lastly, there was no significant difference in the distribution of responses for how often they visited RAMM before it closed for the re-development, ($D=(0.07) < \alpha(1.36, p \leq 0.05)$) (see table 5.7). The most popular response for respondents in both samples was ‘less than once every two years’ (35% sample 1; 42% sample 2). These results show a high degree of consistency for responses relating to pre-redevelopment behaviour for the two surveys. Now it is expedient to turn to differences in variables where differences would be expected, as they contrast the ‘old’ and ‘new’ museum.

Figure 5.10: Sample Two: Motivations for Visits



Source: Appendix 5, questions 13 and 18.

Differences in motivation between visiting RAMM before and after the re-development were tested through comparing the responses to two questions, both in the second survey. These gave respondents exactly the same motivation options; the first asking about the old RAMM and the second about the newly re-opened museum (see tables 5.7 and 5.16). In this case, there was a significant difference between the frequency of responses on motivations for the two questions ($D=(0.22) > \alpha(1.36, p \leq 0.05)$), indicating that motivations for visiting RAMM after the redevelopment differed from motivations for visiting afterwards.

In order to establish where the difference lay, the frequencies for the options were compared (see figure 5.10). For twelve of the fourteen options the frequencies only varied by one or two percentage points. This indicated that motivations for visiting the museum before and after the redevelopment were fairly consistent. However, 'to learn something' fell from 27% of responses to 18% of respondents who answered. The newly re-opened museum was seen less as somewhere to learn than previously, possibly because people see that it has more to offer and there is the novelty factor of having a look at what had changed after the redevelopment. This was something to explore further in interview analysis (see chapter seven).

A more dramatic difference between motivations prior to and following the redevelopment resulted for, 'I wanted to support my local museum'. This rose from being selected by 15% of respondents with regards to the 'old' RAMM to 41% of respondents with regards to the 'new' RAMM.

Taking children or grandchildren was a very popular motivation for both before and after the redevelopment (39% prior to redevelopment, 38% following redevelopment). This corresponds to one of Falk's five identity related motivations, the enabler who facilitates the visits of others, often children (2009). An interest in the collection was also a consistently popular motivation (35% prior to redevelopment; 39% following redevelopment).

Levels of satisfaction for visits to RAMM before and after its redevelopment were high. The first survey asked respondents how they felt about visiting in general before the redevelopment (Appendix 4, question 14) and the second survey how they felt about the RAMM after the redevelopment (Appendix 5, question 20). There were significant differences between the experience prior to December 2007 and since December 2011, with the exception of satisfaction levels (see table 5.9).

Comparing the means for the two samples shows that visitors after the re-opening were more likely to regard their visit as enjoyable ($U(541)=28473, p \leq 0.05$) and RAMM as welcoming ($U(528)=22194, p \leq 0.05$). Therefore, although satisfaction with the old and new museum remained consistent, enjoyment increased and a sense that RAMM was welcoming also increased following the redevelopment. Relating back to the point made in the section on satisfaction responses in the first survey (see chapter 5.2), these results go part of the way in

addressing whether the redevelopment was justified. RAMM is now demonstrably more enjoyable and welcoming, which is a boon for museum management. However, satisfaction levels are consistent, indicating that expectation levels may have also risen.

5.4.4 View of RAMM

A set of questions was asked to establish people's views of RAMM (Appendix 4, question 15; Appendix 5, question 22). These were intended to reveal their opinions of RAMM and views on its relationship with local community groups, education providers and businesses. Also, some variables related to attitudes towards the money spend on the re-development, the inclusiveness of the museum and how the museum relates to community identity and pride. Mann-Whitney U tests were conducted to test for differences between the mean ranks to the responses to these questions from the two samples (see table 5.12). There were no significant differences between the two samples for ten of the eleven variables. This indicates that the general population's view of RAMM had not altered following the re-opening. At least this demonstrates that the redevelopment has not damaged the RAMM brand.

The only significant difference was for the variable, 'the RAMM being shut has had a bad impact on my life', ($U(690)=53085$, $p \leq 0.05$). From the frequency distributions of responses to the two surveys it was established that the second sample saw the negative impact on their life of the closure time as less than the respondents to the first sample. Acknowledging that RAMM had re-opened may have mitigated a sense of loss experienced during the four years of closure.

The following five variables, views of RAMM being an asset into the future, looking after objects, pride, money spent on the re-development, identity and RAMM building partnerships were not significantly different when comparing the two samples. This indicates that the changes made to the building in the redevelopment project did not affect the attitudes of the general population towards RAMM, for the worse nor for the better. The frequency of responses to 'don't know' was very similar for the variables across the surveys. This indicates that knowledge about RAMM's activities and ability of respondents to form opinions about RAMM and its redevelopment had not especially altered after the doors of the Queen Street site reopening. For example, 'The RAMM builds strong partnerships with businesses in our area' had 64% of respondents answering 'don't know' in the first sample and 62% in the second. The views were consistently positive, therefore this is not of great management concern. However, it would be hoped that views of RAMM would become even more positive in time, as longer term effects of the redeveloped building are felt by local residents.

One question did reveal a significant impact of the RAMM redevelopment: respondents were asked: 'what do you think the impact of RAMM is on its local community?'. The distribution of responses was significantly different between the two surveys ($D=(0.22) > \alpha(1.36, p \leq 0.05)$) (see table 5.14). The proportion of people feeling RAMM had a positive impact rose from 56.16% to 77.75%. This result was notable in two respects. First, it indicates a proportion of the population still felt that RAMM was making a positive difference even while its main building could not be accessed. Second, that the redevelopment of RAMM had increased the local community impact of the museum.

The re-opening of RAMM is associated with more people feeling it has a positive impact. In terms of RAMM having 'no real impact' this response fell in popularity from 42.42% to 20.38%. It shows how important a building can be for a museum in terms of people perceiving what it offers. Indeed, during closure RAMM continued conserving and storing material culture, conducting outreach and educational programmes, St. Nicholas Priory was still open, and there were a series of Out and About collaborative exhibitions at other venues. The quantitative results appeared to indicate that following re-opening local residents perceived the museum was operating again and a place they could visit, and therefore had more impact on its local community.

Due to the press coverage of RAMM's re-development, with respect to the over-spend of the original budget and overrun of the project delivery date, one might predict an increase in 'mainly negative' responses to the question about RAMM's impact on its local community, particularly as opinion became increasingly polarised. In fact, the proportion of people answering unfavourably changed from 1.42% to 1.88%, a negligible difference. This indicated that a small minority of the population have negative views towards the museum, whether its main building is open or closed to visitors.

The MA (2010, p.6) recently published that 'having a beneficial impact is the core business of museums'. It did not specifically unravel what was meant by this phrase. However, asking the surrounding population of RAMM what kind of impact they perceive it to have for the local community, indicates that the museum has a beneficial impact, and this has grown since it re-opened its doors to the public.

5.5 Socio-cultural Impacts- Importance and Performance

Many of the questions in the surveys were directly comparable as they were worded identically. However, there were some exceptions where wording was changed and scales were altered (see chapter four). Three sets of variables were related to importance for RAMM following the redevelopment in survey one, and agreement that RAMM delivered these in

survey two. Therefore other techniques for comparison were necessary. This section explains the Gap Analysis undertaken.

Pekarik and Schreiber (2012) published a paper comparing importance and performance of museum visiting experiences. This was written in a manner which made inappropriate assertions about the findings of their survey. For example, they claimed to find visitors 'came in knowing what experiences they expected, and they left having found them', despite asking different samples at entry and exit, and amalgamating findings from studies at different sites with different answer options (Pekarik and Schreiber 2012, p.494). However, this paper prompted investigation into techniques to compare importance and performance of RAMM's socio-cultural impacts for the local community in Exeter. This exercise could also concentrate on the general population surrounding the museum, rather than visitors alone.

Gap Analysis is one useful way of comparing importance and performance. It is common in the tourism literature for assessing the performance of visitor attractions (c.f. Augustyn and Ho 1998). In the case of a museum, a non-profit organisation, it was considered useful to see if the concerns of the local community were being met and to identify areas for improvements in forward planning.

In Gap Analysis exercises one group of people is usually asked, using a Likert Scale, to rate the importance of various service elements. The same group is then asked to rate their agreement with performance of the same elements on a corresponding Likert Scale. Therefore the results of the importance of elements can be compared to the performance respondents perceived from the business, venue or attraction. Gap Analysis calculates a gap: 'the mean performance minus the mean importance' (Taplin 2012). Ideally, performance scores should exceed importance scores for each variable, resulting in positive gaps. However, negative gaps where importance scores are higher than performance scores are useful to recognise, so management can act to improve these areas. Statistical tests are employed to look for significant differences for each variable between the importance and performance mean scores (Taplin 2012). For these statistical tests to be valid the standard deviations have to first be compared to check that none differ between the two samples by over one scale point.

Therefore Gap Analysis conventionally takes one group of people and asks them about importance and performance. However, in this case of this study, it was cross-sectional and trend in nature, with two groups of people within Exeter, comparable at an aggregate but not an individual level (i.e. not using a paired sample). Therefore, the Gap Analysis could relate to the importance of impacts for RAMM to achieve during the redevelopment and the impacts achieved following the redevelopment. Although it is more common for this type of analysis to test relationships between two sets of questions on importance and performance in the one survey, comparing questions on importance and performance at two different points of time is

preferable (Oh 2001, p.618). This is because research has shown that importance is positively related to performance, 'the more important the attribute is to the customer, the more likely the customer perceives the attribute performance favourably' (Oh 2001, p.622). In the case of this research, the bias of pre-empting responses by asking the same people their importance and performance was not applicable, as different respondents completed the two surveys. Therefore the two surveys conducted in Exeter, one before the museum's re-opening and the other afterwards provided a good opportunity for a form of Gap Analysis, without the bias of pre-empting performance responses with importance responses.

To clarify, this exercise differed from standard Gap Analysis as this study compared the importance of impacts before the re-opening with the performance of impacts after re-opening. It involved matching prior values to achieved performance.

Three questions with identical indicators in survey one and survey two, were used as the basis for this exercise. First, sample one were asked to assess the importance of a series of six elements for RAMM when it reopened, and sample two were asked to assess levels of agreement as to whether RAMM delivered on each of these elements (Appendix 4, question 16; Appendix 5, question 23). The second question referred to variables on community-level impacts. First sample respondents were asked to assess the importance of eight elements (Appendix 4, question 17). Second sample respondents indicated their levels of agreement that RAMM delivered on these elements (Appendix 5, question 23). The last question compared in this manner was related to individual-level impacts which could potentially come through visitation. Twenty-two elements were presented to sample one with the instruction, 'please assess the importance of the following' (Appendix 4, question 21). Sample two were asked 'now that the RAMM has re-opened what do you think?', and a Likert Scale of agreement was provided (Appendix 5, question 26).

For each of these banks of questions the standard deviations were compared for the two samples. Once this check established standard deviation differences did not exceed one scale point, statistical test could be conducted. Although a Student t test is usually employed to test for significant differences in Gap Analysis, the decision was taken to use non-parametric tests. This was because there is debate over whether Likert Scales should be regarded as nominal or ordinal data (Brown 2011). Furthermore, the use of Mann-Whitney U, as the equivalent of Student t test, was consistent to the employment of tests in this study regarding Likert scale variables.

Table 5.20: Gap Analysis Views

	Sample 1			Sample 2			Gap Analysis	
	n	I	sd	n	P	sd	G (P-I)	U
The RAMM should try to be entertaining	422	4.23	0.84	358	4.01	0.81	-0.22	62541
The RAMM should try to be educational	428	4.77	0.46	364	4.54	0.65	-0.23	64520
The RAMM should try to help children to learn	426	4.72	0.54	362	4.39	0.76	-0.33	58236
The RAMM should try to help adults to learn	426	4.51	0.69	361	4.26	0.77	-0.25	62692
The RAMM should try to benefit me	424	3.51	1.11	356	3.79	0.98	0.28	64299
The RAMM should try to benefit others in the community	424	4.17	0.88	356	3.94	0.84	-0.23	62943

Variable names reported relate to the wording for survey 1 only

G gap statistic I importance P performance sd standard deviation

Mann-Whitney U Test, *U*

Bold denotes significant difference at $p \leq 0.05$ level

Dark grey shading denotes significantly negative gaps and light grey shading denotes significantly positive gaps

Source: Appendix 4, question 16; Appendix 5, question 23.

The Gap Analysis for the six variables asking about the role of RAMM resulted in significant results at the 95% confidence level (see table 5.20). Five of the six variables had a negative gap, indicating that after reopening, RAMM was slightly underperforming in being entertaining, educational, trying to help children to learn, trying to help adults to learn and benefitting others in the community. However, the positive gap for RAMM benefitting the respondents indicated that RAMM was over-performing in this element. Therefore, at a general level, the local population may be getting more from RAMM on an individual level than was desired by the local population before the re-development project was complete. This is a promising result for the museum but there is still scope for improvement in improving the public's sense of the other five variables, relating to a wider sense of value for a broader population.

For the community impact variables seven out of eight produced significantly negative gaps (see table 5.2.1). This implies that RAMM was under-performing on most of the community-level impacts with the exception of 'activities and events we organise can take place in', which did not result in a significant difference. Building up its profile in the community through partnership working, targeted programming and drawing attention to what RAMM offers the community and sub-sections within the local population could help boost levels of agreement with these variables in the future.

Table 5.21: Gap Analysis Community-level Impacts

	Sample 1			Sample 2			Gap Analysis	
	N	I	sd	N	P	sd	G (P-I)	U
Activities and events we organise can take place in	405	3.19	0.58	269	3.18	0.59	-0.01	54088
Celebrates local culture and traditions	422	3.41	0.56	343	3.25	0.52	-0.16	61537
Makes us feel proud of where we live	419	3.35	0.63	330	3.19	0.65	-0.16	60371
Can represent us to visitors	412	3.36	0.61	348	3.29	0.55	-0.07	65953
People new to Exeter can come and feel included	415	3.38	0.58	324	3.21	0.59	-0.07	57362
People of all ages can mix	420	3.45	0.59	345	3.32	0.56	-0.13	63417
People of all ethnicities can mix	415	3.4	0.66	334	3.3	0.58	-0.1	61798
Children and young people can benefit from	423	3.66	0.5	363	3.49	0.54	-0.17	63998

Variable names reported relate to the wording for survey 1 only
 G gap statistic I importance P performance sd standard deviation
 Mann-Whitney U Test, U

Bold denotes significant difference at $p \leq 0.05$ level

Dark grey shading denotes significantly negative gaps and light grey shading denotes significantly positive gaps
 Source: Appendix question 17; Appendix, question 24.

For six of the 22 individual-level impact variables the distribution in importance and performance was not significantly different (see table 5.22). Therefore RAMM met expectations as a place to spend time with family, escape from routine, learn about the wider world, personal development, and contemplation and reflection.

However, RAMM could be regarded as under-performing on nine of individual-level impacts. As the main motivation for visiting museums in both the surveys was 'appreciating our heritage' it is slightly concerning that 'appreciate our heritage' had a significantly negative gap. The others variables which could be areas of future improvement were learning about the local area, learning how the past relates to the present, prompting surprise and amazement, inspiring creativity, stimulating imagination and the three variables related specifically to object interaction. Perhaps more opportunities to see behind the scenes or handle objects could aid improvements in these object-related impacts. Changing displays, holding workshops around the collection and posing more questions to visitors through new media could help to focus on improving a sense of amazement and stimulating visitors' imaginations. The fact that 'learn about the local area's history and culture' and 'learn about how the past relates to the

present' are significantly negative is surprising in some ways. After all, the museum has a dedicated Exeter and Devon gallery, and much of the content on the ground floor is social history related. Perhaps linkages through interpretation could be looked at to get key messages across in this area. Certainly, any of these changes or suggestions need to be considered in light of available budgets.

Encouragingly for RAMM, the results of the Gap Analysis indicate the museum is outperforming expectations for six of the impact variables. One relates to social elements 'RAMM is a place to meet up with friends', indicating the redevelopment has created a space which the public feels is suitable for this type of interaction. Contextualisation of the collection, 'I can read and listen to stories and information', also had a positive gap. Interview could further explore whether this positive gap related to the total redisplay of the objects and their related information in the new development (see chapter seven).

Nostalgia, 'RAMM is somewhere to go to bring back memories of my past', also had a positive gap. This is notable as the RAMM has changed significantly and been modernised, with some parts of the building added or changed beyond recognition. However, a feeling of bringing back memories is still achieved, perhaps due to the museum being in its original site, people seeing familiar objects and the museums still being recognised as RAMM. Bringing perspective and meaning had a positive gap, indicating that people are receiving more in this area post- redevelopment than was desired prior to RAMM's re-opening.

The last two variables in this question, related to involvement and influence: 'my views are taken seriously' and 'I can get involved', also resulted in a positive gap. This bodes well from RAMM as it indicates that the newly modelled museum is recognised as listening to the public and as somewhere they feel they could contribute to through direct help, for example volunteering. Indeed the potential of volunteering is one of the impacts the museums sector is keen to emphasise (c.f. ERS 2010; Simon Jacquet Consultant 2009; Selwood 2009). Whether or not people do get involved is another matter, but the finding that people they can get involved if they wish is encouraging as an indication of RAMM as an inclusive institution. This result can be related to an interpretation of the current government's Big Society agenda, where contributing time to public institutions is promoted as a contribution of the cultural sector (Knell and Taylor 2011).

Overall, there are small, subtle but statistical significant shifts between the importance of socio-cultural impacts in the first sample and the performance of RAMM in these impacts in the second sample. The measures of central tendency are found towards the top end of the Likert scales, indicating that for all the variables examined in this section importance is high and performance high. RAMM has delivered beyond expectations in some of the areas that the public held to be important.

Table 5.22: Gap Analysis Individual-level Impacts

	Sample 1			Sample 2			Gap Analysis	
	n	I	sd	n	P	sd	G (P-I)	U
To meet up with friends	317	2.5	0.74	317	2.77	0.68	0.27	49209
To spend time with family	338	2.95	0.78	334	3.13	0.66	0.18	58523
To escape from my routine	332	2.7	0.83	318	2.93	0.73	0.23	56064
Learn about the local area's history and culture	367	3.53	0.53	358	3.47	0.53	-0.06	62127
Learn about the history and culture of the wider world	361	3.35	0.63	353	3.39	0.54	0.04	64512
Learn about how the past relates to present	353	3.47	0.59	346	3.43	0.52	-0.04	57670
Help with my personal development i.e. knowledge, skills or confidence	336	2.71	0.77	310	2.87	0.73	0.16	58713
Add perspective and meaning to my life	329	2.58	0.77	296	2.65	0.73	0.07	51699
Contemplate and reflect	344	2.84	0.74	322	2.97	0.66	0.13	60786
Be surprised and amazed	349	3.09	0.65	322	3.04	0.56	-0.05	53086
Relax and de-stress	347	2.72	0.76	325	2.91	0.69	0.19	61495
Inspire to be more creative	335	2.8	0.77	304	2.73	0.69	-0.07	48533
Stimulate my imagination	345	3.14	0.64	328	2.98	0.63	-0.16	49706
Appreciate our heritage	370	3.45	0.57	356	3.32	0.54	-0.13	57484
Bring back memories	348	2.95	0.83	332	2.98	0.73	0.03	58878
Make me aware of the insights and views of others	344	3.04	0.72	308	3.04	0.59	0	52148
I can get close to objects and see their detail	371	3.55	0.53	346	3.41	0.58	-0.14	56533
I feel a connection with objects of historical or symbolic importance	363	3.34	0.64	327	3.2	0.64	-0.14	51771
I can enjoy seeing beautiful objects	365	3.42	0.59	349	3.35	0.58	-0.07	59393
I can read and listen to stories and information	358	3.08	0.75	324	3.15	0.60	0.07	60107
Views are taken seriously	326	2.63	0.76	198	2.71	0.7	0.08	34579
I can get involved	319	2.49	0.8	226	2.74	0.72	0.25	43114

Variable names reported relate to the wording for survey 1

G gap statistic I importance P performance sd standard deviation

Mann-Whitney U Test, U

Bold denotes significant difference at $p \leq 0.05$ level

Dark grey shading denotes significantly negative gaps and light grey shading denotes significantly positive gaps

Source: Appendix 4, question 21; Appendix 5, question 26

5.6 Variations in Socio-cultural Impacts

Now that the samples as a whole have been described and comparisons of pre-redevelopment and post-redevelopment have been made, this section embarks on addressing **research question nine**: Are there variations in socio-cultural impacts based on socio-demographic characteristics or behaviour of the local population? Differences in responses to socio-cultural impact variables are tested for, controlling for key variables: socio-demographic and behavioural. It is common knowledge in the museums sector that different groups of people seek different benefits from museums. But much of the literature on the difference is based on poor quality research, non-comparable data or conjecture (see chapters two and three).

This section refers to the socio-cultural impact variables, 30 in total. As already explained in the previous section, the wording of the question and the answer options given were different. The first survey asked for importance of socio-cultural impacts following the redevelopment, at the time when RAMM was closed; whereas, the second survey asked for levels of agreement with RAMM delivering these impacts, after re-opening. Therefore, it was not appropriate to combine the datasets. Rather, each sample was examined separately. First, socio-demographic and behavioural variables were controlled for in bivariate tests to identify differences in importance for impacts with sample one. Second, for the second sample, agreement with impacts was examined, controlling for socio-demographic and behavioural characteristics. From this analysis it could be determined which groups were more or less desirous for impacts; and which groups were in more or less agreement that the redeveloped RAMM delivered particular socio-cultural impacts.

5.6.1 Socio-demographic

Hood (1991) argued that demographics and the characteristics of people do not explain what they value in their leisure time. Indeed, Falk's (2009) identity-related motivations for visiting museums did not include any reference to socio-economic details, despite Dawson and Jensen's (2011) criticism that these aspects are very important in influencing what people think and how people act towards museums. Therefore, there is discord regarding whether socio-economic status and education levels influence behaviour towards, and views of, museums. Museums, especially art galleries, are seen as an interest for certain sections of society, for example those who possess cultural capital (Bourdieu and Darbel 1998). MLA used an indicator to see how NIC class ABC1 and C2DE proportions were displayed in Renaissance-funded museum audiences. Therefore, there is much interest in the sector in exploring whether museums do, or do not, appeal more to people with higher socio-economic level,

higher income levels and higher educational achievement levels. Less attention is given to distinctions between genders and ages.

The methods chapter (see chapter 4.2) revealed that much demographic data collected is underutilised in statistical analysis (c.f. Hooper-Greenhill *et al.* 2004; 2006). As this research collected demographic details from respondents a picture of the samples' characteristics could be formed and statistical tests could be employed to look for significant differences between groups.

For the first survey Mann-Whitney U and Kruskal-Wallis tests were conducted for groups based on different demographic groupings regarding their desire for socio-cultural impacts (see table 5.23). There were significant differences between the mean ranks of different genders for meeting up with friends ($U(312)=8606$, $p\leq 0.05$), spending time with family ($U(334)=9903$, $p\leq 0.05$), learning about the history and culture of the wider world ($U(353)=14223$, $p\leq 0.05$), adding perspective and meaning to their lives ($U(321)=10729$, $p\leq 0.05$), being surprised and amazed ($U(342)=11103$, $p\leq 0.05$), inspiring them to be more creative ($U(328)=9509$, $p\leq 0.05$), stimulating their imagination ($U(338)=12023$, $p\leq 0.05$), enjoying seeing beautiful objects ($U(357)=13190$, $p\leq 0.05$), reading and listening to stories and information ($U(350)=12315$, $p\leq 0.05$) having their views taken seriously ($U(319)=10517$, $p\leq 0.05$), and getting involved ($U(314)=9311$, $p\leq 0.05$). Referring to the means, women had higher means for all of these variables. So for half of the individual-level impact variables women had more desire than men, but for the other half of the individual-level impacts there were no differences between the desires of the different genders. Moving on to the community-level impacts, Mann-Whitney U tests revealed significant differences for all of the eight variables, with the exception of 'activities and events we organise can take place in. From consulting a table of means it could be seen that women had higher desires for these impacts than men in all cases for these community-level socio-cultural impacts.

For the seven age groups of respondents there were significant difference between desire to spend time with family ($\chi^2(332)=20.53$, $p\leq 0.05$); relax and de-stress ($\chi^2(341)=19.67$, $p\leq 0.05$); reading and listening to stories and information ($\chi^2(352)=20.87$, $p\leq 0.05$); and getting involved ($\chi^2(316)=24.45$, $p\leq 0.05$). There were no significant differences between the age groups and the eight community-level impact variables. This result shows that age does not affect what people desire from RAMM for the wider community.

Table 5.23: Sample One: Socio-Demographic Categories and Desire for Impacts

	Gender		Age [†]		Children		Education ‡		Socio-ec.	
	n	U	n	χ^2	n	U	n	χ^2	n	U
<i>Please assess the importance of the following...When the RAMM re-opens the community should have a place that...</i>										
Activities and events we organise can take place in	152	17347	398	2.46	389	14961	391	1.56	338	13842
Celebrates local culture and traditions	159	17931	415	6.89	406	16150	408	1.45	353	14781
Makes us feel proud of where we live	159	17120	412	7.26	403	15466	405	3.46	350	15022
Can represent us to visitors	154	16563	405	7.33	396	15680	399	3.58	345	14004
People new to Exeter can come and feel included	155	16706	409	4.44	399	15419	401	4.09	348	14795
People of all ages can mix	159	16408	413	6.13	404	14883	406	1.32	352	14801
People of all ethnicities can mix	157	15693	408	8.67	400	15138	401	1.99	350	14821
Children and young people can benefit from	161	17479	416	12.26	407	15189	409	5.74	355	15313
<i>Please assess the importance of the following...</i>										
To meet up with friends	312	8606	310	8.77	307	9130	309	2.9	273	8807
To spend time with family	334	9903	332	20.53	326	6548	329	1.18	290	9369
To escape from my routine	326	11782	327	5.57	321	10095	326	0.39	285	9680
Learn about the local area's history and culture	360	14851	360	5.32	352	12327	357	1.53	311	11683
Learn about the history and culture of the wider world	353	12809	355	5.11	349	12584	352	1.68	306	11150
Learn about how the past relates to present	347	14223	348	5.23	342	12280	344	1.35	303	10512
Help with my personal development...	329	11977	330	6.55	323	10941	328	0.46	291	9933
Add perspective and meaning to my life	321	10729	323	8.74	315	10237	322	2.07	282	9576
Contemplate and reflect	335	12310	338	3.54	331	11447	337	3.39	298	10216
Be surprised and amazed	342	11103	344	4.47	336	10881	342	9.18	302	10867
Relax and de-stress	339	12084	341	19.67	334	11663	340	4.79	201	10758
Inspire to be more creative	328	9509	331	7.07	323	10730	330	4.33	292	9533
Stimulate my imagination	338	12023	341	4.94	332	11444	339	0.75	298	10347
Appreciate our heritage	362	14418	364	1.34	356	12378	360	2.12	316	10802
Bring back memories of my past	341	12626	342	11.54	334	11618	338	44.01	298	7742
Make me aware of the insights and views of others	337	12360	339	6.2	331	11268	337	2.37	298	1063
I can get close to objects and see their detail	363	14949	364	0.99	357	12838	360	0.762	316	11204
I feel a connection with objects of historical or symbolic...	354	14129	357	5.12	349	12499	355	2.89	309	11259
I can enjoy seeing beautiful objects	357	13190	359	5.18	351	12577	356	0.924	312	11693
I can read and listen to stories and information	350	12315	352	20.88	345	11482	349	9.8	306	11179
My views are taken seriously	319	10517	320	10.36	315	10491	320	12.24	282	8574
I can get involved	314	9311	316	24.49	309	9025	314	12.14	279	9217

† Kruskal-Wallis Test, χ^2 df=6, ‡ Kruskal-Wallis Test, χ^2 , d=5; Mann-Whitney U Test, U

Bold denotes significant difference at $p \leq 0.05$ level; Source: Appendix 4, question 17, 21.

Through the Mann-Whitney U test and looking at the means, it could be established that people with children in their household were significantly more likely to desire spending time with their family in RAMM than those who had not ($U(326)=6548$, $p\leq 0.05$). There were no significant differences found for the other individual-level impacts. Furthermore, whether people had children or not did not make a difference to their desire for any of the community-level impact of RAMM. Therefore this important life-stage does not affect desires for impacts of RAMM, with the exception of spending time with family in the museum.

With regards to levels of education, there were five variables, all of them individual level impacts, where Kruskal-Wallis tests revealed statistically significant differences between the four groups of respondents. These consisted of the desire to be surprised and amazed ($\chi^2(324)=9.18$, $p\leq 0.05$); bringing back memories of their past ($\chi^2(338)=44.04$, $p\leq 0.05$); having their views taken seriously ($\chi^2(320)=12.24$, $p\leq 0.05$); and getting involved ($\chi^2(314)=12.14$, $p\leq 0.05$). It can be observed that the three variables related to learning did not result in any significant differences. Therefore, no matter what level of formal education of a resident, they were equally desirous for RAMM as a place where they could learn once it re-opened to the public. This supports the assertion that museums are regarded as venues for lifelong learning (Bryson *et al.* 2002).

Variables had been created for NIS-SEC codes classifying respondents into ABC1 and C2DE groupings (see chapter 4.3.1). The Mann-Whitney U tests and production of the means for the two groups showed that C2DE were more desirous of appreciating their heritage ($U(316)=1802$, $p\leq 0.05$) and bringing back memories of their past ($U(298)=7742$, $p\leq 0.05$) than ABC1. There were no other significant differences for the two socio-economic status groupings with regards to their desires for other individual-level impacts or any of the community-level impacts from RAMM.

The variables which most depended on socio-demographic characteristics of respondents, with significant results in three out of the five tests were: 'to spend time with family', 'I can read and listen to stories and information' and 'I can get involved'. So desire as RAMM as somewhere to get involved and read and listen to stories and information was affected by the age group, gender and education level of the respondent. Spending time with family was desired more by people with children, by women and those in the mid-range age categories.

The second dataset was also examined for significant differences for socio-cultural impacts controlling for the same socio-demographic variables (see table 5.24). On the whole there were very few significant results. This indicates that gender, age, education level, socio-economic status or whether people have children or not, was not especially important in influencing what benefits people felt RAMM delivered.

Table 5.24: Sample Two: Socio-Demographic Categories and Delivery of Impacts

	Gender		Age †		Children		Education ‡		Socio-ec.	
	n	U	n	χ ²	n	U	n	χ ²	n	U
<i>Now that the RAMM has re-opened the community has a place that...</i>										
Activities and events we organise can take place in	268	7243	268	1.45	255	5605	265	1.94	178	3339
Celebrates local culture and traditions	339	12767	342	3.95	328	9716	337	3.01	219	5085
Makes us feel proud of where we live	327	10830	329	1.60	315	9351	324	2.85	215	4867
Can represent us to visitors	345	12083	347	2.36	334	9872	343	1.91	227	5017
People new to Exeter can come and feel included	321	9830	323	2.93	309	7908	318	1.03	211	4589
People of all ages can mix	342	11347	344	3.84	329	9914	340	2.40	225	4687
People of all ethnicities can mix	331	9975	333	3.39	319	9318	329	2.42	214	4449
Children and young people can benefit from	360	13947	362	4.90	348	11011	357	0.28	234	5731
<i>Now that RAMM has re-opened what do you think?...</i>										
To meet up with friends	315	8573	317	9.81	303	7994	313	0.89	212	4657
To spend time with family	332	11578	334	12.05	318	7033	329	2.67	222	4869
To escape from my routine	315	10796	317	5.97	304	8102	314	0.61	211	4476
Learn about the local area's history and culture	354	13627	357	4.83	342	11046	352	2.35	231	5453
Learn about the history and culture of the wider world	350	12939	352	2.35	337	10347	347	7.36	229	5252
Learn about how the past relates to present	343	12778	345	1.27	330	9953	340	4.76	225	5413
Help with my personal development...	308	9445	309	7.40	297	7837	306	3.11	205	4096
Add perspective and meaning to my life	294	8578	295	7.39	283	7456	292	0.73	198	3594
Contemplate and reflect	319	11125	321	8.44	308	9233	318	2.41	212	4604
Be surprised and amazed	319	9873	322	9.10	308	8980	317	10.41	212	4417
Relax and de-stress	322	11220	324	5.89	310	9203	320	2.34	218	4520
Inspire to be more creative	301	8927	303	5.70	291	8183	300	2.23	209	4290
Stimulate my imagination	325	11377	327	11.8	315	9160	323	0.53	217	4738
Appreciate our heritage	353	13364	355	4.90	342	10422	350	2.54	233	5197
Bring back memories of my past	329	11463	331	9.28	317	8664	327	36.26	216	3993
Make me aware of the insights and views of others	306	9698	307	5.97	295	8526	304	2.68	205	4044
I can get close to objects and see their detail	344	12361	345	3.78	331	9855	341	6.86	225	5343
I feel a connection with objects of historical or symbolic...	324	11650	326	4.36	316	9129	322	1.77	212	4178
I can enjoy seeing beautiful objects	346	12112	348	5.63	334	10377	344	2.45	229	5526
I can read and listen to stories and information	321	11000	323	13.78	311	8233	319	6.07	220	4477
My views are taken seriously	196	3742	197	2.41	187	3192	194	6.15	129	1690
I can get involved	225	4401	225	6.19	215	3956	222	0.11	149	2498

† Kruskal-Wallis Test, χ^2 df=6, ‡ Kruskal-Wallis Test, χ^2 , d=5; Mann-Whitney U Test, U

Bold denotes significant difference at $p \leq 0.05$ level; Source: Appendix 5, questions 24 and 26.

The exceptions to this were that women were more likely to agree than men that RAMM provided a place for 'people of all ethnicities can mix' ($U(331)=9975$, $p\leq 0.05$) and 'to meet up with friends' ($U(315)=8573$, $p\leq 0.05$). This was established by Mann-Whitney U tests, and examining the means for women (3.37, 2.86) and men (3.16, 2.58). Controlling for age resulted in one significant result, 'I can read and listen to stories and information' ($\chi^2(323)=13.78$, $p\leq 0.05$). The age group 25-34 years had the highest mean for this variable (3.39) and 75 years and older the lowest (3.00).

Respondents who had children (mean 3.42) had a higher level agreement with RAMM as a place 'to spend time with family' than those who did not have children (mean 3.03), ($U(318)=7033$, $p\leq 0.05$). They were also more likely to rate 'I can read and listen to stories and information' higher than those without children, ($U(311)=8233$, $p\leq 0.05$) (means 3.28, 3.11). Kruskal-Wallis tests comparing people of different education levels also resulted in differences in two variables out of 30. 'Be surprised and amazed' ($\chi^2(317)=10.41$, $p\leq 0.05$), and 'bring back memories of my past' ($\chi^2(327)=36.26$, $p\leq 0.05$), were significant. Examining the means, those with entry level education had the highest mean (3.23) for surprise and people with level 4/5 education the lowest (2.95). Level 4/5 educated respondents had the lowest mean for bringing back memories of the four categories (2.71) and level 1 educated the highest (3.25).

The last variable subjected to these tests was socio-economic status estimation (excluding pensioners earning over £30 000). Two statistical differences were found for 'bring back memories of my past' ($U(216)=3993$, $p\leq 0.05$), and 'I can read and listen to stories and information' ($U(220)=4477$, $p\leq 0.05$). By examining the means it was established that ABC1 were less likely than C2DE to regard RAMM as delivering these impacts (means ABC1 2.84, 3.15; means C2DE 3.11, 3.29).

It was observed that the variable 'I can read and listen to stories and information' was most heavily influenced by socio-demographic categorisations, with three tests resulting in statistically significant results: lower age groups, with children and C2DE estimates more likely to agree with this impact. Also the variable 'bring back memories of my past' had significant results for two different variables, with more agreement from C2DE and lower levels of formal educational achievement than ABC1 and higher education levels. There were small numbers of variations, for example 'bring back memories of my past' is more likely for lower educated than higher educated and C2DE rather than ABC1 respondents. Furthermore, 'I can read and listen to stories' is more likely to be selected by C2DE than ABC1, and those with children than those without.

This section has shown that groups of particular socio-demographic characteristics desire similar impacts from RAMM for themselves and for the wider population of Exeter. Furthermore, the perception that RAMM delivers specific impacts is even less dependent on

socio-demographic characteristics, with fewer statistically significant results in sample two (9) than sample one (30). On this basis, the perception that socio-demographics have much influence in impacts sought and perception of impacts delivered by a local museum does not have much grounding, in the case of Exeter. Therefore, it was appropriate to turn to test another common assumption, that behaviour influences desires for and perceptions of museum impacts.

5.6.2 Behavioural

Museum research has investigated how different groups of visitors, in terms of visitation frequency, see different elements of museums as important. Hood (1983) wrote that frequent visitors pursue an interest, a challenge and a worthwhile learning pursuit. Alternatively, occasional visitors see museums as somewhere to go for a family day out or a major event or special occasion (Hood 1983). Everett and Barrett (2011) conducted a qualitative study with frequent visitors to one museum. She found that 'feeling relaxed and removed from everyday stresses during visits' was the main theme which emerged from the narratives regarding the benefits they derived from their visits. However, this could be related to the type of museum, an art museum, and its particular atmosphere. Pekarik and Schreiber (2012) asserted that visitors who go more often are more likely to value seeing rare, valuable or uncommon objects than those who visit occasionally. They are also more likely to be moved by beauty than infrequent visitors. However, as already mentioned, they did not provide sufficient details to support these assertions as there were inconsistencies with their survey administration (see chapter three). All the same, these claims in the literature provide avenues of exploration.

This study could enable tests for differences in terms of community-level impacts. Therefore a wider picture could be examined and one which showed a fuller picture of the interplay between behaviour and impacts.

A hurdle to cross first was the definition of various categories of visitors. There is no consistency in the terms 'frequent' and 'infrequent' or 'occasional' in the literature. Some statements are related to people's frequency of museum visitation in general, others on visitation to particular museums. Some gather information on how many times someone has visited in a year, for example Hood (1983) classed visitors who went three times a year or more as frequent, and once or twice a year, or less as occasional. However some surveys ask people how many times they have visited a museum in total (Tourism Research Group 1992). Therefore the findings are not usually comparable across studies as the terms are defined differently.

Table 5.25: Sample One: Past Visitation and Desire for Impacts

	Occasional/ Frequent		Usual Visitation Party		Visited as a child	
	n	U	n	U	n	χ^2
<i>When the RAMM re-opens the community should have a place that...</i>						
Activities and events we organise can take place in	348	12432	344	10.6	349	15135
Celebrates local culture and traditions	361	11647	358	1.24	362	15977
Makes us feel proud of where we live	360	11169	357	2.81	361	16164
Can represent us to visitors	352	11294	349	8.41	353	14321
People new to Exeter can come and feel included	355	10778	352	2.78	356	15298
People of all ages can mix	360	11181	357	3.76	361	15649
People of all ethnicities can mix	355	11076	352	5.55	356	15198
Children and young people can benefit from	362	12995	358	10.06	363	16211
<i>Please assess the importance of the following...</i>						
To meet up with friends	273	6874	270	4.66	273	9210
To spend time with family	296	7661	291	49.4	296	10477
To escape from my routine	287	7368	283	2.98	296	10108
Learn about the local area's history and culture	320	10851	318	1.34	287	12247
Learn about the history and culture of the wider world	315	10419	311	5.39	321	11359
Learn about how the past relates to present	307	9621	304	1.87	316	11200
Help with my personal development i.e. knowledge, skills or confidence	292	9734	289	4.87	293	9827
Add perspective and meaning to my life	285	8160	281	2.26	285	9981
Contemplate and reflect	299	7979	141	6.67	299	10126
Be surprised and amazed	303	9271	300	16.68	304	11474
Relax and de-stress	301	8559	298	1.07	302	10618
Inspire to be more creative	290	8169	287	8.81	290	9637
Stimulate my imagination	299	8034	297	1.13	300	10184
Appreciate our heritage	323	11128	320	0.28	324	12761
Bring back memories of my past	304	10421	302	8.36	305	7745
Make me aware of the insights and views of others	298	10154	295	1.15	299	11001
I can get close to objects and see their detail	324	10847	320	1.61	325	12628
I feel a connection with objects of historical or symbolic importance	318	10477	315	0.76	319	11872
I can enjoy seeing beautiful objects	319	9410	316	2.91	320	12164
I can read and listen to stories and information	313	10732	310	2.01	314	10931
Views are taken seriously	281	8525	278	1.88	282	9056
I can get involved	275	7480	272	5.36	275	8843

Kruskal-Wallis test, χ^2 , 4df; Mann-Whitney U Test, U
Bold denotes significant difference at $p \leq 0.05$ level
Source: Appendix 4, questions 17 and 21.

For this research, respondents were asked to recall how often they visited RAMM before it closed for refurbishment. They were not required to give an exact number, but pick from five categories ranging from 'more than once a month' to 'less than once every two years' (Appendix 4, question 11; Appendix 5, question 11). Respondents were grouped into three categories regarding visitation levels: people who had never been to RAMM before the re-development project, those who went occasionally (once a year or less), and frequently (more than once a year). These distinctions were made on the basis that Taking Part collects information on whether people have visited a museum within the past twelve months (DCMS 2012b). Therefore, a year was taken as a cut off point between frequent and infrequent visitors.

Mann-Whitney U was used to test for differences between occasional and frequent visitors for survey one for their desire for socio-cultural impacts (see table 5.25). As RAMM had been closed for nearly four years it was not appropriate to compare the three groups, in this case non-visitors of RAMM in the past may have not had the opportunity to visit. In fact 72% of respondents who had not been to RAMM before it closed said they intended to once it re-opened.

For the eight community-level impact variables seven had statistically significant results from the Mann-Whitney U test comparing mean counts of occasional and frequent visitors. In all these cases the mean was higher for frequent visitors than occasional visitors. Only the variable 'activities and events we organise can take place in' did not display differences between the two groups. Therefore desire for RAMM's socio-cultural impacts at a community level after the redevelopment was clearly higher for more frequent visitors. Perhaps their own use of the museum made them more desirous for, and able to see the potential for, RAMM benefitting others.

There were no significant differences for seven of the individual-level variables. This indicates that people who go occasionally and frequently both desire the impacts from RAMM as much for learning about their local area, learning about the wider world, helping with their personal development, appreciating their heritage, bringing back memories from their past, gaining insight into the views of others, reading and listening to stories and information and having their views taken seriously. The first six of these relate to traditional images of museums as places for learning, history and objects (Weil 1999). It is important to note that those who visited RAMM more frequently were not more desirous of it being somewhere their views were taken serious, but they are were more likely to want to get involved ($U(275)=7480$, $p\leq 0.05$). In the cases where statistically significant differences were found, measures of central tendency were generated, which showed that the frequent visitors had higher means than occasional visitors. Therefore the impact variables relating to sociable time with others,

interaction with objects, more emotional aspects and getting involved held more appeal for frequent visitors, than infrequent visitors. Nevertheless, assigning people into groups of frequent and infrequent is a fairly arbitrary exercise, as in this case it made a distinction between someone who would go once in a year, over someone who may visit once every year and a half.

The second sample was examined to look for differences in agreement that RAMM delivered impacts controlling for variables (see table 5.26). By conducting Mann-Whitney U tests and looking at means for each group, it was established that occasional visitors were less likely than frequent visitors to agree RAMM was somewhere to meet friends ($U(174)=6451$, $p \leq 0.05$); celebrating local culture ($U(189)=8165$, $p \leq 0.05$); encouraging their creativity ($U(161)=6579$, $p \leq 0.05$), appreciating heritage ($U(200)=9229$, $p \leq 0.05$), and escaping routine ($U(172)=7071$, $p \leq 0.05$). Therefore, whether people went frequently or occasionally before the redevelopment, did not influence their response to the 25 of the 30 socio-cultural impact variables.

Usual visitation party could also be a factor explaining variations in desires for specific socio-cultural impacts. For example it could be conjectured that visitors who usually go on their own may be more interested in RAMM having more emotional responses, or who usually go with others more interest in social aspects (Kottasz 2006; Blud 1990). For the first survey the two community-level impact variables of 'activities and events we organise can take place in' and 'children and young people can benefit from' produced statistically significant results after a Kruskal-Wallis Test ($\chi^2(344)=10.60$, $p \leq 0.05$); ($\chi^2(358)=10.06$, $p \leq 0.05$) (see table 5.27).

When the means were examined for the different visitation groups it could be seen that people who went as a couple had the highest mean for activities and events (3.37) and people who went alone the lowest mean for 'children and young people can benefit from'. For the individual-level impact variable of spending time with family there was a significant difference between the different visitation groups ($\chi^2(291)=49.365$, $p \leq 0.05$). The mean for people who indicated they usually went alone at 2.46 was lower than the mean of people who usually went with their family at 3.21. In addition, desiring 'surprise and amazement' was statistically significantly different across the usual visitation groups ($\chi^2(300)=16.68$, $p \leq 0.05$). Referring to the measures of central tendency, this was desired more by people going as a couple or with their families (mean 3.2) than those who tended to visit by themselves or as part of an outing (means 2.84). There were no other significant differences between those who mainly went alone, as a couple, as a family group, with friends or as part of an organised group. This shows that no matter who people usually visited with, they were looking for similar impacts from RAMM following the redevelopment.

Table 5.26: Sample Two: Past Visitation and Perceptions of Delivery of Impacts

	Occasional/ Frequent		Usual Visitation Party		Visited as Child	
	n	U	n	U	n	χ^2
<i>Now that the RAMM has re-opened the community has a place that...</i>						
Activities and events we organise can take place in	149	5945	229	8.19	232	6507
Celebrates local culture and traditions	189	8165	287	6.49	297	10352
Makes us feel proud of where we live	185	8009	279	5.7	287	9655
Can represent us to visitors	196	9569	293	5.08	302	10812
People new to Exeter can come and feel included	177	8218	275	7.31	282	9584
People of all ages can mix	192	9055	294	3.57	302	11246
People of all ethnicities can mix	185	8492	284	4.16	291	10204
Children and young people can benefit from	202	9727	305	5.95	315	11694
<i>Now that RAMM has re-opened what do you think?...</i>						
To meet up with friends	174	6451	265	8.9	273	9145
To spend time with family	189	7740	281	42.71	290	10281
To escape from my routine	172	7071	265	4.85	273	9048
Learn about the local area's history and culture	197	9741	303	8.81	313	11431
Learn about the history and culture of the wider world	198	9617	301	6.08	310	11557
Learn about how the past relates to present	195	9185	293	6.31	302	11271
Help with my personal development i.e. knowledge, skills or confidence	171	7642	263	4.57	270	8783
Add perspective and meaning to my life	157	7158	246	4.22	255	7888
Contemplate and reflect	174	8322	271	0.93	280	9539
Be surprised and amazed	174	8605	270	6.35	279	9584
Relax and de-stress	175	8062	275	4.67	282	9593
Inspire to be more creative	161	6579	255	1.7	262	8151
Stimulate my imagination	179	8518	278	2.66	287	10115
Appreciate our heritage	200	9229	302	5.06	311	11954
Bring back memories of my past	186	9300	283	3.11	292	7875
Make me aware of the insights and views of others	170	8234	262	4.92	269	8741
I can get close to objects and see their detail	189	9423	293	2.1	302	10921
I feel a connection with objects of historical or symbolic importance	177	7885	278	1.61	286	9985
I can enjoy seeing beautiful objects	195	9486	297	2.3	305	10739
I can read and listen to stories and information	176	8972	275	1.11	282	9276
Views are taken seriously	105	3112	166	0.99	169	3551
I can get involved	121	4333	192	5.66	198	4246

Kruskal-Wallis Test, χ^2 , 4df

Mann-Whitney U Test, U

Bold denotes significant difference at $p \leq 0.05$ level

Source: Appendix, question 24 and question 26.

Turning attention to delivery of impacts for the second sample, statistical tests were conducted to check for differences between the visitation party groups for their agreement that RAMM delivered community-level and individual-level impacts (see table 5.28). There was only one statistically significant result for all 30 variables: spending time with family ($\chi^2(281)=42.71$, $p\leq 0.05$). Comparing the means revealed, unsurprisingly, that those who usually went with their family had the highest mean (3.36) which could be compared to those who usually went alone (2.70). The result that no other variables produced statistically significant results shows that people felt the impacts RAMM delivered following the redevelopment were fairly consistent no matter who they usually visit with.

Childhood exposure to museums is often cited as a factor for interest as an adult (Hood 1983). Therefore differences between those who went as a child and those who did not were examined. In the first sample respondents who had been to RAMM as a child were more likely than those who had not to regard RAMM as somewhere 'to bring back memories of my past', ($\chi^2(305)=7745$, $p\leq 0.05$) (see table 5.27). In the second sample the same variable resulted in the only significant result for the 30 variables, controlling for visitation as a child ($\chi^2(292)=7875$, $p\leq 0.05$) (see table 5.28). Therefore, having been to RAMM as a child meant sample one respondents were more likely to desire RAMM to bring back memories of their past, and sample two respondents were more likely to feel RAMM delivered this impact after the redevelopment than those who had not been as a child. However, no other impacts were influenced by visitation as a child.

To conclude, behaviour towards RAMM does not majorly affect what sample one wanted from RAMM in terms of impacts following the redevelopment. It hardly changed the impacts sample two felt RAMM delivered once it had re-opened. This therefore gives scope for looking at other ways of identifying intra-urban variations which would be useful in understanding the impacts RAMM delivers in the view of different sections of the Exeter population.

5.7 Summary of Main Results

This chapter explained the characteristics of the two samples derived from separate surveys in October 2011 and Spring 2012. The explanation of the two samples, in turn brought an understanding to the view of the local population prior to the redevelopment and after the redevelopment (**research questions six and seven**). In addition, the extent of differences between the 'old' and 'new' museum were tested through a range of statistical tests, thus addressing **research question eight**. This comparison was possible as there were no significant

differences for socio-demographic variables between the two samples, with the exception of a slightly higher proportion of women in the second sample than the first.

Prior to RAMM's redevelopment, those who visited had positive experiences. Also, a majority felt that RAMM's impact on its local community was 'mainly positive'. These results prompt discussion of whether the redevelopment was necessary, in the context of recent questioning from within the museums sector of the need for capital project spending (Davies 2013a). On the one hand, visitors were as satisfied with visits after the redevelopment as they were before. After the time needed for the building work and the money spent, local residents would hope for improvements. Also public expectations in the quality of public service provision are always rising (Worthington 1999, p.32). On the other hand, visitors found the redeveloped RAMM to be more enjoyable and more welcoming. This provides strong evidence that, in terms of visitor experience, RAMM improved as a result of its capital project. Indeed, the modal response to 'being inside the new building' was 'very satisfied'.

Another indication of the effectiveness of the redevelopment is intentions to re-visit RAMM (Graham 2008). Only 3% who had visited the 'new' RAMM did not intend to come back. About half intended to 'come back soon' and half had less urgency to revisit, intending to return 'sometime in the future'.

Even more revealing of the affect of the redevelopment was the significant rise in respondents feeling RAMM's impact on its local community was 'mainly positive' and drop in those feeling it had 'no real impact'. Only a negligible, consistent minority felt RAMM's impact on its local community was 'mainly negative'.

According to Gap Analysis, the 'new' RAMM exceeded expectations as a place to meet up with friends, read and listen to stories and information, bring back memories of their past, get involved, and as an institution which took their views seriously. Therefore, for Exeter residents the RAMM has been particularly successful in providing a sociable space, effective contextualisation of the collection and promoting nostalgia. RAMM is seen as somewhere to get involved and which listens to local residents, more than was desired beforehand.

Despite the redevelopment project taking more time and money than initially planned the second sample had as favourable views of RAMM for eleven attitude statements, as the first sample. Therefore, RAMM's brand had not been damaged, despite some negative press coverage (c.f. Byrne 2009). Residents consistently tended to agree with RAMM as 'an asset for the people of Exeter for years to come', 'important as it looks after objects for the local community', and 'a vital part of the identity of Exeter'. They agreed they were 'proud to have the RAMM' in the city where they lived and were consistently disagreed that 'the money spent by the City Council on the RAMM re-development should have been spent elsewhere'.

Regarding the 30 socio-cultural impacts, the highest level of agreement for sample two, was given to the community-level impact of RAMM as somewhere 'children and young people can benefit from'. This was followed by four individual-level impacts. Therefore, for themselves, Exeter residents see RAMM as especially benefitting for learning about the 'local area's history and culture', learning about 'how the past relates to the present', to get 'close to important objects and see their detail', and 'learning about the history and culture of the wider world'.

Attitudes were more polarised in relation to RAMM as somewhere to meet up with friends, inspire creativity, add perspective and meaning, get involved and take their views seriously. These impacts of RAMM were more pronounced for certain local residents, rather than affecting Exeter's population as a whole. Therefore, assertions that museums inspire creativity, provide a place to spend time with friends and give a sense of perspective can be commented upon (KEA 2009; Burton and Griffin 2008; McIntosh 1999; Case 2010a). In the case of RAMM, it was found that these impacts are less pronounced than impacts relating to learning and interaction with objects for the general population. This is not to say that museums cannot and do not deliver impacts in these respects, only that the public may be less receptive to these impacts. Also, getting involved and RAMM taking their views seriously resulted in relatively low levels of agreement in comparison with other factors. Therefore, RAMM does provide a venue for volunteering, and a public institution which listens to views of citizens, however this is only for a sizable section of the public, rather than the total of Exeter residents.

Museums have been promoted as a venue for education rather than 'short-term thrills' (Hooper-Greenhill 1994, p.2). Education and entertainment were both important for RAMM to achieve according to sample one. Sample two results showed RAMM delivered in these respects after the redevelopment. However, the desire for education was slightly above the desire for entertainment. Furthermore, the level of agreement that RAMM was educational was slightly higher than for entertainment once it re-opened. This refutes the finding of Foley and McPherson (2000) that museums are regarded as the public as more important for recreation, than education. However, it would also be too simplistic to say that this research supports Burton and Griffin's (2008) view that local museums are mainly for education.

Most respondents missed RAMM while it was closed, but they tended to disagree that the closure had a 'bad impact on their lives'. Therefore, on this basis RAMM should not be presented as an essential factor in well-being or quality of life for a majority of its local residents. Having said that, the data showed that RAMM offers a broad range of impacts to local residents. Looking first at visiting behaviour, a majority of RAMM residents indicated that RAMM was the last museum they had visited, significantly rising from the time of the first

sample. Whether visitors had visited RAMM or not in the past, they were as likely to want to visit RAMM after the redevelopment. Indeed, over nine tenths of the first sample wished to visit RAMM once it re-opened. There was a sense of responsibility around visiting, with over 40% of those that visited after December 2011 giving the reason that they wanted 'to support their local museum'.

Local residents overwhelmingly felt RAMM was for them, and not only for tourists. Additionally, community-level impacts attracted extremely high levels of agreement. By the time of the second sample, 78% of respondents felt RAMM's impact on its local community was 'mainly positive'. However, a fifth still felt that RAMM had 'no real impact'. The Gap Analysis revealed negative gaps for most of the community-level impacts, therefore RAMM was slightly underperforming with regards to these impacts following the redevelopment, albeit based on very high levels of importance. This could be mitigated by RAMM building up a relationship with more residents in the community over time, thus creating a cumulative impact (Weil 2000). The museum should continue to promote what it does for a wide section of Exeter residents. After all, respondents thought RAMM should try to benefit others in their community more than themselves. Therefore, residents are interested in what RAMM does for others, as much if not more, than what it can offer them as individuals.

It should be noted by RAMM that a majority of respondents selected 'don't know' in response to RAMM building strong partnerships with local businesses and local community groups. Around a third could not give an opinion as to whether RAMM supports local schools and colleges. Despite this, for those residents who could form an opinion, their responses were mainly positive.

A particular area of activity and promotion should continue to highlight RAMM's impacts on children in Exeter. In actual fact, the most popular reason to visit RAMM prior to the redevelopment was to take children or grandchildren. Residents usually 'strongly' agreed that RAMM benefits children and young people. Furthermore, this impact is universally acknowledged, as no respondents indicated disagreement. This result relates to the promotion of museums as supporting schools by providing cultural education (Henley 2012); also to the focus in cultural policy circles of institutions targeting their impacts at younger people (ACE 2010). RAMM provides a family venue, with about half of visitors, before and after the redevelopment coming in a family group.

Most people who had been to RAMM before the redevelopment, visited less than once a year, and the most popular frequency of visitation was less than once every two years. Additionally, the modal response for the number of times Exeter residents visited museum in a year was, no times. Therefore, the assertion in recent research that people are generally very

favourable towards museums, despite not visiting very often, is supported in the case of RAMM (Britainthinks 2013).

This chapter also focussed on **research question nine**: are there variations in socio-cultural impacts based on socio-demographic characteristics or behaviour of the local population? Looking for socio-demographic differences was an advisable avenue to explore. Placing the public within groups has been labelled 'reductionist' (c.f. Dawson and Jensen 2011), but regarding the public as one mass of people is not particularly in future service planning. Furthermore, the museum sector is conscious of disproportionate museum visiting behaviour patterns amongst people from different socio-economic and educational backgrounds (c.f. Sandell 1998). Differences between respondents with various behavioural patterns was tested for in this study, as extant museums research has focussed attention on differences in motivations and experiences of frequent and infrequent visitors (c.f. Hein 1998). In addition, the connection between visiting as a child and visiting, or appreciating museums as an adult is a topical area of research interest; for example the Taking Part survey recently added a section on visits to museums as a child (DCMS 2012b). The visiting party of people is another area of attention in Visitor Studies, which is seen to effect visitor preferences and experiences (c.f. Hood 1989; Falk and Dierking 1992).

The analysis only resulted in a few significant differences with regards to the socio-demographic characteristics, comparing groups' desire for potential impacts in the first sample and agreement with RAMM delivering these in the second sample. For the 150 tests conducted for each sample only 30 resulted in significant results for the first sample and nine for the second sample. The socio-cultural impact variables most affected by socio-demographic characteristics in survey one were spending time with family, reading and listening to stories and information and getting involved. The second sample's socio-demographic characteristics were most likely to affect their levels of agreement with RAMM as a place to read and listen to stories and information.

Similarly, controlling for the behavioural variables of whether respondents had been to RAMM as a child and who they usually visited with made few differences to desires for impacts and agreements with impacts in the two corresponding surveys. Indeed, out of 60 tests conducted in each instance, four produced significant results for sample one and two for sample two. Frequent visitors to RAMM prior to the redevelopment (visiting more than once a year) in sample one were more likely to desire RAMM to deliver 21 of the 30 impact variables, than infrequent visitors. However, from sample two only six out of 30 tests resulted in significant results for these same socio-cultural impact variables. Furthermore, making the distinction between frequent and infrequent visitors required an artificially imposed barrier. In

many ways this was a way of segmenting the local population which was over-simplistic and not especially useful.

Overall, this bivariate analysis, focussing on dividing up the population into demographic or behavioural groupings did not go far enough in explaining impacts. This did not go far enough in developing a detailed understanding of socio-cultural impacts of RAMM for its local communities. Multivariate techniques were seen to provide more potential to create meaningful groupings of statistical, theoretical and conceptual credibility (see chapter six).

Therefore, the next chapter employs more advanced statistical techniques to reveal intra-urban variations of specific interest to RAMM (**research question twelve**). Furthermore, latent factors driving perceptions of socio-cultural impacts of RAMM are revealed through Factor Analysis (**research question ten**). This chapter has addressed fundamental questions and the next chapter will create more exacting techniques for explaining the phenomenon of impact.

CHAPTER SIX-

UNDERLYING FACTORS OF IMPACT AND INTRA-URBAN VARIATIONS

6.1 Introduction

The previous chapter dealt with some fundamental questions to advance the field of museum studies- what people think of museums in general and how people in Exeter utilise and view their local museum. The two surveys employed for this survey allowed for comparison at an aggregate level between the situation in late 2010, when RAMM was still closed for redevelopment, and Spring 2011 once its doors were open to the public after four years of closure. Special attention was paid to the socio-cultural impacts of RAMM for its local community. Statistical tests were conducted to look for differences between different groups within the samples based on behaviour and socio-demographic characteristics.

Therefore, chapter five contained important findings based on univariate and bivariate statistical tests. These contributed some way to the aim of this research to develop a detailed understanding of socio-cultural impacts of museums for their local communities using the case of the Royal Albert Memorial Museum in Exeter. In this chapter multivariate techniques are used to help develop a deeper understanding and bring focus to the data in ways which are useful for management purposes of a local authority, civic museum. By this means this chapter also contributes to **research objective three's** purpose: to reveal the socio-cultural impacts of RAMM reported by its local communities. Two multivariate techniques are described in this chapter: Factor Analysis and Cluster Analysis. The first grouped variables into latent factors and the second grouped cases into groups of people with similar responses. Therefore, both are data reduction techniques which can result in more manageable groupings useful for informing management decisions.

Factor Analysis has not been employed, or certainly not explained in publications, within the field of museums. Themes of impact, or categorisations of impact are often used, but these do not appear to derive from any large scale data collection exercises, or quantitative analysis (see chapter two). As this study was concerned with socio-cultural impacts a full range of appropriate indicators was designed in reference to extant literature. The previous literature did not offer a clear picture of which impacts were most important. The use of Factor Analysis could look for latent factors which accounted for the 22 socio-cultural impact variables for this study, after collecting a sufficient sample for analysis. As a way of highlighting themes and categorisations of impact, Factor Analysis was a useful tool, and an original way of attempting to group museum impacts into useful themes for further analysis.

The use of Cluster Analysis in this project can also be regarded as original. Groupings of museum visitors or the public in the cultural sector is not unheard of (c.f. ACE 2008b). However, these groupings do not always employ Cluster Analysis. Often these grouping exercises provide clusters of society, and findings on how audiences correspond to these or groups. Furthermore, they are usually based on topics such as motivations for behaviour rather than views about impact (c.f. Packer and Ballantyne 2002). Falk's (2009) identity motivation model is a well-known segmentation model in the museums sector, with five categories of people not apparently derived from Cluster Analysis, but some unspecified quantitative and qualitative data collection (see chapter two). This model identifies types of motivation but does not explain who belongs to the different types through conducting profiling of the people within each category, beyond their motivations. For example Falk has been criticised for making no attempt to test for differences based on socio-economic factors (Dawson and Jensen 2011).

Instead, museum consultants frequently use clusters derived from general population studies and lifestyle surveys to create recommendations for museums. For example RAMM commissioned DBA (2005) to construct a picture of visitation around ACORN classifications. ACORN classifications, and their competitor MOSAIC, provide a picture of people's demographic characteristics and pastimes. Consultants can use postcodes, pay a licence to obtain software, and build a picture for a museum client of the categories of people over-represented or under-represented in their current audiences compared to the general population. The breakdown of society into more heterogeneous groups of lifestyle clusters that can predict consumer behaviour is a wider trend in consumer research (Ryan 1995, p.64). Therefore, groupings like these can be regarded as marketing tools to target specific lifestyle groups. ACE's *Audiences Insight* (2008) is similar as it is based on a large scale survey and presents groups to arts organisations based in participation in the arts. However, it is arguably more useful for the cultural sector to relate to than ACORN or MOSAIC as it is based on DCMS' *Taking Part Survey* (DCMS 2010), which is specific to cultural participation.

A crucial common flaw with different groupings derived from museum research, whether they are based on Cluster Analysis or not, is the tendency to create groups, disseminate these to the wider sector and encourage museums to correspond their audiences to these pre-determined groupings. An important exception is the work by Kranz *et al.* (2009), a methods paper on K-means clustering. The authors explained this form of Cluster Analysis could be employed to understand the complex nature of visitors, and they set out to explain its procedure and application with three examples of the Dallas Museum of Art, Sports Legends Museum and San Francisco Museum of Modern Art (Kranz *et al.* 2009).

Overall, their study gave an accessible account of k-means Cluster Analysis which allows museum practitioners to follow its techniques and obtain clusters related to their own museum. However, k-means is limited to scale or ordinal variables for example Likert scales. Also, Kranz *et al.* (2009) used the Cluster Analysis to group visitors on their motivations for visiting the cultural venue rather than around impact. Motivation clustering is important for satisfying audiences who visit museums, but grouping the public around the socio-cultural impacts they feel their local museum delivers has more applications, including understanding what museum brings to them and the city where they live.

The paper by Kranz *et al.* (2009) does not appear to have prompted an uptake in Cluster Analysis activity in the museums sector. It perhaps appears surprising at first that there are not more published papers employing Cluster Analysis in museums research since 2009. However, the quality of quantitative museum studies is generally poor; and for Cluster Analysis to be conducted a reasonable sample size has to be achieved (see chapter 3.6). Furthermore, there is a sentiment amongst museum scholars that quantitative research in general is inappropriate, or even that grouping placing people into groups is unreasonably reductionist (c.f. Dawson and Jensen 2011).

Grouping people is common in all types of social research. Indeed, Jensen (2010) in his qualitative study of Whitworth Art Gallery, studied a group which he classified as 'young mothers', his paper did not contrast or relate the words and actions of individuals, but combined the women together to give a picture of how the museum impacted this group of people. Putting Jensen's inconsistency to one side, Cluster Analysis can be useful because it recognises that there is a need to group people into distinct segments so that each public service can be tailor made to public policy intentions. Museums research is often polarised between making broad conclusions about what the population at large wants from museum and encounters of individuals in museum spaces (see chapter two). Cluster Analysis achieves some middle ground.

On the one hand, by reporting descriptive statistics for a large data set, interesting generalisations can be made but important intra-urban variations are ignored. On the other hand, focussing exclusively on individual responses can fail to obtain a general picture of museum impact. Views and experiences of museums may be unique to individuals, but there are similarities and differences between different groups of people which can be exposed through some form of categorisation (Punj and Stewart 1983). Moreover, grouping the public can be based not on some arbitrary heading, demographic characteristic or socio-economic category, but their responses to museum-specific variables. Then characteristics and attitudes of each cluster can be examined to try and explain how they deviate or correspond to each other.

Moving to the contents of this chapter, the data analysed solely relates to the second sample with 384 cases. This dataset was selected for analysis as it gave more up to date information on people's attitudes towards socio-cultural impacts of RAMM than the first survey. Moreover, it was administered once the museum had re-opened to the public. Therefore the responses relate to people's perceptions of an accessible public institution and its delivery of impact, rather than their desires for that institution once it re-opened.

Factor Analysis was conducted in fulfilment of **research question ten**: what underlying factors drive the public's perception of the socio-cultural impacts of RAMM? Within the section on Factor Analysis in this chapter (6.2) the intention of the exercise is elaborated further. The type of Factor Analysis employed- Principle Components Analysis, which comes under the umbrella term of Exploratory Factor Analysis, is explained. Before the analysis could proceed, thorough checks were made as to the suitability of the data. The factor solution chosen is detailed, including reasons for the naming of the respective factors.

After the factors were decided upon bivariate tests were conducted. These explored whether there were distinctive ways in which the factors produced could be understood in relation to different groupings of respondents; controlling for socio-demographic and behavioural variables. Therefore the final part of this section on Factor Analysis embarks upon **research question eleven**: are there distinctive ways in which these factors can be understood in relation to groupings of respondents?

After the section on Factor Analysis, attention is turned to Cluster Analysis. The rationale behind the exercise is explained, relating to **research question twelve**, to identify intra-urban variations in the socio-cultural impacts of RAMM. An important stage in Cluster Analysis is variable selection, therefore this is fully described before giving more details of the technique itself. A form of Cluster Analysis available in SPSS v.18 and later, called Two-Step, was utilised. Cluster Analysis is a data reduction technique which can be helpful in reducing the information for a sample into information about specific groups (Hair *et al.* 2009, p.509). Therefore, the groups found in the final solution are explained. Finally, these groups are profiled by their general attributes in relation to other survey variables (Hair *et al.* 2009, p.517). To end the clusters are compared on the basis of their factor scores.

6.2 Latent Factors Driving the Public's Perception of Impacts

6.2.1 Intention

The purpose of the Factor Analysis was to identify underlying factors driving the local communities' perceptions of socio-cultural impacts of RAMM. This was regarded as a

potentially important advancement to the current paths followed for understanding museum impact.

As Hair *et al.* (1998, p.94) explained, Factor Analysis can be used, 'to define the underlying structure among the variables in the analysis'. The set of variables chosen for inclusion in this multivariate test were the 22 individual-level impact variables, in order to identify their underlying factors and most important associated variables (Appendix 5, question 6).

Factor Analysis can also identify streamlined metrics, which variables were most important for each theme. Therefore a smaller number of key variables could potentially be highlighted for potential future research by RAMM and other museums.

6.2.2 Type of Factor Analysis Procedure

Exploratory Factor Analysis (EFA) is used to explore interrelationships amongst variables, whilst confirmatory Factor Analysis (CFA) is used to confirm specific theories concerning the structure underlying a set of variables. EFA was appropriate in this case as it did not require the selection of a theory on the nature, or number, of latent constructs to test for in relation to impacts of museums (Hair *et al.* 1998, p.94).

Strictly speaking, although it usually is described under the umbrella of exploratory Factor Analysis, a Principal Components Analysis (PCA) was conducted. The objective of PCA is to select the components which explain as much of the variance in the sample as possible (Hutcheson and Sorfoniou 1999). The procedure is suitable for a non-normal distributions, which was the case in this sample (Ryan 1995, p.258). PCA assumes that all variance is common variance and, 'decomposes the original data into a set of linear variables... is concerned only with establishing which linear components exist within the data and how a particular variable might contribute to that component' (Field 2009, p.637).

6.2.3 Meeting Factor Analysis Requirements

A series of checks were required to determine whether Factor Analysis was appropriate using the selected variables and case inclusion stipulations. Some of these required the examination of SPSS output tables (see table 6.1). Firstly the number of cases included in the Factor Analysis was considered.

There is a wide range of recommendations for minimum sample size for Factor Analysis. Some relate to a general recommendation for the total sample size, for example Tabachnick and Fidell (1983) advised the sample size should not fall under 100 cases, while Comrey and Lee (1992) advised exceeding 500 cases. Other recommendations relate to the ratio of the

sample size to the number of variables included, for example Hair *et al.* (2009) recommended the ratio of observations to variables should be 10:1. Moreover, Gorsuch (1983) advised it should not be lower than a ratio of 5:1. However, MacCallum and Widaman (1999) criticised the wide range of these recommendations, asserting that the disparities between minimum sample size recommendations were not of practical help for empirical researchers.

In the case of this research, there were potentially 384 cases for inclusion in the Factor Analysis. However strict measures were taken in the inclusion of cases which reduced the number of cases employed in the exercise to 127 in total. This was mainly due to the decision to select cases only from respondents who gave a valid answer to all 22 variables were included in the analysis. Selecting the cases who had only answered some of the variables would have increased the number of included cases but this is not advisable as it can distort the results (Field 2009). The final number of cases included in the Factor Analysis will be returned to later. For the moment, it is important to state that sample size exceeded Tabachnick and Fidell's (1983) recommendation of a minimum of 100 cases and the ratio obtained was 6:1.

MacCallum and Widaman (1999) examined the issue of sample size and found that the level of communality between variables is critical, rather than the total sample size or the sample to variable ratio. Indeed, if communalities are consistently higher than 0.6 this reduces the impact of sample size and other aspects of design (MacCallum and Widaman 1999, p.96). For this Factor Analysis the communalities did not vary over a wide range, they ranged from 0.655 to 0.858. Also, the mean of communalities was 0.737, above MacCallum and Widman's recommended mean of 0.7. Given these two stipulations, MacCallum and Widaman (1999, p.96) concluded that, 'good recovery of population factors can be achieved with samples that would traditionally be considered too small for factor analytic studies, even when n is well below 100'. Hence, 127 cases out of 384 being included in the Factor Analysis did not present a problem in terms of the size of the sample due to the strong communality results.

However, the purposively imposed tight restrictions of which cases to include in the Factor Analysis resulted in only a third of respondents (33.1%) falling within the analysis. This may appear a small proportion of the data set. However, it could not have been predicted from the pilot that people would not answer the questionnaire completely. In fact, many people in the final study answered 'don't know' in response to at least one of the 22 individual impact variables.

There are many ways of arriving at values for missing data, for example mean substitutions methods, regression substitution methods or nearest neighbour calculations. These all need careful consideration of the assumptions of the methods or they can potentially bias the results of following analysis (Piggot 2001, p.354). Instead it was preferable to keep the

127 of complete and respondent-chosen responses with no inferences as to what value to assign respondents for missing variables. This is the simplest way to deal with missing responses and can be referred to as complete case analysis (Vriens and Sinharay 2006, p.379).

All the same, it was important to check the 127 cases were representative of the whole data set of 384 cases so this sub-sample had analytical rigour. A Kolmogorov-Smirnov Test was employed. It tested if the distributions between the cases eligible for Factor Analysis (127 cases) and the cases ineligible for Factor Analysis (257) differed in terms of membership to the five clusters derived from the Cluster Analysis. The test produced a non-significant result ($D=0.517 < \alpha(1.36, p=0.05)$). Therefore although a minority of cases, the 127 were deemed an appropriate sample size for the Factor Analysis conducted in this study.

Once the representativeness of the sub-sample was determined, other procedural checks were conducted in order to determine whether a Factor Analysis was appropriate (see table 6.1). The correlation matrix for the 22 variables was examined before proceeding with the Factor Analysis. Highly correlated measures were likely to be influenced by the same factor and relatively uncorrelated ones by a different factor (Hair *et al.* 2009). Factor Analysis should not be conducted when all the correlations are low, or when correlations are equal, as this denotes that no structure exists to group the variables (Hair *et al.* 2009, p.103). Only three out of 22 correlations fell below 0.3, this was acceptable as this did not represent a substantial number of correlations (Hair *et al.* 2009, p.103).

When variables correlate too highly it can also be an impediment to Factor Analysis. Variables that are perfectly correlated, should not be subjected to this procedure as, 'it becomes impossible to determine the unique contribution to a factor of the variables that are highly correlated' (Field 2005, p.1). As none of the correlations were above the 0.9 level, or indeed reached 1 which would show singularity, this was another indication that Factor Analysis was appropriate.

Bartlett's test is used to assess overall significance of all correlations within the matrix, 'it provides the statistical significance that the correlation matrix has significant correlations among at least some of the variables' (Hair *et al.* 2009, p.104). Bartlett's test uses the null hypothesis that the original correlation matrix is an identity matrix, where all the correlation coefficients in the matrix are 0 (Norušis 2012, p.412). A significant results means the null hypothesis could be rejected and fulfils another check that the planned Factor Analysis is appropriate (Field 2005, p.6).

Table 6.1: Statistical Quality Checks for Factor Analysis

Table in SPSS	Considerations	Application in this Research	Checked
Correlation matrix	Not any or many correlations coefficients less than 0.3 or above 0.9	Only 3 less than 0.3 for the whole matrix and none > 0.9	✓
Kaiser-Meyer Olkin Measure (KMO)	KMO level 0.5 is the minimum, 0.5-0.7 is mediocre, 0.7-0.8 is good, 0.8-0.9 is great and over 0.9 is superb (Hutcheson and Sofroniou, 1999, p.224-225) Elsewhere 0.9 is regarded as 'marvellous', 0.7 as 'middling' and 0.6 as 'mediocre (Kaiser 1974)	KMO level is 0.909 and can be classed as 'superb' or 'marvellous'	✓
Bartlett's Test of Sphericity	The Bartlett's test should give a significant result to proceed with FA.	Bartlett's test $\chi^2= 2103.181$ with 231 df, $p<.001$	✓
Anti-image matrix, correlation table	All diagonal elements on the table should be above 0.5 for all variables All diagonal elements need to be very small	All above 0.5, lowest is 0.841 All diagonals very small	✓ ✓
Total variance explained	Intention is to have a few factors accounting for a substantial proportion of the total variance across all the variables (Hair <i>et al.</i> 1998, p.109). A solution that accounts for 60% or more of the total variance is satisfactory (Hair <i>et al.</i> 1998, p.109).	Before rotation % of variance explained by factor 1 is 51.606% and after rotation it is 19.237%. The total variance explained by the 5 factors is 73.749%.	✓
Communalities	When less than 30 variables you ideally want communalities to be greater than 0.7. If they do not vary in range greatly and the mean is >0.7 this allows for a smaller sample size for a valid Factor Analysis solution (MacCallum and Widaman 1999)	Communalities range from 0.647 to 0.853 Mean communality 0.737	✓
Component score covariance matrix	If scores are uncorrelated the matrix should have diagonals elements on the table as 1 and all others as 0.	Covariances are 0 indicating that the resulting scores are uncorrelated	✓
Rotated component matrix	For cross-loadings, the variables should load over 0.4 on at least one factor. Factor loadings in range of +/- .3 to +/- .4 are considered to meet minimal level for interpretations of structure, loadings +/- .5 or more are considered practically significant and those that exceed +/- .7 are considered indicative of well-defined structure and are the goal of Factor Analysis (Hair <i>et al.</i> 1998, p.117)	When values <0.4 were suppressed there were only 2 variables with cross loadings 'to appreciate heritage' and 'I can get involved' These were kept in factor 3 which they both loaded highest on as they exceeded 0.5 and could therefore be considered practically significant. 10 of the 22 variables had loadings on 1 factor above 0.7.	✓

Source: Adapted from Field (2009); Hutcheson and Sofroniou (1999, p.224-225); Hair *et al.* (1998, p.109, pp.117); MacCallum and Widaman (1999).

Kaiser-Meyer-Olkin statistic (KMO) is used to determine sampling adequacy and looks at the patterns between the variables. The KMO value can range between zero and one. If the value

is close to one, the partial correlation coefficients are small compared to the ordinary correlation coefficients (Norušis 2012, p.410). In other words, the closer to 1 the more compact the patterns of correlation in the Factor Analysis which increases the chance of distinct and reliable factors in the result (Field 2005, p.6). On the other hand, a value of 0.5 or lower indicates a diffusion of correlations (Field 2005, p.6). Small values of KMO indicate that observed correlations between pairs of variables cannot be explained by the other variables and there is no linear correlation; in which case it would not be sensible to proceed with the Factor Analysis (Norušis 2012, p.410).

All of these checks helped insure the procedure was embarked upon in the knowledge the data was suitable for Factor Analysis

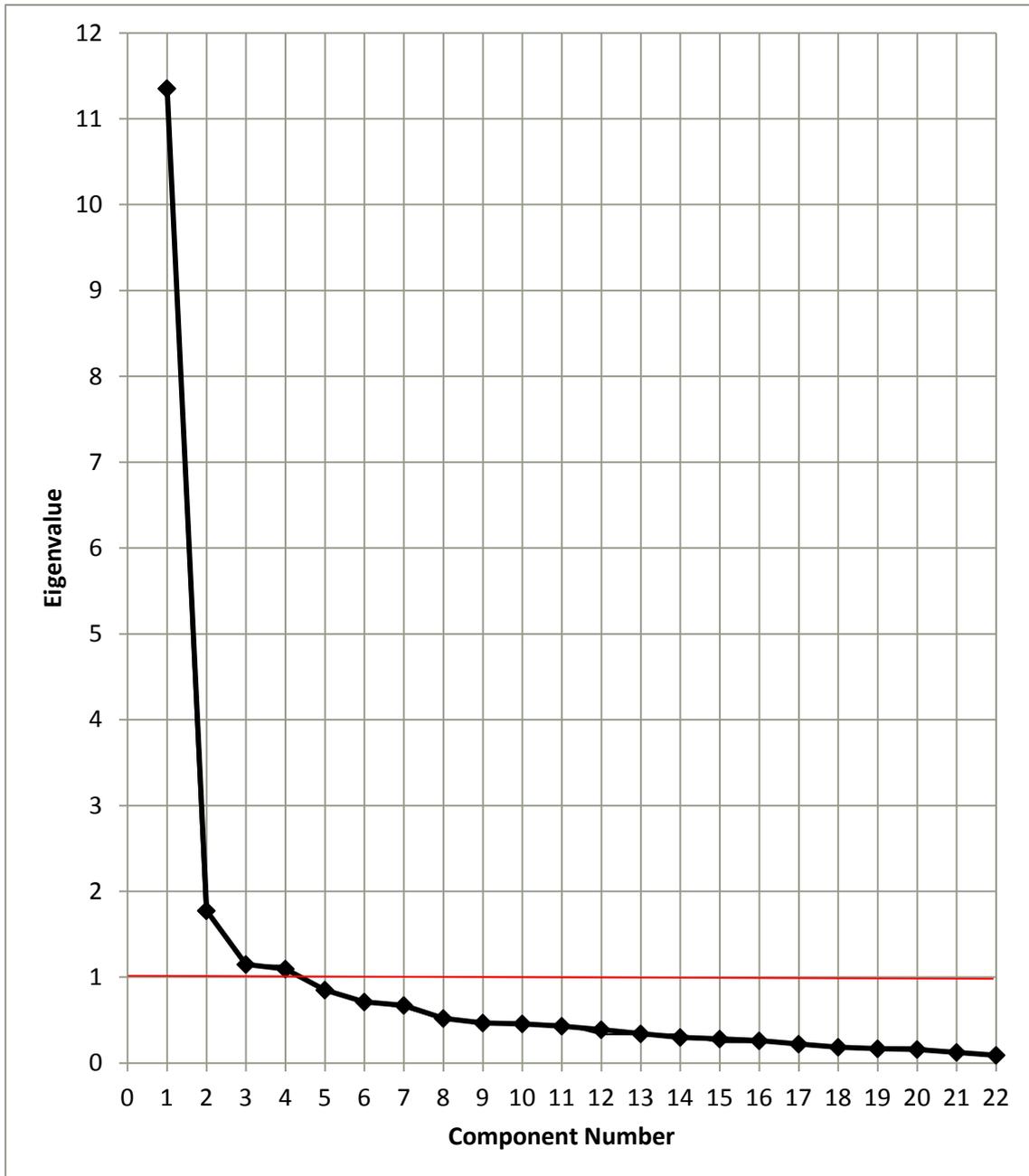
6.2.4 Steps of Factor Analysis

By default, SPSS uses Kaiser's Criterion which extracts factors only with eigenvalues above one. A four factor solution was produced initially by this procedure. However, deciding on the number of factors to include in the final solution took more investigation. Comrey and Lee (1992, p.13) explained that there is no agreed way of deciding on how many factors to extract but some guidelines have become orthodox. It is important to critically assess these rules of thumb and consider the conceptual usefulness of the factor solution before deciding what number of factors to decide upon. The selection of too few factors can result in the false loading of factors not in the model, but accepting too many factors can lead to difficulties in interpretation (Hayton *et al.* 2004, p.193). Statistical validity and conceptual clarity were important.

Forced solutions for three-factor, five-factor and six-factor solutions were examined for three reasons. Firstly Cartell's scree, a plot of the total variance associated with each factor in order of extraction, was unclear (see figure 6.1). Examining a scree plot is a subjective exercise and ambiguous if no obvious substantial drop in eigenvalues is present (Fabrigar *et al.* 1999, p.279).

The second reason was that Hayton *et al.* (2004, p.193) pointed to some problems with Kaiser's Criterion, sometimes referred to as K1. They argued that sampling error can affect the rank of a correlation matrix and one as a suitable eigenvalue is an arbitrary level (Hayton *et al.* 2004, p.193). Fabrigar *et al.* (1999, p.278) also explained that the level of one is mechanical and ask if accepting a factor with eigenvalue just above one is more valid than one which is just below one.

Figure 6.1: Scree Plot



Source: Author.

Lance *et al.* (2006, p.210) traced the history of K1. It originated from Guttman (1954), and was based on lower bounds developed through population matrices, not sample data. Illogically, as Monte Carlo simulation evidence continued to accumulate indicating the K1 criterion was one of the worst possible criteria available for the selection of the number of factors to retain, many of the major statistical software packages were making it the default criteria' (Lance *et al.* 2006, p.211). As Lance (2011) wrote, conventions in statistical analysis, 'are often based, in part, on sound rationale and justification but also, in part, on unfounded lore'.

Thirdly, it is good practice to examine different solutions and determine if they make sense conceptually as there is no correct answer to the number of factors to use (Norušis 2012, p.415). Fabrigar *et al.* (1999) also examined the merits of using parallel analysis or the ML method of factor extraction using the hypothesis of perfect fit, in addition to the scree plot and K1. They concluded that the former can lead to reasonable results and the later can be highly problematic, but actually no approaches are totally dependable (Fabrigar *et al.* 1999, p.281). Instead they explained:

it is important to remember that the decision of how many factors to include in a model is a substantive issue as well as a statistical issue. A model that fails to produce a rotated solution that is both interpretable, and theoretically sensible, has little practical value.

With this concern in mind, alternative solutions were examined, before and after rotation was imposed. Rotational methods are used to gain a simpler and more meaningful solution as they tend to improve the interpretation by bringing down the uncertainties which appear in unrotated solutions (Hair *et al.* 1998, p.112). Technically, 'rotation works through changing the absolute values in the variables while keeping their differential values constant' (Field 2009, p.653).

The mathematical intricacies of rotation are not included in this thesis. Now SPSS contains a number of options for applying rotation. These fall within the families of orthogonal rotation, and oblique rotation. In this study orthogonal rotation was determined suitable as the correlation matrix of the 22 variables included in the analysis showed they were uncorrelated (Costello and Osborne 2005, p.3).

There are different types of orthogonal rotation. Field (2009, p.644) recommended using Varimax as, 'a good general approach'. Fabrigar *et al.* (1999, p.281) explained that Varimax, developed by Kaiser in 1958, has been regarded as the best orthogonal rotation. Varimax means 'the variance of the squared loadings across a factor be maximized rather than the variance of the squared loadings for the variables... the rotation position is sought where the variance is maximized across all factors in the matrix' (Gorsuch 1983, p.184).

Varimax solution is easily read and presents relatively clear information about which items correlate most strongly with a given factor; helping to reach a simple structure (Pett *et al.* 2003, p.142-3). However, Pett *et al.* (2003, p.143) warned that it usually splits the variances of the major factors among the less important factors so it is not appropriate when a general overall factor is expected through theory. In the case of this research, as a mix of drivers of impact in museums was expected and the identification of a general factor was not predicted this was not identified as a barrier in utilising Varimax.

For interest, before Varimax was selected as the final rotation option, Equamax, another orthogonal rotation method in SPSS, was also applied to compare results. Equamax resulted in the same factors with the same order of variables and the difference in scores in the component matrix, helping assign variables to factors, was minimal. This corresponded to Tabachnik and Fidell's (1996, p.666) explanation that if the pattern of correlations in the data is quite clear different rotations will give a stable solution.

Therefore the rotation method for the principle component analysis was carefully considered to fulfil due diligence. This was even despite Kim and Mueller's (1978, p.49) recommendation:

one should not be unduly concerned about the choice of the particular rotation method. If identification of the basic structuring of variables into theoretically meaningful sub-dimensions is the primary concern of the researcher, as is often the case in an exploratory Factor Analysis, almost any readily available method of rotation will do the job.

Once the method of rotation was decided upon, attention was directed towards the numbers of factors to choose for the final solution. The percentage of variance criterion is sometimes useful in selecting the number of factors to include. This is based on the cumulative percentage of total variance extracted by successive factors. The three-factor, four-factor, five-factor and six-factor solutions extracted all had results over 60%. This is above the acceptable level in social sciences according to Hair *et al.* (1998, p.109). Therefore, in this case, the variance criterion did not help in determining which one of these to select as the final result.

Examining each of the solutions in turn in close detail helped arrive at the final chosen solution of five factors. Firstly, the three-factor solution was rejected. Solutions with too few factors can result in distortions with common factors combining into a single factor hiding the factor structure (Fabrigar *et al.* 1999, p.278). Stevens (2002, p.394) recommended a variable to share at least 15% of its variance with a factor, so a loading should be 0.4 or greater for the purposes of interpretation. Examining the SPSS output, the three-factor solution had many variables with cross-loadings on more than one factor above 0.4; making establishing which variable applied to each factor unclear. To mitigate this, statistical criteria could have been applied to aid in the assignment of variables to factors. However, this was not pursued as the forced three-factor solution had too few factors to make conceptual sense. In conceptual terms, the groupings of variables for the factors collapsed relevant factors from the larger number of factor solution results together.

On the other side of the spectrum from the three-factor solution, the forced six-factor solution was not condensed sufficiently into factors which could make conceptual sense. Although it is thought that over-factoring introduces less error than under-factoring, it is still best avoided as 'solutions with too many factors might prompt a researcher to postulate the existence of constructs with little theoretical value' (Fabrigar *et al.* 1999, p.278). Furthermore, by convention there needs to be at least two variables loading on each factor, and this solution did not fulfil this requirement (Reinard 2006, p.424). Therefore the six-factor solution was also rejected. Therefore the three-factor and six-factor solutions were not statistically adequate and did not make sufficient conceptual sense.

The remaining options were the four-factor solution, produced by SPSS based on the default setting of K1, and the forced five-factor solution. The four-factor solution produced a rotated component matrix with six variables with cross-loadings; half of which were loaded similarly on three factors. This made it difficult to determine which factor the variable fitted within as there was no clear result. Hair *et al.* (1995) argue that the presence of items with moderate-sized loadings on multiple factors makes interpretation of the factors more difficult. An option to resolve this is to delete the variables which are cross-loaded on factors; however Bandalos and Finney (2010, p.100) warn against deleting variables as they may affect the construct and have ramifications for the validity of the constructs being studied. Instead, the forced five-factor solution was examined and it did not have similar issues with cross-loadings.

Also, when considering the groupings of variables into each factor, the five-factor solution produced more interesting differentiation amongst the factors and made sense in conceptual terms. As Hutcheson and Sofroniou (1999) explained, Factor Analysis is only a useful technique if it manages to produce meaningful results. The five factor solution grouped impacts into five specific patterns of socio-cultural impacts of RAMM (see table 6.2).

As a final consideration, the five-factor solution was not chosen until reliability checks were conducted (see table 6.3). In the field of psychology when constructing scales of measurement through Factor Analysis, Cronbach's alpha is usually employed for this purpose (Cortina 1993). Cronbach's alpha is a measure of internal consistency, described by Field (2009, p.673) as 'a measure that is loosely equivalent to splitting data in two in every possible way and computing the correlation coefficient for each split'. It allows for examination of whether any one item deleted from a factor would greatly affect the overall reliability in the solution. The deletion of any item in a scale should not cause a substantial increase in Cronbach's alpha statistic, and if it does the deletion of this item should be considered (Norušis 2012, p.450).

Table 6.2: Details of Five-factor Solution and Associated Variables

Factor	1	2	3	4	5	Communalities
To relax and de-stress	.746					.755
Contemplate and reflect	.740					.773
To inspire me to be more creative	.713					.716
To stimulate my imagination	.662					.688
To add perspective and meaning to my life	.651					.747
To help with personal development e.g. knowledge, skills or confidence	.595					.655
To be surprised and amazed	.567					.657
Enjoy seeing beautiful objects		.811				.826
Get close to objects and see their detail		.777				.751
Read and listen to stories and information		.697				.749
Feel a connection with objects of historical or symbolic importance		.656				.667
To bring back memories of my past			.736			.715
My views are taken seriously			.692			.747
I can get involved	.446		.615			.765
To make me aware of the insights and views of others			.578			.695
To appreciate our heritage		.458	.527			.677
To learn about how the past relates to the present				.854		.868
To learn about the local area's history and culture				.761		.853
To learn about the history and culture of the wider world				.758		.744
To meet up with friends					.816	.787
To escape from my routine					.671	.742
To spend time with family					.578	.647
Eigenvalue	11.353	1.775	1.149	1.096	.851	
% of common variance	19.237	16.584	14.058	13.352	10.519	
% of cumulative variance	19.237	35.821	49.879	63.231	73.749	

Grey shading denotes variable with highest correlation for each factor
 Ordered by size and factor loadings <.4 suppressed from table.
 Source: Appendix 5, question 26.

Table 6.3: Cronbach's Alpha

Factor	Variables	Cronbach's α	Cronbach's α if any item deleted
1	To relax and de-stress Contemplate and reflect To inspire me to be more creative To stimulate my imagination To add perspective and meaning to my life To help with personal development i.e. knowledge, skills or confidence To be surprised and amazed	0.887	Would result in a drop of Cronbach's α .
2	Enjoy seeing beautiful objects Get close to objects and see their detail Read and listen to stories and information Feel a connection with objects of historical or symbolic importance	0.845	If one variable was deleted 'read and listen to stories and information' Cronbach's α would increase by 0.004 to become 0.849. This would not represent a substantial increase warranting item deletion.
3	To bring back memories of my past My views are taken seriously I can get involved To make me aware of the insights and views of others To appreciate our heritage	0.874	Would result in a drop of Cronbach's α .
4	To learn about how the past relates to the present To learn about the local area's history and culture To learn about the history and culture of the wider world	0.884	Would result in a drop of Cronbach's α .
5	To meet up with friends To escape from my routine To spend time with family	0.774	Would result in a drop of Cronbach's α .

Source: Appendix 5, question 26.

6.2.5 Five Factor Solution

The five-factor solution was selected as it was seen as the most conceptually clear option which was also statistically valid. Cronbach's Alpha tests ensured the construct validity of the factor variables by checking the extent to which the factors measured the presence of the constructs intended.

Factor Analysis resulted in five factors, with 73.75% of cumulative variance captured by the solution (see table 6.2). This meant the final result captured a large proportion of complexity of the concepts of individual-level socio-cultural impacts. This result is powerful as the factor solution achieved a good representation of the latent factors of the 22 impact

variables. Indeed, all variables were designed in the first place on the basis of understanding the extant literature, selecting relevant impacts to test for in relation to RAMM, designing understandable indicators and using judgement to come to a final list (see chapter four). The strength of the Factor Analysis result supports this as an example of good research practice.

All factors accounted for between 11% and 19% of common variance (see table 6.3). This indicates that no factor dominated. This is an interesting finding in itself as it meant that RAMM was delivering a range of impacts across the five themes. It corresponds to museum sector commentary that the role of museums has become more diverse (c.f. Travers, Glaister and Wakefield 2003). Impacts were broadly found and largely equitable. This refuted a tendency in the museums literature to place certain types of impact above others in terms of importance (see chapter two).

Factors were named in relation to the nature of the variables which loaded strongest upon them (see table 6.4).

The first factor contained seven related variables. This factor refers to personal fulfilment impacts. Emotions are prominent in this factor, contemplation, imagination, perspective and surprise. These relate to introspective, private responses found in a museums study by Packer and Bond (2010). Furthermore, inspiring creativity and helping with personal development could be regarded as desirable personal attributes by employers (Shalley and Gilson 2004). In this way RAMM is relating to the needs of people. It is tempting to connect this factor to concepts such as subjective well-being, however that could become a tenuous exercise and it is a trap that many museum reports fall into when reporting results (see chapter two). Therefore the label 'personal fulfilment' gave a neat summary of this factor.

The second factor had four related variables, each concerned with objects displayed and their surrounding contextualisation. Three variables captured object-specific impacts of RAMM. One variable related to the impact of the information displayed with relation to the collection. This would relate to interactives, text labels or any other traditional or new media device. The modern museum sector recognises that the way objects are displayed, the organisation of objects, and their explanation all affect how people relate to the collection (Goulding 2000). This makes exhibition design an important part of museum work in itself. Furthermore, museums now tend to display objects not by their classifications but by themes (Griggs 1983). For example, the Devon and Exeter galleries in RAMM display a range of items from costumes to archaeological items to tell a story of the area through time.

Table 6.4: Labels of Five Factors

Factor Number	Factor Label
1	Personal Fulfilment
2	Objects and Surrounding Narratives
3	Self-actualisation
4	Learning
5	Networked Leisure

Source: Author.

New museology has been influential in supporting the notion that museums are about people rather than objects (Davies 2011). On the one hand, Weil (2000) explained that objects are a means to an end, an end which he classed as ‘impact’. On the other hand, there has been recent discussion in the UK museums sector as to whether collections, and collections specialist staff, have become too sidelined in recent years (c.f. Atkinson 2013b). In this case it is clear that people feel they benefit directly from the collection in RAMM itself and the information the museum relays through its displays. Therefore, although talk of objects can give rise to deep debates in the museums sector, this latent factor can be taken to show that public is impacted by seeing objects on display and the stories and information RAMM places alongside them. Moreover, this factor may relate to objects, but the impact pertains to public attitudes. To capture this latent factor, the label ‘objects and surrounding narratives’ was chosen.

The third factor was named ‘self-actualisation’, and had five related variables. When considering these variables it was noted that all contained a personal or collective pronoun. The factor is therefore about respondents’ position within society. This factor is interesting for the discussion which follows in the qualitative analysis chapter as this was structured around identity-framing (see chapter seven).

This third factor related to a consciousness of a collective past ‘appreciate our heritage’; different approaches of other people, ‘make me aware of the insights and views of others’; and nostalgia forming a sense of identity in the present ‘to bring back memories of my past’. Furthermore, taking an active role in the museum which could lead to some form of recognition and boost identity as culturally cultivated individuals, ‘I can get involved’; lastly a sense of empowerment from the museum ‘my views are taken seriously’. Therefore this factor relates to identity building discourses pertaining to museum involvement (Holden and Jones 2006). On the one hand, this result that this factor is also strong, could have been used to describe RAMM as a ‘catalyst for self-expression’ (RCMG 2002). On the other hand, this study has not investigated how other public institutions, leisure pursuits and educational pastimes

offer ways for the public to articulate the own identities. Therefore, the temptation to over-claim about museums impact in this regard has been avoided.

The fourth factor has three variables which all included the word 'learn'. Museums have been associated with learning and relaying knowledge, especially since the 'second museum revolution' of the late 19th century (van Mensch 1995). Hooper-Greenhill (1994) and other museum researchers and workers, especially those with backgrounds in the educational sector, have promoted these benefits of museums. Learning is something which is regarded as giving museums a competitive edge over other leisure pastimes (Falk and Dierking 1992).

Discussion of cognitive advancement in museums prompts a number of related discussions. Firstly, museums are about reflecting, contrasting and providing a platform for knowledge, rather than simply instructing people about topics (Hooper-Greenhill 1999). At the same time, the strength of this latent factor can show that RAMM is seen as somewhere to go to gain knowledge, which implies an appreciation that knowledge is gained from the museum, rather than as a two-way process. Rather, this perspective bares more correspondence with the language of RAMM's vision, which intends facilitation of 'acquisition of knowledge' (Exeter City Council n.d., *Draft Leisure and Museums Unit Strategy: 2007-2012*).

A second issue to consider is the museums sector, through bodies such as the Group for Education in Museums (GEM), promotes museums as venues for informal learning. The informal dimension is contrasted with forming learning environments, such as school (Griffin 1994). Therefore museums are positioned as institutions which can supplement formal learning for children or young people still in education and provide lifelong learning opportunities (Scott 2003). The idea of choice to learn is very important to this role of museums (c.f. CLMG 2003). To summarise, the fourth factor was simply entitled 'learning'.

The fifth factor was called 'networked leisure'. Three variables reside in this grouping. Meeting friends and spending time with family were variables designed to capture the social element of museums, hence the first word 'networked'. Indeed Beeho and Prentice (1995) contend that social factors are the main drive of museum visiting motivation. This study does not prove that they are the main drivers, but that these form part of one of five latent factors of benefits of RAMM.

The remaining variable in this factor was 'to escape from my routine'. Packer and Bond (2010) found that a sense of escape and being away from everyday concerns made museums a good venue for restorative experiences. Whether or not this is the case, this variable connects to leisure time benefits. Although it is argued in tourism studies that some people pursue activities in their free time which connect to their work, there is also recognition that others desire to find time away, and a separation to their daily routine (Mannell and Iso-Ahola 1987). Therefore, the word 'leisure' goes towards the naming of this factor.

There is some argument in the museums literature that a focus on museums as part of leisure provision is detrimental to their provision for local populations as it concerns cater for the incidental tourist (Janes 1993). However, spending time with friends and family is the way many people enjoy spending their leisure time, if modern museums cater for this they are embracing a role as venues for networked leisure, rather than excluding groups of people who no doubt visit museums for a range of reasons.

The most important variables with the highest factor loadings for each factor were identified as: 'to relax and de-stress', 'enjoy seeing beautiful objects', 'to bring back memories of my past', 'to learn about how the past relates to the present', and 'to meet with friends'. The first of these indicators relates with the potential impact of museums to provide a sense of solace and a state of mind which prompts restorative benefits (Packer and Bond 2010). Also, this indicator corresponds with what McCarthy *et al.* (2004) referred to as 'imaginative experiences' of the arts. Enjoyment in seeing 'beautiful objects' relates to theory around individuals' aesthetic encounters within museums (Csikszentmihalyi and Robinson 1990). The third indicator relates to a nostalgic role of museums. Learning about 'how the past relates to the present' has bearing on the claim that museums bring the past to life and allow for comparisons with everyday ways of living (Scott 2003; Pekarik, Doering and Karns 1999). Lastly, the indicator of spending time with friends relates to the museum as a venue for socialising and sharing time (McIntosh 1999).

As they represent the five themes identified in this Factor Analysis, it is recommended that these indicators are utilised in future data gathering exercises in RAMM. By this means, RAMM can relatively easily monitor the impact it has over time under these five themes derived through statistical analysis.

6.2.6 Factors in Relation to Different Groupings of Respondents

Splitting up the dataset into groupings by controlling for specific nominal variables was employed to check for statistical differences between sub-groups of the Exeter population in terms of their sense of RAMM's impacts.

Thus, after the factors were deemed statistically valid and conceptually useful as summary measures, factor scores were calculated to represent how much communality a case had with each factor (Norušis 2012, p.436). PCA allows for calculation of exact factor scores and the three options available in SPSS- Anderson-Rubin, Bartlett and regression- resulted in the identical factor scores (Norušis 2012, p.436). Therefore the factor scores calculated through regression were saved as a new variable. For this analysis, Student t tests and ANOVA were employed to look for difference between means, controlling for this computed variable

of factor score. The use of parametric tests was appropriate as the factor scores through regression were scale values and normally distributed. Seven variables tested related to socio-demographic details, two related to museums in general, and seven to RAMM in particular (see see table 6.5).

For Student t tests conducted in the case of variables with two groups, the means of the factor scores were used to see which answer options corresponded with higher and lower agreement levels with this factor. As the original variables used in the Factor Analysis were coded as one for 'strongly disagree' and four for 'strongly agree' a higher mean factor score denoted a higher level of agreement. In the case of variables with three or more answer options ANOVA was employed to look for statistical differences between means of factor scores. The post-hoc test Games-Howell was then conducted in the case of significant ANOVA results. Games-Howell is appropriate when sample sizes are unequal or small, thus possibly violating homogeneity of variance assumptions of other post-hoc tests (Field 2009, p.374). It is a conservative, rather than a powerful test (Field 2009, p.374). Therefore, this test may not have identified differences between means which were meaningful (Type II errors), however it was unlikely to indicate differences between means which did not exist (Type I errors).

Of the 16 variables tested, none resulted in significant differences relating to the first factor, Personal Fulfilment. The absence of differences demonstrates this factor's importance as a universal construct regarding Exeter residents' perceptions of impact of their local museum.

The fifth factor, Networked Leisure, was the least stable factor, from the perspective that six out of 16 tests indicated significant differences. With regards to demographic characteristics, factor scores altered depending on gender ($t(124)=-2.653$, $p\leq 0.05$), whether children were in their household ($t(117)=-3.16$, $p\leq 0.05$) and what the respondents usually did during the week ($F(123)=2.80$, $p\leq 0.05$). As the mean for females was higher than males and people with children than those without; women and people with children in their households saw they benefitted more from RAMM as a venue for networked leisure than men and those without children. For usual weekly activity, the Games-Howell test indicated that the differences lay between retired respondents and those in paid work. People who were retired had a higher mean, and consequently a higher level of agreement with this factor than those in paid work.

Whether respondents had been to RAMM after the re-development had an implication for factor five, Networked Leisure ($t(125)=-2.50$, $p\leq 0.05$). The mean factor score was higher for those who had visited, than those who had not. Lastly, when respondents' opinion of the current impact of RAMM was controlled, this resulted in a significant result ($F(127)=11.16$, $p\leq 0.05$). Games-Howell testing and examining the means indicated that people seeing RAMM's

impact as mainly positive were more likely to agree with this factor than those who say RAMM's impact as mainly negative or negligible.

Table 6.5: Bivariate Tests using Factor Scores

			Factor1	Factor 2	Factor 3	Factor 4	Factor 5
	df	n	Test statistic t/ F				
<i>What is your gender? †</i>	124		-0.399	-1.142	0.0697	0.195	-2.653
<i>What is your age? ‡</i>	6	127	2.078	0.636	0.181	0.401	0.147
<i>What best describes what you usually do during the week? ‡</i>	4	123	2.369	0.739	1.101	0.502	2.804
Education level ‡	3	124	0.846	0.94	0.141	0.296	0.937
Socio-economic estimation, excluding pensioners over 30k ‡	5	108	1.076	0.336	3.577	0.823	0.744
Simplified visitation groups- (non-visitors, infrequent and frequent) ‡	2	109	0.379	0.146	1.638	1.103	2.857
<i>Are there children in your household? †</i>	117		-0.623	0.461	0.52	0.435	-3.158
<i>Museums are places to visit... ‡</i>	3	126	1.302	4.732	0.598	1.556	1.868
<i>What is the most important reason to visit a museum for you? ‡</i>	6	122	1.678	2.417	1.42	1.249	2.066
RAMM as last museum visited †	125		0.814	1.879	0.67	-0.631	-1.515
<i>Did you visit RAMM before it closed for re-furbishment? †</i>	125		-4.35	0.242	1.202	-1.869	-0.483
<i>How often did you visit RAMM before it closed for refurbishment? ‡</i>	4	109	0.866	0.455	0.856	2.534	2.119
<i>Who did you usually go with? ‡</i>	4	108	0.293	0.826	1.129	2.703	1.963
<i>Did you visit RAMM after it re-opened? †</i>	125		-0.399	2.237	1.209	-1.552	-2.503
<i>Did you visit RAMM as a child? †</i>	108		0.812	1.063	-1.048	0.522	-0.354
<i>In your opinion what do you think about the current impact of the RAMM is on its local community? ‡</i>	2	127	1.434	9.317	4.667	4.725	11.16

† Student's T-Test, t; ‡ ANOVA Test, F

Bold denotes significant difference at $p \leq 0.05$

Source: Appendix 5, questions 27, 28, 29, 30, 32,

Objects and Surrounding Narratives had four significant results, two pertaining to questions relating to general museum attitudes, one behavioural and one attitudinal question towards RAMM. Therefore, this factor was affected by whether respondents saw museums as somewhere to visit never, while on holiday, in their local area, or both at home and away ($F(126)=4.73$, $p\leq 0.05$). Motivations for visiting museums in general affected whether they saw RAMM as a place for objects and their contextualisation ($F(122)=2.42$, $p\leq 0.05$). Games-Howell testing and referring to means revealed that people who mainly visited museums to go to community events were less likely to agree with this factor than those who mainly went to museums to learn new things, see objects up close or appreciate their heritage. The two other variables were whether they had been to RAMM following the re-opening ($t(125)=2.24$, $p\leq 0.05$) and what they thought its current impact on the local community was ($F(127)=9.32$, $p\leq 0.05$). For those who had been prior to re-opening they were more likely to have higher means for this factor. The post-hoc test regarding the current impact of RAMM on its community did not reveal any significant differences, therefore it was not possible to determine which pairs of groupings were influential to this result.

Factors three and four, Self-actualisation and Learning were both associated with two significant statistical results. Learning was affected by who respondents usually visited RAMM with prior to its closure ($F(108)=2.703$, $p\leq 0.05$) and view the impact of RAMM on its local community ($F(127)=4.73$, $p\leq 0.05$). Self-actualisation was also affected by the view of the impact of RAMM on its local community ($F(127)=4.73$, $p\leq 0.05$); as well as by socio-economic estimation ($t(108)=3.58$, $p\leq 0.05$). The ABC1 group had higher means for this factor than the C2DE group. However, no significant differences were revealed between pairs by the Games-Howell tests to provide more explanation of the three other significant ANOVA tests.

Regarding the variables, 'in your opinion what do you think about the current impact of the RAMM on its local community?' was the most sensitive to factor scores, with four out of five significant results. In contrast there were several variables which did not result in any significant results. Neither for age grouping, nor education level were there statistically significant differences for the five factors. Therefore, no matter what age or level of education, people were as likely or unlikely to feel RAMM delivers across these five latent factors. There was no significant difference as to whether RAMM was the last museum respondents visited or not for their regard towards the five factors. Similarly, there were no significant results for the factors dependent on whether respondents had visited as a child, not for whether they visited RAMM prior to the redevelopment never, infrequently or frequently. Controlling for whether or not respondents had been to RAMM prior the redevelopment resulted in no significant results. However, people who had experienced the 'new' RAMM were more likely to regard it

as somewhere to benefit from Objects and their Surrounding Narratives and Networked Leisure.

6.3 Intra-urban Variations in the Socio-cultural Impacts of RAMM

6.3.1 Rationale for Cluster Analysis

Cluster Analysis can be a successful way of discovering underlying patterns by indicating expedient clusters of cases that are not distinguishable through other multivariate techniques (Hair *et al.* 2009, p.561). Put another way, Cluster Analysis can identify groups of individuals with similar responses to specified variables within their grouping and less similar responses with cases in other groups.

In this case, the interest was response patterns for variables related to RAMM's socio-cultural impacts. Therefore Cluster Analysis was seen as a useful management device, in this case for RAMM to better understand its surrounding communities. Realistically museums need to think about their local communities not as a mass of people, or through catering for unique view of each person living nearby, but in terms of conceptually and statistically valid groupings.

Choices have to be made and defended throughout the process and as a result it can be described as 'more an art than a science' (Hair *et al.* 2009, p.561). Therefore, Cluster Analysis can easily be criticised when researchers are not explicit in the decisions they have made with regards to the clustering variables, the method of clustering, the number of clusters and the implications of the final groupings. In other words, for a cluster solution to be valid, it has to meet statistical requirements, make sense in conceptual terms and be useful for management purposes. In this respect Cluster Analysis is similar to Factor Analysis.

6.3.2 Selection of Clustering Variables

Table 6.6: Clustering Variables and Predictor Importance

Question	Clustering Variable	Predictor Importance
14	Have you visited RAMM since it re-opened?	1.00
26	What do you think the current impact of RAMM on its local community is?	0.92
6	Did you ever visit the RAMM before it closed for refurbishment?	0.72
5*	RAMM as last museum visited	0.68

* Transformed from open response question
Source: Appendix 5, questions 5, 6, 14, 26.

One of the first important choices is selecting clustering variables. In this research, this was a crucial step as the usefulness of the segments of people produced by Cluster Analysis depends strongly on variable selection. Indeed, the clusters are only defined by these variables (Hair *et al.* 2009, p.517).

Four variables were selected asking whether the respondent had visited RAMM before it closed for redevelopment; visited since RAMM reopened; what they believe the impact of RAMM on its local community to be; and a transformed variable for whether RAMM was the last museum the respondent visited (see Appendix 5, question 6; question 14; question 26; question 5). Through this means, sub-groups could be formed in terms of experience of RAMM and the general view of RAMM's impact on its local community. Behaviour was a large part of the initial clustering because behaviour is the clearest, most obvious manifestation of what RAMM does for respondents directly; thereafter the multiple and explicit dimensions behind this, in terms of specific impacts, could be examined through cluster profiling which will be explained later (see chapter 6.3.6). In other words, the selection of these clustering variables enabled common visitation patterns and broad attitudes towards RAMM to form the basis for the groupings; profiling could then examine how the perceived socio-cultural impacts varied around these.

The four questions chosen were nominal, dichotomous questions, applicable to all the second sample (see table 6.6). The question 'what do you think the current impact of RAMM on its local community is?' had three answer options: 'mainly positive', 'mainly negative' and 'no real impact'. The other three variables were coded as either 'yes' or 'no'. In the end, 373 cases out of a possible 384 answered all these required questions and were included in the clustering procedure. This high number of cases was advantageous for Cluster Analysis because 'larger samples increase the chance that small groups will be represented by enough cases to make their presence more easily identified' (Hair *et al.* 2009, p519).

6.3.3 Clustering Technique

There are two main types of Cluster Analysis available: Hierarchical clustering and K-means clustering. Furthermore, Two-step is a procedure available in SPSS version 18 and later, which includes a stage of hierarchical clustering. Based on a modified version of BIRCH, it was developed primarily so that nominal and scale variables could be combined as clustering variables (Zhang *et al.* 1997). It is appropriate for clustering on the basis of categorical data with a multinomial distribution (Norušis 2012, p.394). Unlike non-hierarchical clustering options, Two-step can handle nominal variables by including the counts of each category.

The first step, pre-clusters cases into many small sub-clusters, which is higher than the final cluster number, but smaller than the number of observations. Then the second step clusters these sub-clusters into a final number of clusters. The first stage uses a hybrid-hierarchical procedure entitled a Cluster Feature Tree (Mazzocchi 2008, p.271). The second stage uses the standard hierarchical algorithm on the pre-clusters; this starts with cases in sub-clusters and merges the two most similar clusters at each stage, hence the hierarchical element to the procedure (Norušis 2012, p.395). A measure of similarity is used for the hierarchical clustering, to determine which clusters should be amalgamated. For Two-step, SPSS uses log-likelihood as this distance measure for nominal variables; cases are assigned to the cluster that leads to the largest log-likelihood (Norušis 2012, p.396).

SPSS employs Akaike Information Criterion (AIC) or Bayesian Information Criterion (BIC) to determine an appropriate number of segments in the first stage of the clustering. These are, 'relative measures of goodness of fit... Compared to an alternative solution with a different number of segments, smaller values in AIC or BIC indicate an increased fit' (Mooi and Sarstedt 2011, p.279). SPSS produces a cluster solution based on examining solutions for different segment numbers and picking the one with the smallest value in AIC or BIC. Mooi and Sarstedt (2011, p.279) recommend running both AIC and BIC, seeing if there is a difference between them and then evaluating each in terms of practical grounds and interpretability. They explained that usually specifying BIC and AIC result in the same solution.

SPSS produces a visual model that shows the quality of the solution. This shows the silhouette coefficient, a measure of cohesion and separation and the clustering solution's overall goodness-of-fit (see Appendix 6). For each element in a cluster the silhouette measure is the difference between the smallest average between cluster distance, and the average within cluster distance, divided by the larger of the two differences (Norušis 2012, p.397). It can range between -1 and 1; dropping below 0 indicates that the average distance of a case to members of its own cluster is greater than the average distance to cases in other clusters, a 'poor' result (Norušis 2012, p.397). Conversely, a silhouette measure over 0.5 is a 'good' solution (Mooi and Sarstedt 2001, p.280). The silhouette is designed to ensure the elements within a cluster are cohesive, while the clusters themselves are separated (Norušis 2012, p.397).

Horn and Huang (2009) explained that Two-step can produce a large size range between clusters; some clusters with large numbers of people and others with small. They argued, 'having a segmentation solution that contains clusters of different sizes has more face validity' (Horn and Huang 2009, p.5). This is because it is more realistic to expect that groupings of people on behaviour and opinion will not be in approximately equal sizes of groups, there will

be larger groups, significant minorities and minorities based on responses to questions in a survey.

6.3.4 Determining the Final Cluster Groupings

Initially employing this Two-step procedure, with SPSS defaults, an eight cluster solution was produced. As in Factor Analysis, it is not recommended to solely rely on the automatic model selection of SPSS as the final solution as another solution with a different number of final clusters can make more conceptual sense and be of greater managerial use (Mooi and Sarstedt 2011, p.279).

In addition, the outputs which SPSS provides for Two-step can be criticised for not providing a great amount of detail. A model view is produced which shows the cluster sizes, predictor importance of clustering variables and the summary of cluster quality described in the last section (see chapter 6.3.3). The stopping rules applied to cluster solutions are unclear, for example no dendrogram is produced in the SPSS output (see Appendix 6).

Potentially, with forms of hierarchical clustering, the cluster number can be as high as the number of cases. To determine a final reasonable number of clusters to represent that data it is important to examine how similar clusters are when collapsing existing clusters (Norušis 2012, p.376). Therefore, in this research four-cluster, five-cluster, six-cluster and seven-cluster solutions were purposively produced and examined carefully.

The five-cluster solution was selected in the end for several reasons related to statistical and conceptual validity. The solution had a cluster quality above 0.5, in the 'good' range according the SPSS model view (SPSS n.d.). AIC and BIC were both selected and these did not make any difference to the result, therefore AIC was chosen. The influence of the clustering variables on the solution was checked to ensure that no one variable was dominating the others and all variables were important to the cluster formation. For this, the predictor importance of the variables showed high levels for all variables on a scale of 0 to 1; ranging from 0.68 to 1 (see table 6.6).

The five-cluster solution had sufficient clusters for conceptually defensible clusters, with not too many collapsed into each other; rather they were five clear, interpretable groups. Further analysis, through profiling of clusters, led to more confidence in this solution and the assignment of appropriate names to clusters (see chapter 6.3.5). Five distinct groups of RAMM's local populations were identified in terms of their responses to questions with regards to the museum.

Lastly the other factor solutions were rejected through tracking the amalgamation of clusters between the eight, seven, six, five and four cluster solutions. The original eight clusters

examined were small in size and overly complex in the extent they placed respondents into too many groups to allow for clear practical implications. The seven-cluster solution amalgamated two clusters from the eight cluster solution with the only distinction between the groups being whether they had visited before RAMM's closure. The six cluster solution amalgamated groups with similar views on impact, groups within most responses said they had visited RAMM before it closed but it was not the last museum they visited. The five cluster solution amalgamated two groups for which the only difference had been whether or not RAMM was the last museum they visited. Up until this point the amalgamations of the clusters were expedient and still formed interpretable groupings. However, the four cluster solution was less satisfactory in this respect.

Although still classed as a 'good' solution by SPSS the four-cluster solution had answers within the groups which were more mixed, for example one cluster contained 39% who had visited pre-closure and 61% not; 45% visited since it re-opened and 55% had not. These mixed responses made interpretation difficult. A four cluster solution would have amalgamated the later named groups of the five cluster solution, Museum Fans and No Experience, which was not expedient.

6.3.5 Five Cluster Solution

In the tables in this section the cluster are given abbreviations of their full cluster names: Core Visitors (CV), Museum Fans (MF), Latent Visitors (LV), Unconvinced (U) and No Experience (NE). The five clusters varied in size from small to large groupings, as expected through the Two-step procedure (see table 6.7). The ratio of sizes from largest cluster to smallest was 4.30, indicating variability in clustering size.

Cluster Analysis is a process with subjective decisions made all the way through which require explanation. The naming of clusters is no exception. Naming is aided first by examination of how clusters relate to the key clustering variables, and second through the examination of other key qualificatory variables in the survey, through profiling. A breakdown of the characteristics of each cluster was produced to check that differences were found between the five clusters for the clustering variables (see table 6.8). This was another step in ensuring that the cluster solution was statistically valid. All four variables had significant differences between the five clusters according to Kruskal-Wallis tests at alpha level of 0.05 (see table 6.8). The test statistics provided initial evidence that each of the five clusters was distinctive.

Table 6.7: Cluster Sizes

Inclusion in CA	CV	MF	LV	U	NE	Total
Count	129	30	116	67	31	373
Percentage of respondents	34.58%	8.04%	31.0%	17.9%	8.31%	100%

Source: Author.

Table 6.8: Clustering Variable Details

	CV	MF	LV	U	NE	χ^2
<i>Did you ever visit the RAMM before it closed for refurbishment in 2007?</i>						230.71
yes	115(89.1)	27 (90.0)	116 (100)	66 (98.5)	0 (0)	
no	14 (10.9)	3 (10.0)	0 (0)	1 (1.5)	31 (100)	
<i>Have you visited the RAMM since it re-opened last December?</i>						315.94
yes	129 (100)	30 (100)	0 (0)	20 (29.9)	0 (0)	
no	0 (0)	0 (0)	116 (100)	47 (70.1)	31 (100)	
<i>What was the last museum you visited?</i>						218.25
RAMM	129 (100)	0 (0)	30 (25.9)	28 (41.8)	0 (0)	
Not RAMM	0 (0)	30 (100)	86 (74.1)	39 (58.2)	31 (100)	
<i>In your opinion what do you think about the current impact of RAMM on its local community?</i>						301.31
Mainly positive	129 (100)	24 (80.0)	116 (100)	0 (0)	21 (67.7)	
No real impact	0 (0)	6 (20.0)	0 (0)	60 (89.6)	10 (32.3)	
Mainly negative	0 (0)	0 (0)	0 (0)	7 (10.4)	0 (0)	

Display shows n(%)

Kruskal-Wallis Test, χ^2 , 4df

Bold denotes significant difference at $p \leq 0.05$ level

Source: Appendix 5, questions 5, 6, 14, 26.

The first cluster (CV) had nearly all been to RAMM before it closed for refurbishment and all had visited since it re-opened. At the time of the questionnaire, RAMM was in fact the last museum they had been to. RAMM was seen to have a 'mainly positive' impact on its local community by this group.

A similar proportion of respondents in the second cluster had been to RAMM before its redevelopment as in cluster one. In common with cluster one, all had been to RAMM since its redevelopment. This second cluster (MF) had a majority of respondents answering that RAMM's impact was 'mainly positive' and the remainder responded 'no real impact'. This group was mainly distinguished from cluster one as no members responded that RAMM was the last museum they visited.

The third cluster (LV) had all been to RAMM before the refurbishment but not since it re-opened. Despite not having been to RAMM recently about a quarter of this group identified RAMM as the last museum they visited. The third cluster also was overwhelmingly positive about the impact of RAMM for its local community.

Moving to the fourth group (U), the vast majority of respondents had been to RAMM before it closed in 2007 and under a third had visited since it re-opened in 2011. More than half of this group had been to another museum besides RAMM as the last museum they visited. The fourth cluster was less favourable towards RAMM's impact towards the local community than other clusters. One tenth felt that RAMM had a 'mainly positive' impact, and the rest 'no real impact'. The fifth cluster had no direct experience of RAMM (NE), having not been before or since the redevelopment project. Despite this, two-thirds described the museum's impact as 'mainly positive' and the remainder as 'no real impact'.

The examination of clustering variables gave initial ideas on the identity of clusters. Next, the process of profiling of clusters using other variables in the questionnaire facilitated in-depth descriptions of each cluster. As Hair *et al.* (2009, p.541) explained:

profile analysis focuses on describing not what directly determines the clusters but rather on the characteristics of the clusters after they are identified... emphasis is on the characteristics that differ significantly across the clusters and those that could predict membership in a particular cluster.

Therefore, labels were chosen for the five clusters and then scrutinised at each stage of the follow-up tests to check they still provided a valid summary of the resulting clusters. The following parts of this section are concerned with cluster profiling. The results of non-parametric tests are presented through tables. Differences between distributions of the clusters in comparison with the sample as a whole were tested with Kolmogorov-Smirnov tests conducted in Excel. In addition, Kruskal-Wallis tests were conducted in SPSS to check for differences in frequency responses across the five clusters. Through detailed description of each cluster in turn the rationale for cluster labels becomes clearer. Furthermore, the profiles of clusters provide more information, useful for RAMM's future planning.

6.3.6 Profiling Statistical Testing Results

The clusters were first profiled in terms of the socio-demographic questions in the last section of the questionnaire (see table 6.9). For neither gender, what respondents usually did during the week, the ward in which they resided, nor the social economic status estimations were there any significant differences between the groups for Kruskal-Wallis tests.

Conversely, there were significant differences between the clusters in relation to some other demographic details (see table 6.10). Whether children resided in the household of respondents resulted in a statistically significant result ($\chi^2(357)=16.12, p\leq 0.05$). Chi-square

tests showed that the distribution of responses altered between Core Visitors and the total sample ($\chi^2(6.33) > \alpha(3.84, p=0.05)$); and for Latent Visitors and the total sample ($\chi^2(8.85) > \alpha(3.84, p=0.05)$). Core Visitors had proportionally more children in their households, and Latent Visitors proportionally less children in their households compared to the sample as a whole.

Table 6.9: Cluster Profiling: Demographics Non-Significant Results

Cluster	CV	MF	LV	U	NE	Total	χ^2
<i>What is your gender?</i>							4.22
Male	35 (27.6)	10 (33.3)	38 (32.8)	27 (40.9)	12 (40.0)	125(32.9)	
Female	92 (72.4)	20 (66.7)	78 (67.2)	39 (59.1)	18 (60.0)	255(66.4)	
<i>What best describes what you usually do during the week?</i>							5.93
Paid work	65 (51.2)	12 (42.9)	50 (43.5)	38 (59.4)	13 (41.9)	182(48.4)	
Unemployed	1 (0.8)	0 (0)	2 (1.7)	0 (0)	1 (3.2)	4 (1.1)	
Retired	35 (27.6)	12 (42.9)	51 (44.3)	23 (35.9)	10 (32.3)	137(36.4)	
In education	5 (3.9)	2 (7.1)	0 (0)	3 (4.7)	5 (16.1)	16 (4.3)	
Looking after home/family	21 (16.5)	2 (7.1)	12 (10.4)	0 (0)	2 (6.5)	37 (9.8)	
<i>Ward</i>							2.18
Alphington	8 (6.2)	1 (3.3)	11 (9.5)	10 (14.9)	2 (6.5)	33 (8.6)	
Exwick	7 (5.4)	1 (3.3)	14 (12.1)	6 (9.0)	2 (6.5)	31 (8.1)	
Cowick	10 (7.8)	3(10.0)	6 (5.2)	4 (6.0)	2 (6.5)	26 (6.8)	
St Thomas	6 (4.7)	1 (3.3)	4 (3.4)	7 (10.4)	3 (9.7)	24 (6.3)	
St Davids	19 (14.7)	1 (3.3)	7 (6.0)	1 (1.5)	1 (3.2)	29 (7.6)	
St James	12 (9.3)	2 (6.7)	2 (1.7)	3 (4.5)	3 (9.7)	22 (5.7)	
Duryard	4 (3.1)	0 (0)	7 (6.0)	4 (6.0)	1 (3.2)	16 (4.2)	
St Leonards	9 (7.0)	5 (16.7)	4 (3.4)	0 (0)	2 (6.5)	20 (5.2)	
Newtown	12 (9.3)	3 (10.0)	2 (1.7)	0 (0)	0 (0)	19 (4.9)	
Heavitree	8 (6.2)	2 (6.7)	7 (6.0)	3 (4.5)	2 (6.5)	22 (5.7)	
Priory	1 (.8)	1 (3.3)	6 (5.2)	0 (0)	2 (6.5)	10 (2.6)	
Pinhoe	3 (2.3)	1 (3.3)	7 (6.0)	6 (9.0)	1 (3.2)	18 (4.7)	
Polsoe	6 (4.7)	3 (10.0)	4 (3.4)	6 (9.0)	2 (6.5)	23 (6.0)	
Mincinglake	2 (1.6)	1 (3.3)	4 (3.4)	5 (7.5)	2 (6.5)	14 (3.6)	
Whipton and Barton	6 (4.7)	0 (0)	10 (8.6)	1 (1.5)	1(3.2)	18 (4.7)	
Topsham	6 (4.7)	4 (13.3)	9 (7.8)	4 (6.0)	3 (9.7)	26 (6.8)	
St Loyes	7 (5.4)	0(0)	8 (6.9)	3 (4.5)	1 (3.2)	20 (5.2)	
Pennsylvania	3 (2.3)	1 (3.3)	4 (3.4)	4 (6.0)	1 (3.2)	13 (3.4)	
<i>Simplified Social Class (excluding pensioners earning over 30k)</i>							4.94
ABC1	67 (57.3)	14(60.9)	38 (38.8)	35 (52.2%)	13(46.4)	171 (52)	
C2DE	50 (42.7)	9 (39.1)	60(61.2)	22 (38.6)	15(53.6)	160 (48)	

Display shows n(%)

Kruskal-Wallis Test, χ^2 , 4df

Kolmogorov Smirnov Test, D.

Bold denotes significant difference at $p \leq 0.05$ level

Source: Appendix 5, questions 27 and 29.

Table 6.10: Cluster Profiling: Demographics Significant Results

Cluster	CV	MF	LV	U	NE	Total	χ^2
<i>Are there children in your household?</i>							16.12
Yes	43 (34.4)	9 (31.0)	14 (12.6)	17 (27.4)	6 (20.0)	90 (24.5)	
no	82 (65.6)	20(69.0)	97 (87.4)	45 (72.6)	24 (80.0)	277(75.5)	
<i>Educational levels</i>							20.27
Entry	14 (11.0)	1 (3.4)	30 (26.1)	9 (13.8)	4 (12.9)	63 (16.4)	
Level 1	26 (20.5)	3 (10.3)	24 (20.9)	12 (18.5)	4 (12.9)	70 (18.2)	
Level 2/ 3	23 (18.1)	6 (20.7)	24 (20.9)	19 (29.2)	7 (22.6)	80 (20.8)	
Level 4/5	64 (50.4)	19(65.5)	37 (32.2)	25 (38.5)	16 (51.6)	165(43.0)	
<i>What is your age? (years)</i>							13.20
16-24	5 (3.9)	1 (3.3)	2 (1.7)	1 (1.5)	5 (16.1)	15 (3.9)	
25-34	13 (10.1)	1(3.3)	9 (7.8)	5 (7.6)	4 (12.9)	32 (8.4)	
35-44	26 (20.2)	4 (13.3)	11 (9.5)	7 (10.6)	6 (19.4)	55 (14.4)	
45-54	21 (16.3)	8 (26.7)	23 (19.8)	20 (30.3)	3 (9.7)	76 (19.8)	
55-64	36 (27.9)	12(40.0)	29 (25.0)	12 (18.2)	6 (19.4)	96 (25.1)	
65-74	19 (14.7)	3 (10.0)	19 (16.4)	9 (13.6)	3 (9.7)	59 (15.4)	
75 and >	9 (7)	1 (3.3)	23 (19.8)	12 (18.2)	4 (12.9)	50 (13.1)	
Mean	52	49	58	56	42	56	
<i>What is your total household income each year? (£)</i>							11.57
Under 15k	20 (18.0)	1 (3.3)	20 (21.1)	10 (20.4)	13 (48.1)	68 (21.4)	
15- 29999k	40 (36.0)	11(36.7)	38 (40.0)	21 (42.9)	6 (22.2)	117(36.8)	
30-44999k	25(22.5%)	6 (20.0)	20 (21.1)	8 (16.3)	2 (7.4)	63 (19.8)	
45-59999k	15 (13.5)	4 (13.3)	10 (10.5)	4 (8.2)	3 (11.1)	36 (11.3)	
60-89999k	6 (5.4)	5 (16.7)	6 (6.3)	4 (8.2)	3 (11.1)	25 (7.9)	
90-199999	5 (4.5)	1 (3.3)	1 (1.1)	0 (0)	0 (0)	7 (2.2)	
120k and <	0 (0)	0 (0)	0 (0)	2 (3.0)	0 (0)	2 (.6)	
Mean	£33,783	£41,785	£29,842	£33,214	£25,555	£32,311	n/a

Display shows n(%)

Kruskal-Wallis Test, χ^2 , 4df.

Columns highlighted in grey denote significant results from Kolmogorov-Smirnov Test comparing distribution of cluster to total sample or Chi-Square Test with Yate's correction

Bold denotes significant difference at $p \leq 0.05$ level

Source: Appendix 5, questions 28 and 33.

In terms of levels of education there was a significant difference for a Kruskal-Wallis test

($\chi^2(367)=20.27$, $p \leq 0.05$) indicating that group membership altered according to education.

However, no Kolmogorov-Smirnov test results reached the critical value for significance when comparing the distribution of each cluster to the sample as a whole.

For age groupings of respondents there were no significant results for the Kolmogorov-Smirnov tests. However, the Kruskal-Wallis test was significant ($\chi^2(372)=13.20$, $p \leq 0.05$), cluster membership did vary based on age.

According to the Kolmogorov-Smirnov test the total sample differed in terms of income groupings from Core Visitors ($D=2.76 > \alpha(1.36)$, $p=0.05$), Unconvinced ($D=2.24 > \alpha(1.36)$, $p=0.05$) and Latent Visitors ($D=0.75 > \alpha(1.36)$, $p=0.05$) for this variable. Mean household income ranged from £25,555 for No Experience to £41,785 for Museum Fans. Mean age was calculated, and ranged from 42 years for No Experience to 58 years for Latent Visitors.

Table 6.11: Cluster Profiling: Frequency of Museum Visits in Past Twelve Months

Cluster	Mean (5% Trimmed)	Median	Mode
<i>In the last 12 months how many times have you been to a museum?</i>			
CV	2.83	3	1
MF	6.67	6	2
LV	0.81	0.5	0
U	1.15	1	0
NE	0.69	0	0
Total sample	1.86	1	0

Source: Appendix 5, question 5.

After results of tests to reveal socio-demographic differences were conducted, focus was placed on determining differences with regards to general museums questions, not specific to RAMM (Appendix 5, questions 1 to 4). In many ways the examination of these variables in relation to the clusters acted as criterion validity testing for the cluster labels. A strong example of this was the question asking how many times respondents had been to a museum in the past twelve months (see table 6.11). Even after excluding outliers, the 5% trimmed mean for Museum Fans was far above the other clusters. The most common answer for Museum Fans was visiting a museum twice in the past twelve months; for Core Visitors it was once and no times for the remaining clusters. So Core Visitors were more inclined to visit museums than the sample as a whole but not as much as Museum Fans. Latent Visitors, had measures of central tendency lower than Unconvinced.

For the six semantic differential statements on general museum views the trend for the clusters was to select the most positive response option (see table 6.12). However there were some exceptions. Unconvinced had modal responses of the mid-point of the scale for museums as places they could trust, use of public money and important public services. A Kruskal-Wallis test was run for each to compare mean counts of the five clusters. All tests revealed significant differences between the clusters on these statements, at alpha level 0.05. Therefore the clusters varied as to their levels of agreement that museums were places they regarded as comfortable, interesting, places they would be embarrassed to be seen in, places they could trust, good used of public money and important public services. Examining the central tendencies of the different clusters showed Museum Fans had the highest mean out of all the clusters for five variables. Either Unconvinced or No Experience had the lowest means for the six variables. The highest mean of all the clusters for 'places I can trust to give a balanced view' was from Latent Visitors.

Table 6.12: Cluster Profiling: General Museum Views

<i>Museums are...</i>	CV		MF		LV		U		NE		Total		χ^2
	mean	mode	mean	mode	mean	mode	mean	mode	mean	mode	mean	mode	
Places I feel comfortable in	4.59	5	4.80	5	4.48	5	4.10	5	4.10	4	4.46	5	24.95
Interesting	4.68	5	4.73	5	4.61	5	4.06	5 & 4	4.03	5	4.51	5	40.55
Places I would be embarrassed to be seen in	4.88	5	4.97	5	4.83	5	4.42	5	4.50	5	4.78	5	14.80
Places I can trust to give a balanced view	4.06	4	3.93	5	4.33	5	3.67	3	4.07	4	4.07	5	23.50
A bad use of public money	4.46	5	4.66	5	4.30	5	3.48	3	3.77	4	4.19	5	57.11
Important public services	4.37	5	4.24	5	4.39	5	3.48	3	3.35	2 & 3	4.13	5	49.46

5 point semantic differential with 5= most positive and 1=most negative

Kruskal-Wallis Test, χ^2 , 4df

Columns highlighted in grey denote significant results from Kolmogorov-Smirnov Test comparing distribution of cluster to total sample.

Bold denotes significant difference at $p \leq 0.05$ level

Source: Appendix 5, question 1.

Table 6.13: Cluster Profiling: General Museum and RAMM Childhood Variables

	CV	MF	LV	U	NE	Total	χ^2
<i>Museums are places to visit...</i>							38.125
Never	0 (0)	0 (0)	1 (.9)	3 (4.5)	4 (12.9)	9 (2.4)	
Only when I am away on holiday	0 (0)	1 (3.3)	7 (6.0)	12(17.9)	4 (12.9)	24 (6.3)	
Only in my local area	7 (5.4)	0 (0)	7 (6.0)	5 (7.5)	3 (9.7)	24 (6.3)	
In my local area and while I'm away on holiday	122 (94.6)	29 (96.7)	98 (84.5)	47 (70.1)	20 (64.5)	323 (85.0)	
<i>What would be the most important reason to visit a museum for you?</i>							14.024
To learn new things	32 (24.8)	14 (46.7)	34 (29.3)	12 (17.9)	10 (32.3)	104 (28.4)	
To be entertained	9 (7.0)	0 (0)	5 (4.3)	2 (3.0)	2 (6.5)	18 (4.9)	
To see objects up close	22 (17.1)	6 (20.0)	19 (16.4)	8 (11.9)	3 (9.7)	58 (15.9)	
To be surprised and amazed	9 (7.0)	1 (3.3)	9 (7.8)	3 (4.5)	2 (6.5)	27 (7.4)	
To go to appreciate our heritage	51 (39.5)	8 (26.7)	42 (36.2)	25 (37.3)	9 (29.0)	140 (38.3)	
To go somewhere on a rainy day	3 (2.3)	0 (0)	1 (.9)	10 (14.9)	2 (6.5)	16 (4.4)	
To take part in community events and activities	2 (1.6)	0 (0)	0 (0)	0 (0)	1 (3.2)	3 (0.8)	
<i>Did you visit the RAMM as a child?</i>							14.70
yes	42 (36.5)	10 (37.0)	61 (53.5)	40 (60.6)	n/a	158 (48.0)	
no	73 (63.5)	17 (63.0)	53 (46.5)	26 (39.4)	n/a	171 (52.0)	
<i>Who did you usually go with as a child?</i>							5.50
By myself	2 (4.9)	0 (0)	3 (5.1)	2 (5.0)	n/a	7 (4.5)	
With family	22 (53.7)	8 (80.0)	29 (49.2)	18 (45.0)	n/a	79 (51.0)	
With friends	7 (17.1)	1 (10.0)	8 (13.6)	7 (17.5)	n/a	25 (16.1)	
With school	10 (24.4)	1 (10.0)	16 (27.1)	13 (32.5)	n/a	41 (26.5)	
With youth group	0 (0)	0 (0)	3 (5.1)	0 (0)	n/a	3 (1.9)	
<i>What are your memories of visiting RAMM as a child?</i>							7.92
Mainly negative	1 (2.4)	0 (0)	1 (1.7)	4 (10.0)	n/a	6 (3.8)	
Mixed	9 (21.4)	3 (30.0)	17 (28.3)	16 (40.0)	n/a	46 (29.3)	
Mainly positive	32 (76.2)	7 (70.0)	42 (70.0)	20 (50.0)	n/a	105 (66.9)	

Display shows n(%) Kruskal-Wallis Test, χ^2 , 4df Columns highlighted in grey denote significant results from Kolmogorov-Smirnov Test comparing distribution of cluster to total sample. **Bold** denotes significant difference at $p \leq 0.05$ level Source: Appendix , questions 2 and 3.

Table 6.14: Cluster Profiling: Pre-redevelopment Behaviour and Motivations

	CV	MF	LV	U	NE	Total	χ^2
<i>How often did you visit RAMM before it closed for refurbishment?</i>							19.23
More than once a month	5 (4.4)	2 (7.4)	1 (.9)	1 (1.5)	n/a	9 (2.8)	
Every 2-3 months	14 (12.3)	7 (25.9)	2 (1.8)	2 (3.1)	n/a	26 (8.0)	
2-3 times a year	34 (29.8)	2 (7.4)	24 (21.2)	17 (26.2)	n/a	77 (23.7)	
Once every 1-2 years	28 (24.6)	5 (18.5)	33 (29.2)	9 (13.8)	n/a	77 (23.7)	
Less than once every 2 years	33 (28.9)	11 (40.7)	53 (46.7)	36 (55.4)	n/a	136 (41.8)	
Infrequent (less than once a year)	61 (53.5)	16 (59.3)	86 (76.1)	45 (69.2)	n/a	213 (65.5)	13.63
Often (more than once a year)	53 (46.5)	11 (40.7)	27 (23.9)	20 (30.8)	n/a	112 (33.7)	
<i>Who did you usually go with to RAMM?</i>							8.81
Alone	22 (19.5)	7 (26.9)	20 (18.0)	8 (12.7)	n/a	57 (17.8)	
With friends	13 (11.5)	2 (7.7)	12 (10.8)	10 (15.9)	n/a	38 (11.9)	
As a couple	16 (14.2)	6 (23.1)	20 (18.0)	4 (6.3)	n/a	48 (15.0)	
As a family group	58 (51.3)	11 (42.3)	51 (45.9)	32 (50.8)	n/a	156 (47.0)	
An organised outing	4 (3.5)	0 (0)	8 (7.2)	9 (14.3)	n/a	21 (6.6)	
<i>What were your main reasons for visiting the RAMM?</i>							n/a
To pop in while I was in Exeter for another reason	10 (3.7)	2 (3.1)	9 (3.5)	2 (2.3)	n/a	24 (3.3)	
I wanted to support my local museum	19 (7.0)	4 (6.3)	23 (9.0)	3 (2.3)	n/a	50 (6.8)	
To take children in a school or youth group	3 (1.1)	0 (0)	7 (2.7)	4 (3.1)	n/a	14 (1.9)	
To spend time with family or friends	16 (5.9)	4 (6.3)	17 (6.6)	12 (9.3)	n/a	51 (6.9)	
An interest in the collection	40 (14.8)	11 (17.2)	37 (14.5)	23 (17.8)	n/a	114 (15.5)	
To go to temporary exhibitions	37 (13.7)	12 (18.8)	19 (7.4)	14 (10.9)	n/a	84 (11.4)	
A companion wanted to go	2 (.7)	0 (0)	3 (1.2)	2 (1.6)	n/a	7 (1.0)	
To volunteer	2 (.7)	0 (0)	0 (0)	0 (0)	n/a	2 (.3)	
To learn something	27 (10.0)	10 (15.6)	34 (13.3)	15 (11.6)	n/a	88 (12.0)	
To get some culture	16 (5.9)	2 (3.1)	20 (7.8)	7 (5.4)	n/a	45 (6.1)	
An event/ programme	13 (4.8)	3 (4.7)	11 (4.3)	6 (4.7)	n/a	33 (4.5)	
To take my children/ grandchildren	52 (19.3)	8 (12.5)	39 (15.2)	24 (18.6)	n/a	126 (17.1)	
Going to the cafe	13 (4.8)	2 (3.1)	9 (3.5)	6 (4.7)	n/a	31 (4.2)	
To have an enjoyable day out	20 (7.4)	6 (9.4)	28 (10.9)	10 (7.8)	n/a	66 (9.0)	

Displays n(%) Kruskal-Wallis Test, χ^2 , 3df

Bold denotes significant difference at $p \leq 0.05$ level

Source: Appendix , questions 11, 12, 13.

The variable which had the highest mean score for all the clusters, out of all six variables was 'places I would be embarrassed to be seen in'. Therefore people did not regard museum visiting as something to be ashamed of. In fact the most prevalent answer from all the clusters was at the most positive end of the scale.

Komogorov-Smirnov tests compared the distributions of responses of each cluster to the sample as a whole. This indicated Unconvinced's responses were significantly different from the sample as a whole for 'places I feel comfortable in' ($D=(0.19)>\alpha(1.36, p=0.05)$); 'interesting' ($D=(0.27)>\alpha(1.36, p=0.05)$); 'places I can trust to give a balance view' ($D=(0.26)>\alpha(1.36, p=0.05)$); 'a bad use of public money' ($D=(0.31)>\alpha(1.36, p=0.05)$); and 'important public services' ($D=(0.29)>\alpha(1.36, p=0.05)$). Therefore respondents falling into the Unconvinced category were likely to have more negative views on these matters related to museums in general than the sample as a whole. Furthermore No Experience were statistically more likely to have more negative responses to museums' use of public money and importance as public services than the sample as a whole, ($D=(0.34)>\alpha(1.36, p=0.05)$).

The Kruskal-Wallis test for where people usually visited museums resulted in a significant result ($\chi^2(370)=38.13, p\leq 0.05$) (see table 6.13). Although for all the clusters the majority said they visited museums 'in my local area and while I'm away on holiday' this varied from 96.7% of responses from Museum Fans to only 64.5% from No Experience. Motivations for visiting museums altered between the clusters ($\chi^2(356)=14.02, p\leq 0.05$).

Variables relating to behaviour were examined next. One part of the survey instrument asked about behaviour towards RAMM before the redevelopment project (Appendix 5, questions 6 to 13). For those people in each cluster who had been to RAMM beforehand, frequencies were calculated for each group for whether they had been as a child, how often they visited, who they usually went with and their main reasons for visiting. As the cluster No Experience had not visited RAMM this group was excluded from the statistical analysis. Also, for those who had been before and visited as a child, frequencies were calculated for who they usually went with as a child and what their memories were.

There were some statistically significant results for the Kruskal-Wallis tests looking at differences in mean counts between the clusters (see table 6.14). These pertained to how often people visited RAMM before the redevelopment ($\chi^2(319)=19.23, p\leq 0.05$); for who they usually visited RAMM with ($\chi^2(313)=8.81, p\leq 0.05$); and for whether they had been as children ($\chi^2(n)=14.70, p\leq 0.05$) (see table 6.12). For Museum Fans and Core Visitors a minority had been to RAMM as a child, while Unconvinced and Latent Visitors contained a majority of respondents who had visited as a child.

Statistical testing was conducted on the variables relating to behaviour after the redevelopment project (Appendix 5, question 14 to 21). One question was applicable to

respondents who had not yet been to RAMM since it re-opened (Appendix, question 15). Therefore a Kruskal-Wallis was conducted including Core Visitors and Museums Fans, all of which had been after the redevelopment (see table 6.15). This did not produce a significant result, therefore Latent Visitors, Unconvinced and No Experience cases, who had not yet visited RAMM since December 2011, did not differ in terms of their intentions to visit RAMM.

As no cases in No Experience and Latent Visitors groups had been to the museum since it re-opened, only the other three clusters were included in the analysis of the remainder of post-opening related question. In relation to the question, 'do you think you will visit RAMM again?', there was a significant difference from the Kruskal-Wallis test ($\chi^2(192)=10.19$). Unconvinced had less instances of desiring to return soon than Core Visitors and Museum Fans. According to the Kruskal-Wallis test there was no significant difference between the clusters at the $p \leq 0.05$ level for the visiting group of respondents for their first visit after re-opening.

Kruskal-Wallis tests were run for four statements relating to how people felt about RAMM in general and how they rated particular features of RAMM (see table 6.16). All the general attitude statements were significant with an alpha level at least 5%. Unconvinced were less likely than the sample as a whole to have enjoyed visiting ($D(0.42) > \alpha(1.36, p=0.05)$) and felt RAMM was welcoming ($D(0.46) > \alpha(1.36, p=0.05)$). Core Visitors were more likely to regard RAMM as welcoming ($D(3.22) > \alpha(1.36, p=0.05)$); feel satisfied with their visit ($D(3.29) > \alpha(1.36, p=0.05)$); and miss RAMM while it was closed ($D(4.15) > \alpha(1.36, p=0.05)$). Core Visitors and Museum Fans all had the most positive end of the scale as their modal response for the four statements. Out of all the clusters, Unconvinced responded most negatively for these statements, with a modal response 'I did not miss the RAMM while it was closed'.

For the seven physical features of RAMM the trend for the clusters was to select 'satisfied'. No significant difference was found between clusters Core Visitors, Museum Fans and Unconvinced for rating of 'stories and information on the displays', 'things for my children/ grandchildren to see and do', 'temporary exhibitions' or 'special events and talks' according to Kruskal-Wallis tests. There was a significant difference found amongst clusters when rating 'being inside the newly re-furbished building' ($\chi^2(174)=15.32, p \leq 0.05$); 'seeing objects from the collection' ($\chi^2(176)=10.42, p \leq 0.05$); and the cafe ($\chi^2(92)=6.40, p \leq 0.05$). Core Visitors were most positive of all the clusters about the building; with a modal response of 'very satisfied' for this feature. Unconvinced had lower measures of central tendency than the other clusters with regards to the cafe, usually selected they were 'very unsatisfied' or 'unsatisfied'. However they tended to be satisfied with all the other features.

Table 6.15: Cluster Profiling: Post-redevelopment Behaviour

	CV	MF	LV	U	NE	Total	χ^2
<i>Do you intend to visit RAMM in the future?</i>							
Yes	n/a	n/a	107 (93.9)	39 (86.7)	24 (77.4)	180 (89.1)	7.75
no	n/a	n/a	7 (6.1)	6 (13.3)	7 (22.6)	22 (10.9)	
<i>Who did you go with the first time after its re-opening?</i>							
Alone	24 (19.0)	5 (16.7)	n/a	3 (15.0)	n/a	37 (20.2)	5.39
With friends	10 (7.9)	5 (16.7)	n/a	2 (10.0)	n/a	18 (9.8)	
As a couple	26 (20.6)	10 (33.3)	n/a	1 (5.0)	n/a	37 (20.2)	
As a family group	63 (50.0)	10 (33.3)	n/a	12 (60.0)	n/a	86 (47.0)	
An organised outing	3 (2.4)	0 (0)	n/a	2 (1.1)	n/a	5 (2.7)	
<i>Do you think you will visit the RAMM again?</i>							
Yes soon	64 (51.6)	21 (72.4)	n/a	6 (30.0)	n/a	93 (52.8)	10.19
Yes, sometime in the future	60 (48.4)	7 (24.1)	n/a	11 (55.0)	n/a	78 (44.3)	
no	0 (0)	1 (3.4)	n/a	3 (15.0)	n/a	5 (2.8)	
<i>What were your main reasons for visiting RAMM?</i>							
To pop in while I was in Exeter for another reason	12 (4.0)	2 (3.2)	n/a	3 (7.5)	n/a	17 (4.2)	
I wanted to support my local museum	55 (18.3)	10 (15.9)	n/a	6 (15.0)	n/a	73 (17.9)	
To take children in a school or youth group	1 (0.3)	1 (1.6)	n/a	1 (2.5)	n/a	3 (0.7)	
To spend time with family or friends	18 (6.0)	5 (7.9)	n/a	4 (10.0)	n/a	27 (6.6)	
An interest in the collection	50 (16.7)	15 (23.8)	n/a	3 (7.5)	n/a	69 (16.9)	
To go to temporary exhibitions	28 (9.3)	10 (15.9)	n/a	3 (7.5)	n/a	41 (10.0)	
A companion wanted to go	4 (1.3)	2 (3.2)	n/a	0 (0)	n/a	7 (1.7)	
To volunteer	1 (.3)	0 (0)	n/a	0 (0)	n/a	1 (0.2)	
To learn something	23 (7.7)	7 (11.1)	n/a	2 (5.0)	n/a	32 (7.8)	
To get some culture	14 (4.7)	2 (3.2)	n/a	3 (7.5)	n/a	19 (4.7)	
An event/ programme	6 (2.0)	1 (1.6)	n/a	0 (0)	n/a	7 (1.7)	
To take my children/ grandchildren	51 (17.0)	4 (6.3)	n/a	11 (27.5)	n/a	67 (16.4)	
Going to the cafe	7 (2.3)	2 (3.2)	n/a	0 (0)	n/a	9 (2.2)	
To have an enjoyable day out	30 (10.0)	2 (3.2)	n/a	4 (10.0)	n/a	37 (9.1)	

Displays n(%)

Kruskal-Wallis Test, χ^2 , 2df,

Bold denotes significant difference at $p \leq 0.05$ level

Source: Appendix 5, questions 15 and 18.

Table 6.16: Cluster Profiling: Post-redevelopment Visiting Experience

	CV		MF		LV		U		NE		Total		χ^2
	mean	mode	mean	mode	mean	mode	mean	mode	mean	mode	mean	mode	
<i>How did you feel about RAMM in general? †</i>													
I enjoyed visiting	4.65	5	4.62	5	n/a	n/a	3.53	3 & 4	n/a	n/a	4.51	5	25.99
I was satisfied with my visit	4.47	5	4.28	5	n/a	n/a	3.00	3	n/a	n/a	4.26	5	29.73
The RAMM was welcoming	4.52	5	4.70	5	n/a	n/a	3.56	4 & 5	n/a	n/a	4.43	5	17.38
I missed the RAMM while it was closed	4.10	5	3.89	5	n/a	n/a	2.84	1	n/a	n/a	3.93	5	12.02
<i>How do you rate the following features of the newly re-opened RAMM? ‡</i>													
Being inside the newly re-furnished building	3.49	4	3.34	3	n/a	n/a	2.65	3	n/a	n/a	3.38	4	15.21
Seeing objects from the collection	3.44	3	3.43	3	n/a	n/a	3.00	3	n/a	n/a	3.39	3	10.42
Stories and information in the displays	3.27	3	3.33	3	n/a	n/a	3.00	3	n/a	n/a	3.26	3	4.53
Things for my children/grandchildren to see and do	3.42	3	3.35	3	n/a	n/a	2.93	3	n/a	n/a	3.36	3	0.92
Temporary exhibitions	3.39	3	3.41	4	n/a	n/a	2.93	3	n/a	n/a	3.35	3	3.56
Special events and talks	3.31	3	3.20	3	n/a	n/a	2.63	3	n/a	n/a	3.23	3	2.20
Cafe	2.94	3	2.84	3	n/a	n/a	2.00	1 & 2	n/a	n/a	2.85	3	6.40

† 5 point semantic differential where 1 = negative side, 5 = positive side

‡ 4 point Likert scale with 1= 'very unsatisfied', 4= 'very satisfied'

Kruskal-Wallis Test, χ^2 , 2df

Columns highlighted in grey denote significant results from Kolmogorov-Smirnov Test comparing distribution of cluster to total sample.

Bold denotes significant difference at $p \leq 0.05$ level

Source: Appendix 5, questions 20 and 21.

Table 6.17: Cluster Profiling: Views of RAMM

	CV		MF		LV		U		NE		Total		χ^2
	mean	mode	mean	mode	mean	mode	mean	mode	mean	mode	mean	mode	
<i>Please assess the following for the RAMM Δ</i>													
The RAMM is entertaining	4.20	4	4.13	4	4.17	4	3.47	3	3.52	4	4.01	4	41.86
The RAMM is educational	4.67	5	4.77	5	4.60	5	4.19	5	4.25	5	4.54	5	27.38
The RAMM tries to help children to learn	4.47	5	4.37	5	4.59	5	4.00	4	4.17	4	4.39	5	29.79
The RAMM tries to help adults to learn	4.41	4	4.30	5	4.47	5	3.71	4	3.93	3	4.26	4	45.48
RAMM tries to benefit me	4.13	4	3.93	5	3.94	4	3.06	3	3.25	4	3.79	4	56.578
RAMM tries to benefit others in the community	4.06	4	4.04	4	4.17	4	3.34	3	3.75	3	3.94	4	45.79
<i>What do you think about the RAMM now it has re-opened to visitors?</i>													
The re-development will be an asset for years to come ‡	3.61	4	3.53	4	3.55	4	3.00	3	3.30	3	3.48	4	45.45
The RAMM is important as it looks after objects for the local community ‡	3.65	4	3.60	4	3.45	3	3.12	3	3.25	3	3.47	3	43.71
I am proud to have the RAMM in the city where I live ‡	3.55	4	3.55	4	3.50	4	2.87	3	3.22	3	3.41	3	49.08
The money spent by the City Council on the RAMM re-development should have been spent on other public services †	3.04	3	3.26	4	3.01	3	2.15	3	2.64	3	2.89	3	44.10
The RAMM builds strong partnerships with local community groups ‡	3.13	3	3.10	3	3.16	3	2.43	2	3.00	3	3.05	3	41.34
The RAMM is only a museum for tourists and not for local people †	3.55	4	3.73	4	3.45	4	3.10	3	3.10	3	3.43	4	35.39
The RAMM supports local schools and colleges ‡	3.27	3	3.21	3	3.36	3	2.92	3	3.28	3	3.24	3	16.28
The RAMM caters only for people in mainstream society †	3.12	3	3.09	3	3.26	3	2.88	3	3.06	3	3.12	3	10.00
The RAMM builds strong partnerships with businesses in our area ‡	3.00	3	3.27	3	2.96	3	2.27	2	2.62	2 & 3	2.89	3	26.05
The RAMM is a vital part of the identity of Exeter ‡	3.33	3	3.36	3 & 4	3.32	3	2.64	3	2.81	3	3.18	3	54.47
The RAMM being shut has had a bad impact on my life ‡	2.05	2	2.35	2	1.85	2	1.61	1	1.85	2	1.92	2	20.75

Δ 5 point semantic differential where 1 = negative side, 5 = positive side

‡ 4 point Likert scale where 1 = 'strongly disagree', 4 = 'strongly agree'

† 4 point Likert scale where 1 = 'strongly agree', 4 = 'strongly disagree'

Kruskal-Wallis Test, χ^2 , 4df

Bold denotes significant difference at $p \leq 0.05$ level

Columns highlighted in grey denote significant results from Kolmogorov-Smirnov comparing distribution of cluster to total sample

Source: Appendix 5, questions 22 and 23.

Next, profiling moved onto general attitudes towards RAMM: 'please assess the following' with six Likert items (see table 6.17). All of the statements had significant differences between the five clusters with alpha level 0.05 for Kruskal-Wallis tests comparing mean counts of clusters. When conducting Kolmogorov-Smirnov tests, to compare the distributions between the responses of each cluster to the responses of the total sample, some significant differences were identified. Unconvinced differed from the total sample for all six statements. Core Visitors and Latent Visitors differed from the total sample for five statements. The variable 'the RAMM is educational' was the only variable where all the clusters had a modal response the same, this was the most positive option of the scale. Core Visitors and Museum Fans tended to agree that RAMM delivered in these six areas. Unconvinced were unusual in tending to select the mid-point option for RAMM as entertaining, benefitting them and others in the community.

A second question collected views about RAMM now it had re-opened to visitors, with eleven attitude statements (see table 6.17). The general trend was for respondents to strongly agree or agree with the positively worded statements, and strongly disagree or disagree with the negatively worded statements. Exceptions included Unconvinced, who usually selected 'disagree' for RAMM building relationships with community groups and partnerships with local businesses. Furthermore, the clusters all usually selected 'strongly disagree' or 'disagree' for the closure of RAMM having a bad impact on their lives.

All of these statements had significant differences between the five clusters with alpha level 0.05 for Kruskal-Wallis tests comparing mean counts of clusters. Clusters Core Visitors, Museum Fans and Latent Visitors had similar means for all the statements, relatively higher than clusters Unconvinced and No Experience. When conducting Kolmogorov-Smirnov tests, to compare the distributions between the responses of each cluster to the responses of the total sample, some significant differences were identified. However, Museum Fans did not differ from the total sample in this respect for any of the variables. No Experience only differed for RAMM as 'a place for tourists and not local people', and 'RAMM is a vital part of the identity of Exeter', they displayed less strong levels of agreement than the other clusters.

The most important cluster profiling exercise related to the impact variables towards the end of the survey (Appendix 5, questions 24 and 26). Variables were derived from a meta-analysis exercise of previous studies, 30 in total.

Table 6.18: Cluster Profiling: Community-level Impacts

	CV		MF		LV		U		NE		Total		χ^2
	mean	mode	mean	mode									
<i>Now that the RAMM has re-opened the community has a place that...</i>													
Activities and events we organise can take place in	3.26	3	3.33	3	3.24	3	2.77	3	3.14	3	3.18	3	22.87
Celebrates local culture and traditions	3.32	3	3.33	3	3.30	3	2.97	3	3.22	3	3.25	3	18.27
Makes us feel proud of where we live	3.36	3	3.11	3	3.34	3	2.65	3	2.96	3	3.19	3	46.20
Can represent us to visitors	3.41	3	3.21	3	3.40	3	2.88	3	3.21	3	3.29	3	37.43
People new to Exeter can come and feel included	3.33	3	3.26	3	3.31	3	2.77	3	3.09	3	3.21	3	32.25
People of all ages can mix	3.43	3	3.29	3	3.45	3	2.93	3	3.09	3	3.32	3	35.39
People of all ethnicities can mix	3.42	3	3.26	3	3.42	3	2.91	3	3.09	3	3.30	3	31.02
Children and young people can benefit from	3.59	4	3.57	4	3.57	4	3.20	3	3.25	3	3.49	4	28.61

4 point Likert scale where 1 = 'strongly disagree', 4 = 'strongly agree'

Kruskal-Wallis Test, χ^2 , 4df

Bold denotes significant difference at $p \leq 0.05$ level

Columns highlighted in grey denote significant results from Kolmogorov-Smirnov Test comparing distribution of cluster to total sample.

Source: Appendix 5, question 24.

Table 6.19: Cluster Profiling: Individual-level Impacts

	CV		MF		LV		U		NE		Total		χ^2
	mean	mode	mean	mode	mean	mode	mean	mode	mean	mode	mean	mode	
<i>RAMM is a place/ somewhere to learn about/ somewhere to go to....</i>													
to meet up with friends	2.97	3	2.93	3	2.76	3	2.36	2	2.48	2	2.77	3	33.63
to spend time with my family	3.33	3	3.21	3	3.11	3	2.77	3	3.00	3	3.13	3	26.73
to escape from my routine	3.10	3	3.00	3	2.95	3	2.50	2 & 3	2.76	3	2.93	3	24.00
The local area's history and culture	3.58	4	3.47	3	3.56	4	3.16	3	3.35	3	3.47	3	31.20
The history and culture of the wider world	3.53	4	3.47	3	3.46	3	3.06	3	3.09	3	3.39	3	38.00
How the past relates to the present	3.49	3	3.43	3	3.56	4	3.17	3	3.19	3	3.43	3	28.41
Help with my personal development....	2.96	3	2.90	3	3.00	3	2.36	2	2.86	3	2.87	3	29.19
Add perspective and meaning to my life	2.83	3	2.65	3	2.68	3	2.16	2	2.67	3	2.65	3	30.00
Contemplate and reflect	3.02	3	3.14	3	3.03	3	2.69	3	2.88	3	2.97	3	12.97
Be surprised and amazed	3.12	3	3.00	3	3.13	3	2.70	3	2.88	3	3.04	3	22.75
Relax and de-stress	2.98	3	3.11	3	2.95	3	2.57	3	2.87	3	2.91	3	15.66
Inspire me to be more creative	2.84	3	3.13	3	2.72	3	2.26	2	2.71	3	2.73	3	32.16
Stimulate my imagination	3.10	3	3.14	3	3.03	3	2.53	3	2.87	3	2.98	3	28.87
Appreciate our heritage	3.40	3	3.40	3	3.39	3	2.98	3	3.31	3	3.32	3	24.59
Bring back memories of my past	2.91	3	2.96	3	3.28	3	2.66	3	2.78	3	2.98	3	30.09
Make me aware of the insights and views of others	3.03	3	3.15	3	3.21	3	2.64	3	3.00	3	3.04	3	26.43
I can get close to important objects and see their detail	3.45	3	3.34	3	3.55	4	3.14	3	3.25	3	3.41	3	16.98
I can feel a connection with objects of historical or symbolic importance	3.18	3	3.25	3	3.31	3	2.88	3	3.33	3	3.20	3	14.24
I can enjoy seeing beautiful objects	3.42	3	3.40	3	3.45	3	2.98	3	3.28	3	3.35	3	21.60
I can read and listen to stories and information	3.18	3	3.28	3	3.25	3	2.77	3	3.26	3	3.15	3	17.85
My views are taken seriously	2.80	3	2.89	3	2.84	3	2.11	2	2.60	2 & 3	2.71	3	22.07
I can get involved	2.83	3	2.90	3	2.85	3	2.14	2	2.86	3	2.74	3	30.18

4 point Likert scale where 1 = 'strongly disagree', 4 = 'strongly agree'

Kruskal-Wallis Test, χ^2 , 4df

Bold denotes significant difference at $p \leq 0.05$ level

Columns highlighted in grey denote significant results from Kolmogorov-Smirnov Test comparing distribution of cluster to total sample. Source: Appendix, question 26

Respondents indicated levels of agreement with eight variables relating to potential community-level impacts of RAMM (see table 6.18). Kruskal-Wallis tests all produced significant differences across the five clusters, at least at the $p=.05$ level, for all eight statements. Clusters Core Visitors, Museum Fans and Latent Visitors had very similar mean scores for the statements ‘activities and events we organise can take place in’, ‘celebrates local culture and traditions’, ‘people new to Exeter can come and feel included’ and ‘children and young people can benefit from’. Clusters Core Visitors and Latent Visitors also had very similar means for ‘makes us proud of where we live’, ‘can represent us to visitors’, ‘people of all ages can mix’ and ‘people of all ethnicities can mix’. The modal responses were generally ‘agree’ from all the clusters for all the statements. The only exceptions was for the variable ‘children and young people can benefit from’, when Core Visitors, Museum Fans and Latent Visitors usually selected ‘strongly agree’.

Kolmogorov-Smirnov tests found statistically significant differences for the distributions in responses of the Unconvinced and Latent Visitors with the total sample for seven of the eight variables. Core Visitors had a statistically significant result in the instance of six variables comparing this group’s distribution of responses to the whole sample. However, Museum Fans and No Experience had similar distributions of responses to the sample as a whole.

Twenty-two statements were included in the question pertaining to individual level impacts (see table 6.19). When the Kruskal-Wallis test was applied all had significant results, with alpha at least 5% for all the statements across the groups. Kolmogorov-smirnov tests were run for the clusters against the sample as a whole for the 22 variables.

Table 6.20: Cluster Profiling: Means for Banks of Likert Questions

	CV	U	MF	LV	NE	Total	χ^2
General museum views [†]	4.52	3.90	4.57	4.51	3.99	4.37	48.8
View of RAMM Δ	3.52	2.69	3.28	3.19	2.88	3.11	84.3
Community benefits [‡]	3.39	2.91	3.27	3.40	3.14	3.28	59.6
Individual benefits [‡]	3.16	2.75	3.14	3.17	3.00	3.08	44.5

[†] 5 point Likert scale where 1= most negative and 5 = most positive

[‡]4 point Likert scale where 1 = ‘strongly disagree’, 4 = ‘strongly agree’

Δ 1= strongly agree, 4 = strongly disagree and reverse coded.

Figures in bold denote mean higher than for total sample and figures in italics denote means below the mean score for the total sample

Kruskal-Wallis Test, χ^2 , 4df

Bold denotes significant difference at $p \leq 0.05$ level

Source: Appendix, questions 1, 22, 24, 26.

Respondents from the five clusters all had a modal response of 'agree' for half of the variables relating to spending time with friends, adding perspective and meaning, contemplation, surprise, relaxation, stimulating imagination, appreciating heritage, bringing back memories, insights and views of others, feeling a connection with objects, seeing beautiful objects and reading and listening to stories and information.

No Experience and Unconvinced usually disagreed with RAMM as somewhere to meet with friends. No Experience usually selected 'disagree' for RAMM adding perspective and meaning to their lives, taking their views seriously and as somewhere they could get involved.

New variables were created based on mean responses to sets of attitude questions (see table 6.20). Kruskal-Wallis tests comparing the mean scores of each cluster for each question all produced statistically significant results. It can be seen that Unconvinced had consistently low mean scores for the groups of questions. No Experience also has mean scores above those for the total sample on all the elements but none are as low as Unconvinced. Museum Fans have a slightly lower score for the mean calculated from the questions regarding specific community benefits; but considering this is a 4 point scaled question the figure of 3.27 still relates to a positive attitude. Core Visitors, Latent Visitors and Museums Fans are consistently high in terms of their mean scores for the groups of questions.

This section explained the profiling of five clusters, presenting tables with counts, percentages, measures of central tendency, giving the results from Kruskal-Wallis, Chi-square and Kolmogorov-Smirnov tests when appropriate. The next passages contain details of each of the five clusters in turn, starting with Core Visitors, the largest group resulting from the Cluster Analysis.

6.3.7 Core Visitors

Core Visitors had the highest percentage of any cluster looking after their home or family (16.5%) (see table 6.10). A high proportion of Core Visitors were from St. Davids (14.9%) the very ward where RAMM is situated. Core Visitors had nearly 10% more respondents replying that they had children in their household than the sample as a whole (see table 6.20). Indeed they were more likely to have children in their household than the sample as a whole ($\chi^2(6.33) > \alpha(3.84, p=0.05)$).

Core Visitors also had more middle income households than the sample as a whole ($D(2.76) > \alpha(1.36, p=0.05)$). Their average annual income was just above the average for the sample as a whole. For Core Visitors, this cluster had a relatively large proportion of younger (16-34) respondents than the other clusters (14.0%) and a relatively low amount of elderly (75 years and older) respondents (7.0%). This group was close, in terms of proportions in

education level groups, to that of the sample as a whole, indeed the Kolmogorov-Smirnov test comparing the distributions to the sample of the whole did not produce a significant result. This indicated that Core Visitors had relatively high instances of homemakers, people who were relatively young and people with a mid-level of education.

This group had relatively high measures of central tendency for the question asking how many times they visited a museum in the past twelve months, compared to the other clusters (see table 6.11). Their modal response was one time. Core Visitors had relatively high means for all six variables relating to views of general museums. The means of Core Visitors were second highest of all the clusters, with the exception of 'places I can trust to give a balanced view' with a mean (4.06) lower than Latent Visitors and No Experience clusters (see table 6.12). Indeed, Core Visitors usually selected the most positively worded response option available for all the response options, with the exception of this variable regarding trust.

No Core Visitors selected that museums were places to visit 'never' or 'only when I am away on holiday' (see table 6.13). The vast majority (94.6%) said museums were places to visit at home and on holiday. In terms of the most important reason the visit a museum the highest number of respondents in this group selected appreciating heritage (39.5%); this was also proportionally the highest reason for appreciating heritage out of all the clusters. In general though, they selected a diverse set of reasons for visiting museums in general.

People in this group who had been before the re-development had the lowest proportion of all the clusters for people responding they visited 'less than once every 2 years' (28.9%) and the highest for visiting every 2-3 times a year (29.8%) (see table 6.14). For those who had visited before, about half could be classified as infrequent visitors (less than once a year), and as frequent visitors (more than once a year), (53.5% and 46.5%). This group of frequent visitors was the highest proportion out of any of the clusters. Therefore, Core Visitors appear to have a consistent relationship with RAMM, visiting more frequently before it closed in 2007 than other groups. For people in this cluster who had been to RAMM pre-closure, the group they usually visited with was relatively balanced across the options. Just over half selected that they had been usually as a family group (51.3%), but this response was also selected by about half the respondents in the sample as a whole (47%). Taking children or grandchildren was the most popular reason for people in this cluster who had visited before the re-development (19.3%). This was the highest proportion for this response out of all the clusters, but not much more than the frequency for the Unconvinced (18.6%).

More than half of respondents within this Core Visitors who had visited RAMM before it closed had not been as a child (63.5%) (see table 6.15). Out of the respondents who had been as a child, there was quite a spread between the different options for the question regarding who they usually visited with as a child. The most popular response was with family (53.7%).

For those who had been as a child the vast majority (76.2%) said they had 'mainly positive' memories. This was the highest proportion of responses to that selection out of all the clusters.

For Core Visitors, half, who had been since the re-opening, had visited the first time as a family group (see table 6.16). All said they would either visit again soon (51.6%) or sometime in the future (48.4%). In terms of motivation for their visit after RAMM re-opened, the highest response was for a desire to support their local museum (18.3%). Otherwise there was a diversity of reasons for going compared to the other groups.

Ratings for how they felt about their visits and satisfaction with physical features were relatively high compared to the Unconvinced group's responses (see table 6.17). Core Visitors had the highest mean out of the three applicable clusters for enjoying their visit (4.65) satisfaction with their visit (4.47), and missing the RAMM while it was closed (4.10). Furthermore, of the physical features they displayed the highest means for being inside the newly re-furbished building (3.49); things for their children and grandchildren to see and do (3.42); special events and talks (3.31); and the cafe (2.94), of the three clusters. They were satisfied with all the physical features, but especially satisfied with being inside the building after the re-development.

With reference to views of RAMM, this cluster was in agreement with all six statements, with especially positive views for RAMM being educational and trying to help children to learn (see table 6.17). Of all the clusters, Core Visitors had the highest means for RAMM being entertaining (4.20) and benefitting them (4.13). For this cluster the highest mean out of the six attitudinal statements was for RAMM being educational (4.67). The lowest of the six was for RAMM trying to benefit others in the community (4.06). This group was conscious that they benefitted from RAMM more than other people in the local community.

For the eleven Likert items with the introduction 'what do you think about the RAMM now it has re-opened to visitors?', Core Visitors had the highest mean scores for RAMM as 'an asset for years to come' (3.61); RAMM 'looks after objects for the local community' (3.65); and 'I am proud to have the RAMM in the city where I live' (3.55). The usual response of Core Visitors for these same three variables was 'strongly agree'. Generally the mean scores were high compared to the other clusters and the sample as a whole. Within this cluster the concept of RAMM looking after objects had the highest mean score (3.65) and 'RAMM being shut has had a bad impact on my life' the lowest (2.05). The modal response for 'RAMM being shut has had a bad impact on my life' was 'disagree'. Therefore, Core Visitors were generally positive or very positive in all these attitude statements relating to RAMM. However although they tended to miss the RAMM while it was closed (see table 6.16), they did not regard its closure

as badly affecting their lives (see table 6.17). This indicates that Core Visitors have other interests and can put RAMM's closure into perspective.

For the community-level impact statements, distribution of this groups' responses differed from the total sample for six out of eight variables, according to Kolmogorov-Smirnov tests (see table 6.18). Core Visitors had relatively high means compared with the other clusters for these statements. The modal responses for the majority of the statements were 'agree'. Exceptions to this, where Core Visitors usually selected 'strongly agree' were RAMM as somewhere for 'children and young people to benefit from', and somewhere to learn about 'the local area's history and culture' and 'the history and culture of the wider world'.

With regards to the eight community-level impact variables, Children and young people benefitting had the highest mean within this cluster (3.59) and 'activities and events we organise can take place in' the lowest (3.26). They had the highest mean of all the clusters for 'makes us proud of where we live' (3.36); 'can represent us to visitors' (3.41); 'people new to Exeter can come and feel included' (3.33); 'people of all ethnicities can mix' (3.42); and 'children and young people can benefit from' (3.59).

Kolmogorov-Smirnov tests for individual level impacts, with 22 variables, resulted in differences between the distributions for responses of Core Visitors and the sample as a whole, with the exception of 'meeting up with friends' (see table 6.19). Core visitors had more strongly agree responses and a lack of disagreement compared to the sample as a whole. Core Visitors had relatively high mean scores for all the statements compared with the other clusters, with the exception of 'I can feel a connection with objects of historical or symbolic importance' (3.18) and 'I can get involved' (2.83) which had the second lowest counts out of the clusters. It is interesting that this group are generally positive about RAMM and have high levels of visitation but they have relatively low mean score for getting involved. This group had the highest mean scores out of all the groups for 'meet up with friends' (2.97), 'spend time with family' (3.33), 'escape from my routine' (3.10), 'learn about the local area's history and culture' (3.58), 'learn about the wider world' (3.53), 'appreciate our heritage' (3.40) and 'add perspective and meaning to my life' (2.83). The highest mean score within this cluster was 'learn about the local area's history and culture' (3.58), closely followed by 'learn about the history and culture of the wider world' (3.53).

Therefore, in general, Core Visitors were more positive about RAMM's impacts at a community-level and an individual-level than the sample as a whole. Core Visitors were more convinced by RAMM as somewhere to learn about the history and culture of the wider world than the other clusters. Learning about the local area's history and culture also had particularly high agreement, with a modal response of 'strongly agree' for this variable.

6.3.8 Museum Fans

Regarding Museum Fans, nearly half (40%) of Museum Fans were in the 55-64 category, the highest of all the clusters; and a high proportion were retired (42.9%) (see table 6.10). This group contained the highest proportion out of all the clusters of highly educated, level 4 to 5 (65.5%). Nearly all of Museum Fans were educated above a level 1 (86.3%), and very few (3.4%) had no qualifications. The wards for which over 10% of Museum Fans resided in were St. Leonards and Topsham (see table 6.9). These wards were the most prosperous wards in Exeter, according to ECC's interpretation of the 2001 census findings (Local Futures 2008, p.26). So this group was likely to live in prosperous areas of the city, be middle-aged to older, and be highly educated.

As already mentioned, Museum Fans had high levels of central tendency for how many times they had visited a museum in the past twelve months (see table 6.11). Their 5% trimmed mean (6.67) was far higher than for the sample as a whole (1.86); and their modal response was two times, the highest of all the clusters. Moreover, Museum Fans had the highest proportion of people, out of all the clusters, responding that they visited museums in their local area and away on holiday (96.7%) (see table 6.13). This group had no one selecting 'to be entertained', 'to go somewhere on a rainy day' or 'to take part on community events and activities', and only one person selecting 'to be surprised and amazed'. Therefore they had higher levels of agreement for going to museums 'to learn new things' (46.7%), appreciating heritage (26.7%) and 'to see objects up close' (20.0%).

Museum Fans had relatively high means compared to other clusters for general museum views (see table 6.12). These indicated Museum Fans felt the most comfortable in museums, thought they were the most interesting, were the least embarrassed to be seen in them and were the least likely to regard them as a bad use of public money of all the clusters. Interestingly the mean count for 'places I can trust to give a balanced view' was low for this group (3.93). Only Unconvinced had a lower mean for this variable. Museum Fans appeared to have a relatively critical stance towards the trustworthiness of museums, possibly through their knowledge of the interpretation choices made in museum displays. However, for this variable pertaining to trust, and the remaining five variables, the modal response was the most positive response option available.

For behaviour prior to the redevelopment, this cluster had the highest proportions, compared to the other clusters, of people who visited more than once a month (7.4%) and every 2-3 months (25.9%) (see table 6.14). This group also had the highest proportion of people, who usually visited RAMM alone (26.9%). This related to the fact that this group tended to feel more comfortable in museums than the other clusters. Museum Fans also had

the highest proportion, by a long way again, of people usually visiting as a couple (23.1%). Unlike the other clusters, none selected that they usually visited as an organised outing. For people who had been before its closure, this cluster had higher proportions than all the other clusters selecting going to temporary exhibitions (18.8%) and to learn something (15.6%) as motivations.

Of the Museum Fans who visited RAMM before its closure, only about a third (37.0%) had visited as a child (see table 6.13). This group had by far the highest proportion of respondents who had visited as a child responding that they had been usually with family as a child to visit RAMM (80.0%). Of people in this cluster who had visited RAMM as a child most (70.0%) had 'mainly positive' memories, and the remainder (30.0%) had mixed memories.

About a third of Museum Fans, who had been following the re-development, had gone as a couple the first time they visited (33.3%) (see table 6.16). This was the highest proportion responding this way out of the three applicable clusters. This group contained the highest proportion of post-opening visitors saying they would visit again soon compared to the other clusters (72.4%). This group had far less people proportionally selecting that they visited to take their children/ grandchildren (6.3%) than the sample as a whole (16.4%). It had noticeably higher proportions of people selecting an interest in the collection (23.8%) and going to temporary exhibitions (15.9%), than the other clusters.

In terms of their experience of RAMM following the redevelopment, this cluster had the highest mean of all the clusters for RAMM being welcoming (4.7) (see table 6.16). In common with Core Visitors, the modal response for all six statements was the most positive option available. In Museum Fan's ratings of physical features 'seeing objects from the collection' (3.33); 'stories and information in the displays' (3.33); and temporary exhibitions (3.41) had the highest means of the three applicable clusters. Museum Fans were the only cluster to respond that they were 'highly satisfied' with the temporary exhibitions. For the remaining six features, the modal response for this group was 'satisfied'.

In assessing RAMM this group had the highest mean out of all the groups for RAMM being educational (4.33). The mean for 'RAMM tries to benefit me' was lower than for 'RAMM tries to benefit others in the community'. However, they were most likely to strongly agree with RAMM benefitting them and agree with RAMM benefitting others in the community.

Museum Fans had relatively high means for all of the eleven attitude statements about RAMM, compared with the other clusters (see table 6.17). The notion that RAMM was not just for tourists but for locals was the highest in terms of mean for the eleven statements (3.73). Museum Fans were the only cluster to usually select 'strongly disagree' for a suggestion that the money spent on the redevelopment should have been spent elsewhere.

Within Museum Fans the highest means for the community-level impact variables were for children and young people benefiting (3.57) and the lowest for 'makes us feel proud of where we live' (3.11) (see table 6.18). This group had the highest mean of all the clusters for 'activities and events we organise can take place in' (3.33) and 'celebrates local culture and traditions' (3.33). However, the modal responses were not more favourable options than the other clusters, with the exception of 'children and young people can benefit from'. For this variable, Museum Fans, in common with Core Visitors and Latent Visitors, usually selected 'strongly agree'.

For the Individual-level impacts, Museum Fans tended to select 'agree' for all the 22 statements. Statistical tests revealed this group had relatively high mean scores compared to the other clusters and a different distribution to the sample as a whole (see table 6.19). Furthermore, Museum Fans had the highest means out of all the groups for 'contemplate and reflect' (3.14), 'relax and de-stress' (3.11), 'inspire me to be more creative' (3.13), 'stimulate imagination' (3.14), 'read and listen to stories and information' (3.28), 'views taken seriously' (2.89) and 'I can get involved' (2.90). Therefore, the more experiential impacts, relating to emotional responses and RAMM as somewhere to listen to them and cater for their input, applied most to this group.

The fact that this group were favourable towards museums in general corresponds with them being more likely than the other groups to agree with RAMM as somewhere to volunteer. Also their relatively high socio-economic status and relatively low proportion with children in household may affect their tendency to be more in agreement with this impact than the other groups. Out of the 22 variables the highest mean within this cluster was for learning about 'the local area's history and culture' and 'the history and culture of the wider world' (3.47); and the lowest for 'my views are taken seriously' (2.89).

6.3.9 Latent Visitors

Latent Visitors had the largest proportion of people 65- 74 years old and 75 years and older, of all the clusters (see table 6.10). Their mean age was the highest of the clusters, at 58 years old. Furthermore, this cluster was the group with the largest proportion of retirees (44.3%). Unsurprisingly, given its age group profiling, only 14 of these people had children in their household (12.6%), this was the lowest proportion with children out of all the clusters.

This cluster had proportionally the largest amount of people with entry level qualifications (26.1%) out of all the clusters; which compares to 16.1% of the total sample with no qualifications. This group had quite an even spread of people with no qualifications, level 1 (20.9%), level2/3 (20.9%) and level 4 (32.2%). However this could be indicative of growing

uptake in higher education in the UK over past decades. Latent Visitors have less on the lowest income, under £15 000, and more earning 60-120k than would be expected based on the sample as a whole ($D(2.24) > \alpha(1.36, p=0.05)$). Also Chi-square testing found the Latent Visitors had a higher proportion of C2DE than the sample as a whole ($\chi^2(6.5) > \alpha(3.84, p=0.05)$).

Therefore, this group was more likely to be elderly, with no children living in their households and retired. The most instances of respondents within Latent Visitors resided in Exwick (12.1%). They were more likely to select lower educational levels and lower socio-economic variables than the other clusters.

The modal response for museum visits within the last twelve months was no times for this group (see table 6.11). Most of these people (84.5%) selected museums as places to visit in their local area and on holiday (84.5%) (see table 6.13). A question on motivation for visiting museums showed a spread of reasons for visiting. However, the most important reason for visiting a museum for them was appreciating heritage (36.2%).

For attitudes towards museums in general, Latent Visitors usually selected the most positive answer option for all six semantic differentials (see table 6.12). They had the highest mean, of all the clusters, for museums as places they could trust to give a balanced view (4.33) and 'important public services' (4.39).

Turning attention to RAMM in particular, all Latent Visitors had visited RAMM before its closure, but about half had been as a child (53.5%) and half had not (46.5%) (see table 6.13). The only people who answered the survey indicating they had mainly visited RAMM as a child with a youth group came from this cluster, though this was still a low frequency response (5.1%). Latent Visitors had about the same proportions of people who had been as a child responding that they had mainly positive memories (70.0%) and mixed memories (28.2%) as the sample as a whole. Only one person said they had 'mainly negative' memories of visiting RAMM as a child.

This cluster, compared to the other clusters, had the highest proportion of people saying they had visited RAMM 'once every 1-2 years' (29.2%) (see table 6.14). The most popular response to this question for this cluster was 'less than once every 2 years' (46.7%). When broken down into frequent (more than once a year) and infrequent (less than once a year) visitors, this group had the highest proportion of infrequent visitors of all the applicable clusters (76.1%). Wanting to support their local museum was selected by this cluster more than any other cluster as a reason for visiting RAMM (9.0%). None had been to RAMM since the redevelopment, but the vast majority intended to do so (93.9%).

Latent Visitors had the highest means of all the clusters for RAMM helping children to learn (4.59), helping adults to learn (4.47) and benefitting others in the community (4.17) (see table 6.17). So although this group was lapsed in terms of visitation to RAMM it still had

relatively high opinion of RAMM's place in the community and use by others. They were usually in agreement with all six of these variables, and especially in agreement with RAMM being educational, helping adults to learn and children to learn.

Latent Visitors had their highest means for the eleven attitude statements eliciting views of RAMM for 'the re-development will be an asset for years to come' (3.55) (see table 6.18). This result indicated that they think about the longevity of the museum as a cultural institution (Williams 1997). They assigned the variable 'the RAMM being shut has had a bad impact on my life' the lowest mean of all the statements (1.85); and usually selected 'disagree' for this statement.

Contrasting the means of Latent Visitors with the other clusters, they had the highest levels of agreement for RAMM working with community groups (3.16), schools and colleges (3.36) and not only catering for people in the mainstream of society (3.26). This indicated that they were more aware than other clusters of RAMM's attempts to form partnerships and work outside its main museum building.

With regards to the eight community-level impact variables, Latent Visitors had more positively skewed distributions than the total sample for all the variables except 'activities and events we organise can take place in' (see table 6.18). Latent Visitors had the highest means, out of all the clusters, for 'people of all ages can mix' (3.45) and 'people of all ethnicities can mix' (3.42). The impact of intergenerational interaction is seen by Latent Visitors as especially important, relating to the older age make up of this group (Kelly 2006). This group was more likely to agree with RAMM's impacts related to providing an inclusive institution for the whole community, than the other clusters. They display a particular sympathy for the notion that museums work on a community-level as they bring people together in the one space (MA 2010, p.6).

For the individual-level impact statements, Latent Visitors were in agreement that RAMM delivered all the impacts, but tended to indicate they were in particularly strong agreement with RAMM as somewhere to learn about the local area's history and culture, the history and culture of the wider world and getting close to objects to see their detail.

The same 21 of the 22 individual level impact variables as Core Visitors produced significant results with 95% confidence level for Latent Visitors compared to the whole sample (see table 6.19). Latent Visitors had a distribution more positive about these impacts than the sample as a whole. Latent Visitors had relatively higher means for most of the statements, compared to Unconvinced and No Experience. This group was the highest mean of all the clusters for 'learning how the past relates to the present' (3.56); 'personal development' (3.00); 'be surprised and amazed' (3.13); 'bring back memories of my past' (3.28); 'make me aware of insights and views of others' (3.21); 'get up close to objects and see their detail'

(3.55); and 'I can enjoy seeing beautiful objects' (3.45). Therefore, nostalgia, was especially appealing, compared to other clusters. This can be related to the older age-make up of this group and the fact a majority had been to RAMM as children and all having visited prior to the re-development.

Also, gaining views of others, and variables pertaining to objects had particular appeal compared to other clusters. Latent Visitors were the only cluster to give a modal response of 'strongly agree' for RAMM as a place they could get close to important objects and see their detail, and to learn about how the past relates to the present.

6.3.10 Unconvinced

None of the Unconvinced group were looking after home or family (see table 6.10). Unconvinced included a high percentage of people living in Alphington (14.9%) and St. Thomas (10.4%) (see table 6.9). Both these wards are on the other side of the river than the museum, and RAMM has recently attempted to engage this area through a heritage project called *Living Here West of the Exe*.

The largest number of people in the Unconvinced group (40.9%), were aged between 35 and 54 years. This group also had the largest proportions of people between 45-54 years of all the clusters (30.3%). This group had a relatively high percentage of people with under level 4 qualifications (61.5%), and relatively low proportion of level 4/5 educated members (38.5%), compared to the other clusters. The only respondents for the sample earning over £120,000 per year were within this cluster of respondents. Their average income however, was less than £1,000 more a year than the average for the whole sample. Therefore Unconvinced were likely to be of middling age, working, without children in their household, and with lower educational achievements than other clusters.

They most commonly had not visited any museum within the past twelve months (see table 6.11). The 5% trimmed mean (1.15) was lower than Core Visitors and Museum Fans, but higher than No Experience and Latent Visitors. Unconvinced were more likely to respond in a neutral manner and less likely to respond in a positive manner than the sample as a whole for set of six statements relating to views of museums in general (see table 6.12). Indeed, their most common response to museums as places to trust to give balanced views, good uses of public money and important public services was the mid-point of the scale. Their distribution of responses was different for the sample as a whole after Kolmogorov-Smirnov tests were calculated with regards to five of these variables. They had the lowest mean scores relating to museums as 'places I would be embarrassed to be seen in' (4.42); 'places I can trust to give a balanced view' (3.67); and 'a bad use of public money' (3.48), of all the clusters.

Out of all the clusters, this group had the highest proportion selecting museums as places to go only when on holiday (17.9%) (see table 6.13). This result indicated Unconvinced were more likely to see museums as a form of tourist activity to engage with than other clusters. This group also contained the highest proportion selecting museums were somewhere to go on a rainy day (14.9%). This was far higher than the other clusters; the total sample only had 4.4% of respondents selecting this option. For Unconvinced, the highest percentage (37.3%) accounted for appreciating heritage as a motivation.

About two thirds of people in the Unconvinced cluster who had visited RAMM before the refurbishment, had also been as a child (60.6%) (see table 6.13). Of those who had been as a child, this cluster had proportionally the highest responding that they had usually been with school (32.5%) out of all the clusters. The group had the highest proportion of people who had been as a child expressing that they had mainly negative memories compared to the other clusters (10.0%). It should still be noted that half of the people who had been as a child had 'mainly positive' memories and the remainder (40.0%) had mixed memories. But the higher negativity associated with childhood experiences could have repercussions for their views of RAMM as an adult.

For the question on how often they visited RAMM before its closure, for those who had been, this cluster had the largest proportion of people saying they visited less than once every 2 years (55.4%) (see table 6.14). For those who had been before, this group consisted of the highest proportion of people partaking in an organised outing (14.3%) out of all the clusters. Unconvinced also contained the highest proportion of people visiting RAMM with friends (15.9%) out of the clusters. However, out of all clusters, Unconvinced were least likely to have gone alone or as a couple prior to the redevelopment. For the question on their main reasons for visiting RAMM before the redevelopment, this cluster had a higher proportion than other groups (9.3%) of people stating it was to spend time with family or friends.

Similarly to Core Visitors, those in the Unconvinced group who had visited since December 2012 had mainly been in a family group (60.0%) (see table 6.16). A relatively low proportion had been as a couple compared with the other clusters (5.0%). 15% of people in this group who had visited said they would not visit again; although this was the highest proportion selecting this option of the three clusters it is still a small proportion of respondents. Most said they would visit again 'sometime in the future' (55.0%), indicating no great urgency. The most popular reason people selected for the motivation of their recent visit was to take their children/ grandchildren (27.5%). Getting some culture was relatively high as a proportion of responses, compared to the other clusters (7.5%). Those who had visited since the redevelopment were more likely to intend to visit again 'sometime in the future' (55%)

rather than soon (30%). In addition, Unconvinced who had not yet been back to RAMM usually intended to visit (86.7%).

This cluster responded noticeably lower, in terms of means, than the other clusters regarding their visits as enjoyable (3.53), satisfying (3.00), RAMM as welcoming (3.56) and missing RAMM while it was closed (2.84) (see table 6.16). The modal response for missing RAMM while it was closed was the most negative answer option. Interestingly their modal responses for RAMM as welcoming were the two positive answer options.

Unconvinced also rated all seven variables relating to the physical features of the building as lowest out of all the clusters. Unconvinced were not especially enamoured with the cafe; usually selecting they were 'unsatisfied' or 'very unsatisfied' with this feature.

This cluster had the lowest mean scores for the six statements grouped together introduced by the statement 'please assess the following for RAMM' of all the clusters (see table 6.17). The highest mean score for these statement within Unconvinced was for RAMM being educational (4.19) and lowest for RAMM benefitting them (3.06). However, these statements were still above the mid-point of the 5 point Likert Scale.

Unconvinced usually selected the mid-point answer option for RAMM as entertaining, benefitting them and benefitting others in the community (see table 6.17). However, in common with the other clusters, their modal answer for 'RAMM is educational' was the most positive answer option.

Unconvinced had the lowest means consistently for all the eleven attitude statements introduced by 'what do you think about the RAMM now it has re-opened to visitors?' out of all the clusters (see table 6.17). The highest mean within this cluster pertained to 'RAMM is important as it looks after objects for the local community' (3.12). Therefore, they were more likely to be positive about RAMM's role a steward for objects than other attitude statements. The lowest mean for this cluster regarded the impact the closure had on their life (1.61), reflecting an acknowledgement that the museum was not important to their day-to-day well-being. Unconvinced displayed a tendency to disagree with RAMM building strong partnerships with local community groups and businesses in the area.

For the set of community impact variables, Unconvinced and the total sample had significantly different distributions according to Kolmogorov-Smirnov tests ($p \leq 0.05$) (see table 6.18). This group had less positive responses compared to the sample as a whole. Indeed, Unconvinced had the lowest means out of all the clusters for all the eight statements. The highest mean given by this cluster, related to children and young people benefitting (3.20) and the lowest mean referred to RAMM making them proud of where they lived (2.65). However, the most popular response of this group for the eight statements was, without exception,

'agree'. Therefore, their levels of agreement with impacts were relatively lower, but not especially negative.

Unconvinced's responses were found to be distributed significantly different than the sample as a whole for all 22 individual level impact variables ($p \leq 0.05$) (see table 6.19). Again, in common with the community-level impact variables, Unconvinced were relatively negative compared to the total sample. The highest mean given with the cluster was learning 'how the past relates to the present' (3.17) and the lowest for 'my views are taken seriously' (2.11).

On the one hand, Unconvinced had the lowest means for all the statements of all the clusters, without exception. On the other hand, they tended to agree that RAMM delivered these impacts. Exceptions were RAMM helping them with personal development, adding perspective and meaning to their lives, taking their views seriously and getting involved. For these four variables, the modal response was 'disagree'.

6.3.11 No Experience

This group contained a relatively high proportion of level 4/5 educated respondents (51.6%) (see table 6.10). Very few had entry level (12.9%) or level 1 (12.9%). Interestingly, this group had the highest proportion of people stating they were still in education (16.1%) of all the clusters. This result indicated quite a large group of people who are highly educated, or in the process of obtaining a higher education, with no first-hand experience of visiting RAMM.

There were no dominating wards of residence, indicating that this group was spread throughout the city. In terms of age groups, No Experience had a relatively high proportion of younger respondents, in categories 16-24 and 25-34 (29.0%), compared to the other clusters (see table 6.10). Furthermore, No Experience had a relatively lower proportion of children in their households compared to the other clusters (20.0%).

Nearly half of the No Experience group had a total household income of less than £15,000 and there were more with the second lowest category of income than would be expected from the total sample. The mean household income, at £25,555, was the lowest of all the clusters. This lower income can be related to the fact that this group contained greater proportions of younger people and respondents still in higher education, than the other clusters.

Unsurprisingly, given the fact that none in this group had been to RAMM, this cluster had the lowest mean and median, and shared the lowest mode, of all the clusters for the number of times people had visited museums in the past twelve months (see table 6.11). No Experience contained the lowest proportion of all the groups (64.5%) of respondents selecting 'in my local area and while I'm away on holiday' for where they went to museums. The most

commonly selected reason to visit a museum was 'to learn new things' (32.3%), followed by appreciating heritage (29.0%). This group had the highest proportion of people (12.9%) of people saying museums were places never to visit (see table 6.13). This indicated a minority of this group simply never go to museums and encouraging them to visit could be very challenging.

Regarding the statements for general museum views, this group had the lowest means out of all the clusters for museums as places they felt comfortable in (4.10); interesting (4.03) and 'important public services' (4.13) (see table 6.12). No Experience tended to select the most positive answer option available for the semantic differentials for whether museums were interesting and embarrassing.

Most in the No Experience group intended to visit RAMM in the future (77.4%). However, for over a fifth of respondents they had no intention of going to the museum (see table 6.13). As the other behavioural questions were not applicable to this group the profiling could move straight to views of RAMM (see table 6.17).

The means for RAMM as educational, entertaining, helping children to learn, helping adults to learn, benefitting them and benefitting others for this group were low compared to clusters Core Visitors, Museum Fans and Latent Visitors but high compared to Unconvinced. No Experience tended to select the mid-point scale answer for 'RAMM tries to benefit me', but the positive scale options for the other five variables.

No Experience had lower mean scores for most of the eleven attitude statements asking about what they thought about RAMM now it had re-opened than Core Visitors, Museum Fans and Latent Visitors, but higher than the cluster Unconvinced (see table 6.17). Regarding the statement 'RAMM builds strong partnerships with local businesses in our area' this group had the lowest mean of all the groups (2.62). Furthermore, No Experience had a relatively high mean, compared to other clusters for RAMM supporting local schools and colleges (3.28); the second highest mean of all the clusters in fact. Their modal responses for the statements were 'agree' with two exceptions. 'RAMM being shut has had a bad impact on my life' resulted in a mode of 'disagree', and RAMM building partnerships with local businesses, modes of 'disagree' and 'agree'. These results indicated No Experience recognised the museum as complementing the formal education sector but did not necessarily perceive RAMM as making linkages with local businesses.

Community impacts were profiled for No Experience (see table 6.18). They had relatively low means for all the statements compared to the other groups, but never as low as Unconvinced. 'Can represent us to visitors' was as high as for Museum Fans (3.21) indicating that this group see the role the museum can play in tourism, even if they have never been.

Indeed, they usually were in agreement with RAMM delivering all the eight community-level impacts.

As you would expect from a group with no direct experience of visiting the museum, No Experience had relatively low mean scores for most of the 22 individual-level impact statements (see table 6.19). An exception was 'feel a connection with objects of historical or symbolic importance' (3.33), which was relatively more positive compared to the other clusters. It was intriguing that for this group the mean score for the statement 'I can get involved' was slightly higher than for Core Visitors and Latent Visitors (2.86). The modal responses for No Experience were largely 'agree' for all the statements. However, 'my views are taken seriously' had multiple modes of 'agree' and 'disagree'. Additionally, No Experience usually disagreed with RAMM as a place 'to meet up with friends'.

6.4 Pertinent Features of Clusters

The main features of the clusters were summarised to give a clear picture of each of the five groups in terms of their size, and responses to questions regarding museums in general, behaviour towards RAMM and views of RAMM (see table 6.21). Furthermore the clusters' view of RAMM's current impact on its community and responses to eight community-level impact and 22 individual-level impact variables was collated (see table 6.22).

Table 6.21: Pertinent Features of Clusters

	CV	MF	LV	U	NE
Size	Above 1/3	Under 1/10	Nearly 1/3	Nearly 1/5	Under 1/10
Socio- dem.	High proportion children in household (A B) Highest proportion in St. Davids (C) Highest number looking after home/ family (A)	Highest mean household income (A) Highest proportion in St. Leonards (C) Highest 55.-64 years old (A C) Highest level 4/5 education (A C)	Lowest proportion children in households (A C) Highest mean age (A) Highest entry level education (A) Highest proportion Exwick (C) Highest proportion retired (A)	Highest proportion in Alphington (C) Highest 45-54 years old (A C) Lowest looking after home/ family (A C)	Lowest mean age (A) Lowest mean household income (A) Highest proportion in St. James (C) Highest still in education (A)
General Museums	All see museums as somewhere to visit in their local area	Highest number of museum visits in a year (A) Highest proportion visit museums in local area and while away (A) Highest go 'to learn new things' (A C)	Highest agreement trusting museums to give a balanced view (A)	Most negative 5/6 opinions (A) Highest proportion select somewhere to go only when away on holiday (A) Highest motivated by 'to go somewhere on rainy day' (A)	Lowest museums as interesting (A) Highest proportion select somewhere never to visit (A) Least instances motivation 'see objects up close' (A)
RAMM Behaviour	RAMM last museum visited Minority visited as child † High positive memories as child ‡(A C) Around a half visited less than once a year and around half more than once a year † Most to visit to take children/ grandchildren † (A C)	RAMM not last museum visited Minority visited as child † Highest visited with family as child ‡ (A C) Highest number who visited alone † (A) Most motivated by temporary exhibitions † (A C) Highest proportion, nearly ¾ will visit again soon Δ (A C) Highest proportion went as couple Δ (A)	All visited RAMM prior to redevelopment, but none since Majority visited as child † Over ¾ visited less than once a year, highest proportion † (A C) Highest proportion motivated by 'supporting local museum' and 'getting some culture' as †(A) Highest proportion, nearly all intend to visit in the future ¶ (A C)	Under 1/3 been since December 2011 Under 2/3 visited as child † Lowest proportion 'mainly positive' memories as a child ‡ (A) Highest in organised outing † (A) Highest proportion visited as a family group Δ (A C) Most want to visit 'sometime in the future', highest proportion ¶ (A C)	No experience of RAMM Highest, almost ¼ do not intend to visit in future ¶ (A)
Views of RAMM	Highest enjoyed and satisfied with visit and missed while closed Δ(A) Especially satisfied with new building Δ (A C) Only group with higher agreement 'tries to benefit me' than ' tries to benefit others in the community' Most positive benefitting them (A) Highest agreement 'looks after objects for local community' (C)	Highest proportion RAMM as welcoming Δ (A) Most positive about public money spent on the redevelopment and RAMM being not only for tourists (A) Relatively positive about not being only for tourists, but for locals (C)	Highest agreement benefitting 'others in the community' (A) Most agreement RAMM working with local schools and colleges, local community groups and not only catering for mainstream society (A) RAMM as 'asset for years to come' relatively high (C)	Lowest values for enjoyment, satisfaction and welcoming Δ (A) Usually did not miss RAMM while closed Δ Least positive 7/7 features Δ (A) Usually satisfied with all features, except cafe Δ Least positive for entertaining, educational, helping adults and children to learn, benefitting them and the community (A) Least positive 11/11 views (A) Usually disagree builds partnership s with businesses and community groups	Relatively low scores, except in comparison to U (A) 'Asset for years to come' relatively high (A)

† visited RAMM prior to redevelopment; ‡ visited RAMM as a child

Δ visited RAMM following redevelopment; ¶ visited RAMM following redevelopment

(A) compared to the other clusters; (B) compared with the total sample; (C) within the cluster

Source: Appendix 5, questions 1, 2, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 20, 21, 22, 23.

Table 6.22: Clusters' Views of RAMM's impact

Cluster	View of Current Impact	Community-level Impacts	Individual-level Impacts
CV	All 'mainly positive'	6/8 impacts more positive (B)	21/22 impacts more positive (B) Highest agreement place to meet friends, time with family, escape routine, learn about history and culture of local area and wider world (A)
MF	4/5 'mainly positive' 1/5 'no real impact'		Highest agreement relaxation, inspiring creativity and stimulating imagination; reading and listening to stories and information; views taken seriously and getting involved (A)
LV	All 'mainly positive'	7/8 impacts more positive (B)	Learning about the past relating to the present and bringing back memories, 3/3 objects impacts, advancing their personal development, views and insights of others, contemplation and surprise highest (A)
U	9/10 'no real impact' 1/10 'mainly negative'	7/8 impacts less positive (B) 8/8 impacts least positive (A)	22/22 impacts less positive (B) 22/22 impacts least positive (A) Learning about past relating to present and getting up close to objects relatively high (C) Views being taken seriously relatively low (C)
NE	Over 2/3 'no real impact' Nearly 1/3 'mainly positive'	Less agreement than CV, MF and LV More agreement than U Relatively high agreement RAMM can represent us to visitors (C)	Less agreement than CV, MF and LV More agreement than U As strong agreement as CV and LV with 'get involved' As positive as MF for 'can represent us to visitors' Meeting up with friends relatively low (C)

(A) compared to the other clusters

(B) compared to the total sample

(C) within the cluster

Source: Appendix 5, questions 24, 25, 26.

6.5 Differences across the Clusters for Factor Scores

As a final exercise, the clusters were compared on the basis of their factor scores for the five latent factors pertaining to socio-cultural impacts of RAMM.

As the scores were interval data with normal distributions, the parametric ANOVA test was used to compare the means across the five cluster groupings for each factor score in turn (see chapter 6.2.6). 126 cases were included in this analysis.

Tble 6.23: Clusters and Factor Scores

Factor Descriptor	n	F
Personal Fulfilment	126	.991
Objects and their Surrounding Narratives	126	2.833
Self-actualisation	126	2.495
Learning	126	1.582
Networked Leisure	126	5.261

ANOVA, F, df4

Bold denotes significant difference at $p \leq 0.05$ level.

The null hypothesis that the means of the five cluster groups were equal could not be rejected in the case of factors 1 and 4. Therefore, the factors of Personal-fulfilment and Learning did not have significantly different means across the clusters (see table 6.23). There were universal responses in agreement for RAMM delivering these impacts from Core Visitors, Museum Fans, Latent Visitors, Unconvinced and No Experience.

Nevertheless there were significant differences between the mean for the three other factor scores. There was a significant effect of cluster membership on factor scores related to Objects and Surrounding Narratives [$F(4)=2.833$, $p \leq 0.05$]. Also, there was a significant effect of cluster membership on factor scores related to positioning in society, Self-actualisation ($F(4)=2.495$, $p \leq 0.05$). Lastly, there was a significant effect of cluster membership on factor scores related to Networked Leisure [$F(4)=5.261$, $p \leq 0.05$].

To explore this further the post-hoc Games-Howell was employed which is a relatively conservative test, but one which is appropriate when there are small numbers of cases in each group (Field 2009, p.374). This test revealed that for Networked Leisure, Unconvinced had lower levels of agreement than Core Visitors, Museum Fans and Latent Visitors.

6.6 Summary of Main Results

Factor Analysis is a data reduction technique, 'to find a limited number of factors that will contain the maximum amount of information' (Gorsuch 1983, p.143). In this analysis it extrapolated impacts of RAMM which grouped together and were thematically related.

To summarise the procedure itself, a principle component analysis (PCA) was conducted on the 22 individual impact items with orthogonal rotation (varimax). The Kaiser-Meyer-Olkin measure verified the sampling adequacy for the analysis (KMO= 0.91) and all KMO values for individual items were above 0.870 which is well above the acceptable limit of 0.5 (Field 2009). Bartlett's test of sphericity ($\chi^2 (127) 2103.181$, $p \leq 0.05$), indicated that correlations between items were sufficiently large for PCA. An initial analysis was run to obtain eigenvalues for each component in the data. Four components had eigenvalues over K1 and in combination

explained 69.88% of variance. As the interpretation of the scree plot was not clear, and in following best practice advice, three-factor, five-factor and six-factor solutions, using varimax rotation were also examined in turn. Given the interpretability of the results and the wish to minimise cross-factor loadings, the five-factor solution was selected.

Underlying factors which drove perceptions of RAMM's individual-level socio-cultural impacts were named: Personal Fulfilment, Objects and Surrounding Narratives, Self-actualisation, Learning and Networked Leisure. The five factors explained 73.749% of cumulative variance, indicating only 26% of uniqueness was not captured by the factor solution. Therefore these five factors capture the nature of the dataset to a good degree (Mazzocchi 2008, p.230). Critically, the resulting factors were statistically valid and conceptually understandable.

The first area of impact of RAMM relates to Personal-fulfilment, with introspective or private responses, and emotional reactions. Objects and their Surrounding Narratives, is the second area, encompassing the items on display and their accompanying information. Thirdly, Self-actualisation is a factor related to impacts around confirming or enhancing a person's image of their place in relation to society. The factor of Learning, is also important to the public, encompassing RAMM as a venue for life-long learning about the local area, the world and the past. Lastly, the weakest factor, but one which is still important given it only explains 8% less variance than the strongest factor, is Networked Leisure. Networked Leisure relates to RAMM as a venue for sharing time with others and enjoying a leisure which gives a different experience from day to day activities.

As these factors did not vary greatly in the percentage of common variance explained (19% for Personal-fulfilment, to 11% for Networked Leisure), it can be surmised that these five themes are all pertinent for RAMM.

According to bivariate tests conducted to compare groups of respondents to their agreement levels with these five separate areas, two in particular were stable factors. Personal-fulfilment did not vary with regards to the cluster membership of respondents, behavioural and socio-demographic differences. Learning was also universally important; all clusters had similar levels of agreement with this factor. Networked Leisure was the least stable factor when controlling for other variables. Respondents were more likely to agree with RAMM delivering this factor if they were female, had children in their households, were retired rather than working during the week, and if they had been to RAMM following the re-development project.

To recap, potential impact indicators were gathered from a meta-synthesis exercise. In addition, a firm understanding of the policy context and the particular case of RAMM, enabled a further selection of applicable impacts to test (see chapters two and three). Multivariate

analysis on a sample of residents in Exeter, identified five themes of socio-cultural impact. Looking at the variables which loaded highest on these factors, identified five important variables, for use in future survey research: 'relax and de-stress', 'enjoy seeing beautiful objects', 'bring back memories of my past', 'learn about how the past relates to the present' and 'meet up with friends'.

Therefore, the Factor Analysis dealt with **research questions eleven and twelve**: revealing underlying factors and testing to see how these could be understood for different groupings of RAMM's local population. It brought a contribution to theoretical knowledge through revealing themes of socio-cultural impacts. As these were derived from statistical analysis of a large data it has provided the museums sector with a clear picture of impact areas. This should be preferable for evaluation exercises rather than the existing, often inconsistent, typologies and categories of museum impact which have often been based on solely-theoretical papers or poor-quality research (see chapter two). Therefore, the findings have practical applications too, as socio-cultural impact evaluation can be based around these five areas in the future. Furthermore, RAMM can collect ongoing information related to these themes if it wishes by employing as little as five variables in future survey exercises.

Research question twelve, looking for intra-urban variations in the socio-cultural impacts of RAMM, was embarked on through the multivariate technique of Cluster Analysis. The Two-step procedure created homogeneous groups of people based on clustering variables of general attitudes to RAMM's impact and behavioural patterns. The five resulting segments met the tests of predictive validity and distinctiveness on other variables in the survey instrument, during profiling. Therefore the groups identified were statistically valid.

The five groups were also conceptually understandable, and after profiling, were named: Core Visitors, Museum Fans, Latent Visitors, Unconvinced and No Experience.

Core Visitors make up a large proportion, above one third, of RAMM's local population. Many reside very close to the museum in the ward of St.David's. They are more likely to be looking after their homes or family and have children in their households than the other clusters. They all regard museum visiting as something to do in their local area, and indeed all had visited RAMM since it re-opened in December 2011. A minority had been as children, but for those that had they usually had 'mainly positive' memories, with higher instances of this response than the other clusters. They are conscious that the RAMM tries to benefit them more than it tries to benefit others in the community and of all the clusters they had the highest levels of agreement with 'RAMM tries to benefit me'. Without exception they see RAMM's impact on its local community as 'mainly positive'. Pertaining to the impact indicators, they had higher levels of agreement compared to the other clusters and the sample as a whole in many cases. They particularly see RAMM as somewhere to meet friends, spend

time with family, escape their routine, learn about the history and culture of the local area and the history and culture of the wider world.

Museum Fans are a small cluster, under a tenth of the sample. This group has the highest household income of all the clusters. They are usually 55-64 years old, with very high levels of education and many reside in the prosperous ward of St. Leonards. A minority of Museum Fans had been to RAMM as a child, but for those who had they were more likely to have visited in a family group than other clusters. This indicates they have been encouraged to visit RAMM from a young age, not just with school, but by their parents. They have a greater sense of urgency to visit RAMM again 'soon' than the other clusters who have been since the re-development. Museum Fans are particularly positive about the use of public money in the re-development and RAMM not only being for tourists, but for local people. Relaxation, inspiring creativity, stimulating imagination, reading and listening to stories and information, having their views taken seriously and getting involved are especially appealing to Museum Fans.

The distinction between Core Visitors and the Museum Fans is important. Often the museum literature frames the public as people who like museums and visit often, versus those who are not so interested (c.f. Hood 1983). In the respect of Exeter, there are a small proportion of Museum Fans, who go to museums frequently, not only RAMM. Museums in general are very appealing to this group as places which are interesting, comfortable to be in and not embarrassing to be seen in. A larger proportion of the public are Core Visitors, who visit museums less frequently, and are still positive, but less positive about museums in general, than Museum Fans. Core Visitors utilise their local museum and RAMM is the last museum they have visited.

Latent Visitors are another large group, making up almost one third of the sample. They have the lowest proportion of children in their households and highest proportion of retirees of any of the clusters. Their formal education attainment is relatively low and their average age is the highest of all the groups. They are especially likely to trust museums to give them a balanced view. With regards to RAMM in particular, all visited prior to the redevelopment. Indeed the majority have experiences of RAMM over a long time span, having visited as children. However, none had been back to RAMM since the redevelopment. Almost all intended to do so, but whether this will translate into behaviour, and when these visits will take place is yet to be seen. Despite this group's lack of experience with the 'new' RAMM, they are generally positive about the museum. They especially recognised RAMM for not only catering for mainstream society, working in partnership with local schools and colleges and local community groups. Of all the clusters they had the highest level of agreement for RAMM as somewhere which 'tries to benefit others in the community'.

Furthermore, Latent Visitors had more positive responses to most of the community-level impacts than the sample as a whole. For the individual-level impacts RAMM can bring them, they are most convinced by learning about how the past relates to the present and bringing back memories. Encounters with objects, personal development, contemplation, surprise and gaining the views and insights of others are especially important for this group compared to the other clusters.

Unconvinced are the third largest group, nearly one fifth of the local population. They tend to be 45-54 years old and many live in Alphington. On the one hand, their views of museums in general and RAMM in particular were positive on the whole. On the other hand, they have the most negative views for most of the questions related to RAMM's impacts and attitudes towards RAMM and museums in general, of all the clusters. These views are based on first-hand experience with RAMM, as almost all visited before the redevelopment, and a majority of those did so as a child. At the same time, under a third visited RAMM since it re-opened in 2011. Of those who had been to the 'new' RAMM they are usually satisfied with features of the museum, an exception being the cafe. They still have positive views of RAMM, exceptions being, usually disagreeing with the museum building partnerships with local businesses and community groups.

This group need convincing of RAMM's impact for the local community. Although, very few feel RAMM's impact is 'mainly negative' in this respect, the vast majority feel the museum produces 'no real impact'. Indeed, for the community-level impact variables, they had less positive responses than the sample as a whole. In terms of their individual utility, this group display lower levels of agreement with RAMM delivering for all of the variables, compared to the other clusters. However, the individual-level impacts they are most enthusiastic about are RAMM as a venue to learn more about the past relating to the present and getting up close to objects. Hopefully, this group could derive more benefits from RAMM as more visit and see the redevelopment for themselves, and if they see evidence of RAMM working with community organisations and businesses.

No Experience are a small group with the lowest average age, lowest household income and highest numbers still in education of all the clusters. They see museums as interesting, but less so than other clusters. A fifth regard museums as somewhere to 'never' visit, indicating they simply are not attracted to any museum. In fact, a quarter of No Experience do not intend to visit RAMM in the future. No Experience regard RAMM as 'an asset for years to come' more than the other clusters, therefore they recognise the value of the redevelopment over a long time frame. Also, they recognise RAMM's role in tourism, with relatively high levels of agreement within the community-level impacts for 'RAMM can represent us to visitors'. They

usually disagree that RAMM is somewhere to meet up with their friends but are generally in agreement with RAMM's impacts more than those in the group Unconvinced.

In terms of future actions RAMM should continue to build its partnerships with other organisations, schools, higher educational establishments, businesses and community groups. This will enhance the museum's impact outside its main building and could build its reputation amongst Unconvinced and No Experience groups.

Unconvinced tend to be in work and do not have children. Therefore, RAMM seeking out partnerships and collaboration with local businesses where they may work, would result in more direct contact. Similarly, No Experienced are often still in education, younger and with less disposable income. Therefore, RAMM should target the institutions in which they study and try and provide more experiences which encourage younger people to attend with friends. RAMM is already doing this through its programming, but efforts should be made for social activities to be free or low in cost. No Experience may be more transient than other clusters, in respect that they are younger and many are in education. In their case the impact of RAMM would not be a cumulative phenomenon as they have not had time, and may not have time, to build up a relationship with the museum in the long-term. However, if museums are encouraged to reach out to and benefit the whole community, then providing experiences for this group is as important as building up sustained impact with a more permanent population base in the city.

Designing ways to make it easier for Latent Visitors to visit sooner rather than later, is advisable for the museum. After all, nearly all of this group of older Exeter residents desire to visit the redeveloped RAMM. This group are particularly interested in benefits derived through objects. RAMM could promote how it welcomes contributions to its collection and the sharing of different stories and ideas. Initiatives such as these have already been conducted by the museum, for example *Living Here* and *Moving Here* involved object-handing sessions and captured reactions to objects from the public.

RAMM should continue to satisfy Museum Fans if it encourages their emotional responses to collection, and holds diverse temporary exhibitions. The Museum Fans, more than any other group, are aware of the relative standard of other museums across the country and the world.

Promoting opportunities for learning about Exeter and the wider world and providing a place in which to spend enjoyable social time will help RAMM continue to attract Core Visitors.

Moving attention to implications for the wider museum sector, this research created an approach for segmentation which other museums can follow. This approach allows museums to build clusters based on their own local communities' relationship to the museum service, rather than taking pre-determined groups of ACORN categories (Consolidated Analysis Centers

Incorporated n.d.), ACE (2008b) categories , Falk's (2009) model or marketing segments. As profiles are derived from data collected in relation to the RAMM, rather than for more general usage, this mitigates some of the criticisms around previous attempts at grouping individuals with relation to museums (c.f. McManus 2004).

Employment of Cluster Analysis concerned impacts in the view of a wider population including users and non-users of the museum. This advances understanding for management purposes, as if museums are concerned with individual-level, community-level and societal level impacts, (c.f. MA 2012a), they should collect views from the general population, not only people that come through their doors.

Cluster analysis provides a more suitable technique for building up profiles of a museum's local residents, than through bivariate tests (see chapter five). This is because groups are formed based on combinations of questions, rather than socio-demographic or behavioural categories in isolation.

The potential of the datasets from two large scale surveys has now been fully utilised using a broad range of statistical techniques. The conclusion of this thesis will make some final assessments with regards to this approach in the investigation of socio-cultural impacts of museums.

CHAPTER SEVEN-

CONCLUSION

7.1 Introduction

This thesis has explained how the aim of developing a detailed understanding of socio-cultural impacts of museums for their local communities was achieved. Partnership with the Royal Albert Memorial Museum (RAMM) brought not only a suitable case study site, but facilitated transfer of knowledge, ideas and experience from both practitioner and theoretical perspectives.

RAMM is a local authority museum situated in the southwest English city of Exeter with over 100,000 residents, and no major competing museum institutions. On commencement of this study, RAMM's main building was closed due to a major capital project funded mainly by HLF and Exeter City Council. During a four-year period the building was transformed and re-opened to the public in December 2011. Therefore, this state of affairs offered an opportunity to collect cross-sectional data prior to and post RAMM's redevelopment.

Economic assessment exercises are the conventional course to assess impacts of major cultural projects. These can take the form of multiplier analysis, where attributable elements including tourist spend are gathered for a return on investment calculation for public spending (c.f. Plaza 2006). Economic valuation techniques, including CVM, have also become more prevalent (c.f. Jura 2005). At the same time there is an ongoing discussion of how to reach beyond economic assessment and valuation exercises which attempt to monetise impacts and value (Arts and Humanities Research Council n.d.). Therefore, in contrast to economic assessment, this study approached evaluation from a different angle: non-economic impacts of a redeveloped museum.

Specifically, the term socio-cultural was employed to cater for an encompassing notion of museum impacts ranging from social interaction to personal responses towards collections. In this way the concept of return on investment could be extended, not just to consider the economic dimension of RAMM, but socio-cultural impacts for people living in the city.

This wider population, looking beyond visitors in isolation, connected to the concept of community, which has special resonance in the museums sector. It is a proliferating term, explicitly mentioned since the *Declaration of Santiago* (ICOM 1972) up to the present day (Museums Association 2012a). Often 'community' remains undefined and, similar to its general usage, it is an all-encompassing and broad term with positive connotations (Tuan 2002). In the museums literature it is usually used in its singular form and can often relate to

people within a geographical space around where museums are situated (Watson 1997, p.7). Museums have been labelled 'catalysts for communities', contributors to 'community cohesion' and venues for 'community engagement' (ICOM/ ICTOP 1996; RCMG 2000; ERS 2011).

The two notions of community and impact have been brought together in a museums context. For example Weil (2003) claimed that to be sociably responsible institutions, museums must generate impacts for their communities. In the UK, Sandell (1998) described a process of museums producing impacts at individual, community and societal levels. Although museums are encouraged to achieve positive impacts, and a high level of attention has been given to impact assessment, robust evidence has not been forthcoming. The reality is 'a mass of evaluation activity with endless trials, plenty of error but little culmination of efforts or results' (Pawson 2000, p.9).

A major academic contribution of this research was to go beyond looking at the phenomenon of impact from a theoretical perspective, by building upon a critique of previous work and collecting primary data to address this research gap. The extent of this research's data collection, eliciting public views regarding non-economic impacts of a British museum, was unprecedented.

The remainder of this chapter embarks on identifying the main findings of this research project, especially in respect to their contribution to theoretical and applied knowledge. Next the findings are exemplified upon under sections organised under the headings of three research objectives, and twelve corresponding research questions. Limitations of this study and recommendations for future research are presented. This chapter ends by stating the impact of this research itself, at micro and macro levels and the main contribution

7.2 Main Findings

The main findings of this research relate to the use of methods and analysis to develop a detailed understanding of socio-cultural impacts (see table 7.1). RAMM effectively acted as a test bed for this new approach to impact evaluation for the museums sector. Through this research design and detailed analysis a detailed and rich understanding of RAMM's impacts for its local communities was achieved.

Table 7.1: Main Findings

1. A picture of museums' communities which is detailed and clear is achievable through Cluster Analysis
2. Socio-cultural impacts can be effectively assessed, monitored and prioritised for the purposes of museum management through quantitative analysis
3. Gap Analysis is a valuable performance management technique for comparing importance and performance of impacts from before and after a redevelopment project.
4. Museum's socio-cultural impacts have been grouped through Factor Analysis under Personal-fulfilment, Objects and their Surrounding Narratives, Self-actualisation, Learning and Networked Leisure.

Source: Author.

Socio-cultural impacts should be a major feature in museum evaluation, as evaluation is a major function in museum management; to date such evaluations have been limited and even flawed. Through a synthesis of major ideas and best practice from the extant literature, as well as methods, approaches and latest thinking in management studies, this study fills the intellectual gap and in the process delivers a much more detailed understanding of impact. The evaluation of RAMM was considered in light of the interplay of impacts, attitudes, experiences and behaviour of the public towards museums in general and RAMM in particular.

Findings are presented in light of a critical appraisal of the policy landscape rather than simply fitting results to existing outcome frameworks (see chapter 2.6.3). Academic contribution to the area of impact assessment thus moves beyond theorising on which impacts or values are important and whether it is expedient or possible to evaluate these (Kirchberg and Trondle 2012). This study shows how potential impacts can be identified, tested and reported. This endeavour brings more practical contribution than extant academic consultancy exercises (c.f. Travers 2006). Furthermore, impact exploration can now consist of larger-scale, museum-level studies with wide sample frames, rather than small-scale academic studies examining groups of visitors and particular facets of impacts (c.f. Packer and Bond 2010). Reporting details of well-considered methods and analysis ensures internal and external parties can see that findings give a reliable assessment of the impact of a museum (Johns and Clark 1993). Thus, the evidence base for the impact of museums can be built-upon moving forward.

Cluster Analysis achieved a way of identifying RAMM's communities and led to an understanding of 'community' for the purposes of museum planning in the future. It provides a

means for museums to articulate who their communities are, in what ways they derive socio-cultural impacts, and profile these groups in terms of attitudes, behavioural patterns and socio-demographic characteristics. Therefore, museums can move their discourse from referring to 'the community' or a group of people within a locality, to specifying groups within a geographical area. On the one hand a museum can conceptualise its public in a preferable way to one that is too general, where the museum is simply positioned as benefitting everyone, and regarding the public as a mass entity. On the other hand, a museum gains more structure and clarity, than a complex picture of the public as individuals with a myriad of views, experiences and characteristics. This middle-ground was achieved for RAMM and cannot be branded as too general nor reductionist (Chapman 1999; Dawson and Jensen 2010).

As it derives groups from a number of variables, Cluster Analysis offers a preferable way of grouping the public than considering them as people of certain ages, socio-economic status or lifestyles (Hood 1991). Collecting data specific to a museum service allows for museums to build up a picture of communities rather than relating their audiences to these pre-determined categories (McManus 2004). It also offers more nuanced explanation than relating the public to whether they are frequent or infrequent visitors, or where they fall within a hierarchy of arts attendance (c.f. ACE 2008a). This study also showed how clustering can be formed around impacts rather than motivations (c.f. Falk 2009). Groups do not need to be formed for purely marketing purposes in order to target and drive up visitation (c.f. Morris Hardgreaves MacIntyre 2008). Instead, Cluster Analysis can be employed to look for ways for a museum to enhance its impact for its various communities, both through its provision of a visiting experience, but through wider work it does in a local area. Management efforts can evaluate and monitor socio-cultural impacts in relation to the communities it has identified through the analysis on an on-going basis.

Turning to impact, multiple-categories have been attributed to museums, from economic, to social, to cultural. More specific constructs are also found in discourse, including Social Inclusion, well-being and social justice. These are often 'fuzzy concepts' without associated evidence (Markusen 2003, p.713). That is not to say that museums do not deliver in these areas, rather than when it comes to evidencing impacts of museums consideration needs to be given as to how information to test these concepts can be elicited. Indicators have to be clear and jargon free if they are to be implemented. This study was able to condense socio-cultural impacts to a manageable level for exploration through data collection, enacting a form of meta-synthesis on previous studies. Indicators were designed and employed to test for the levels of agreement with these potential impacts, through large-scale surveys.

Table 7.2: Socio-cultural Impacts of RAMM as Reported by its Local Communities

- RAMM delivers a wide range of socio-cultural impacts at a community-level and individual-level to its local population
- A majority feel RAMM has a 'mainly positive' impact on its community, a very small minority that this is 'mainly negative' and a fifth 'no real impact'
- RAMM became more welcoming and enjoyable for visitors as a result of its redevelopment
- After RAMM re-opened to the public the proportion of Exeter residents feeling it delivered 'mainly positive' impacts for the local community rose from 56% to 78%
- Gap Analysis shows RAMM is exceeding high expectations for many of the impacts it delivers to individuals in its communities
- Top impacts for RAMM's local communities are: 'children and young people can benefit', 'learn about local area's history and culture', 'learn about how the past relate to the present' 'get close to important objects and see their detail', and 'learn about the history and culture of the wider world'
- Agreement was more polarised for impacts relating to creativity, adding perspective and meaning, getting involved with the museum and having their view taken seriously
- The public is more able to form opinions on RAMM's traditional functions than its activities working in partnership with local groups, businesses and education providers.
- Socio-demographic or behavioural groupings are limited in explaining the impacts the public seek or gain from RAMM
- Five factors explain a high level of cumulative variance of RAMM's impacts on individuals: Personal-fulfilment, Objects and Surrounding Narratives, Self-actualisation, Learning and Networked Leisure
- Personal-fulfilment and Learning are strong impact themes across RAMM's communities, whilst Networked Leisure is more subject to variation
- Intra-urban groups in relation to RAMM consist of: Core Visitors, Museum Fans, Latent Visitors, Unconvinced and No Experience

Source: Author.

Through statistical analysis of a large data-set from a sample of households in Exeter, this study showed how a museum can prioritise its impacts around public viewpoints. Factor Analysis enabled themes of impact to be identified and the most important indicators for each theme.

The Gap Analysis undertaken in this study showcases an innovative and useful technique for management usage. RAMM was able to ascertain the socio-cultural impacts for which

expectations were being exceeded or not yet met. This was possible due to the instrument designs of the first and second surveys, allowing for statistical tests to be conducted on identical variables capturing importance and performance.

Analysis of the data and information obtained through this research project resulted in results and findings of socio-cultural impacts of RAMM reported by its local communities (see table 7.2).

7.3 Contested Discourses Surrounding Definition and Determination of Socio-cultural Impacts

7.3.1 Research Question One

This question considers the ways socio-cultural impacts are characterised and categorised in the literature on the cultural sector, and specifically with regards to whole museum services (see chapter two). Impacts have commonly been categorised under headings including: cultural, social, economic, intrinsic, instrumental and institutional.

As already explained, economic impacts attracted evaluation efforts since the 1980s. The language of many impact reports from the 1990's employed the categorisation 'social impact' (Matarasso 1996; RCMG 2002). This was described as 'the overall effect of outcomes and conditioning factors resulting in a change in state, attitude or behaviour of an individual or group' (Wavell *et al.* 2002, p.7). Cultural impact is a categorisation which became more popular since the mid-2000. This relates to impacts spanning from experiences derived from interaction with cultural institutions, not, as it first could appear, impacts on culture in terms of human life. In some respects the focus moved from social to cultural impacts. For example Selwood (2010) was originally commissioned by NMDC to produce a report on their museums' social impact, but this was then re-formulated and her final piece was entitled *Making a Difference: the Cultural Impacts of Museums*.

However, this short summary gives a false impression of standardisation, agreement and clarity. Concepts included within common categorisations of impacts are inconsistent, for example learning has been placed under both 'social' and 'cultural' headings. It is therefore helpful to think of museums impacts in terms of economic dimensions and non-economic dimensions, capturing the social and cultural together.

Another example of contested categorisations is the discourse of intrinsic and instrumental impacts and values of the cultural sector. 'Intrinsic' was originally employed to denote the benefits its advocates felt were most important, and 'instrumental' as a derogatory term for less important impacts, seen as add-ons to the core work of museums (Gibson 2008). On the one hand, intrinsic impacts were associated with aesthetic theory and the ways

interaction with cultural institutions could heighten individuals' emotional experiences. While on the other hand, instrumental impacts were associated with broader societal concerns and government social policies, most notably the Blair government's aim of Social Inclusion. However, in response to accusations that certain impacts and the evaluation of these was being imposed on the sector, figures pointed out that 'instrumental' elements were actually what modern museums were for, and as public institutions they must think beyond the 'intrinsic' (Orr 2008). Accusations of instrumentalism have therefore brought existing divisions over core and peripheral concerns of museums to the fore.

Impacts are also categorised in the sector around the subjects of impact. Sandell (1998) brought the language of three levels of impact to the museums sector: individual, community and society. Therefore, impact discourse relates to what museums can bring to people, groups of people and the whole of the population (MA 2012a).

7.3.2 Research question Two

The next research question addresses how prevailing views have emerged and how these have been contested (see chapter two).

Museums have been traditionally associated with the collection, conservation and display of material culture (Fleming 2006). However, this brings many considerations, which in a post-modern, post-colonial climate have led to much critical appraisal within the sector (Simpson 1996). The rise of new museology, or socio-museology is one example. This gained expression in the 1960s onwards, with figures such as Mayard and de Varine criticising traditional museum practices as being object, not people, focussed (Davies 2011). This ethos of thinking about museums in terms of impacts for the public, and collections as a means of museum work, and not an end in themselves, has proliferated (c.f. Weil 2000). Furthermore, this viewpoint is connected to a need to understand what the public desires from museums and correspond to their needs. Therefore, a form of public consultation through evaluation has long been encouraged, if not always enacted (ICOM 1972).

However, museums are connected to the field of the arts, which has a strand of thinking that the impact and value of cultural offerings can never be captured (Jenkins 2011). Aesthetic theorists try to articulate how interaction with the arts can bring to heighten the experience of life of individuals (Csikszentmihalyi and Robinson 1990). However, nevertheless there is opposition to evaluations of the cultural sector which are not based on aesthetic principles, which are claimed to 'erase the true value of art' (de Bola 2001). Much of this originates from the criticism that policy makers do not understand that the cultural sector is distinctive in producing these experiences and that their evaluation attempts are missing the core value of experiences by concentrating on impacts which relate to government goals (Holden 2004).

Evaluation and monitoring attempts, are not only regarded as focussing on the wrong topics, but as fundamentally insulting to a sector with 'inherent' worth (Matarasso 2009). Anti-evaluation sentiments attributing a unique value to the arts can be acknowledged, but should not be allowed to derail attempts to assess impacts of museums employing social science techniques. In fact a drive for understanding impacts for the public stems from within the international museums sector itself, with its long-held concern for maximising public benefit.

Public management and accountability agendas have implications for all institutions receiving national and local government funding; museums do not exist outside of political and policy spheres. Understanding and articulating impacts is increasingly essential, not only to drive up standards but to make the case for continued public funding.

7.3.3 Research Question Three

Turning to the preferred indicators of impact, participation and attendance figures are accumulated. Recently, DCMS brought great attention to the fact that the proportion of people saying they visited museums at least once in the past twelve months rose to over 50% (DCMS 2011). MLA implemented research to gather attendance figure from Renaissance hub museums, with a particular interest in the consistency of audiences, in terms of proportions of lower socio-economic groupings, Black Minority Ethnic (BME) and disabled people. These top-line figures do not provide much useful information for museums, nor do they connect with impacts (Jacobsen 2010).

Other popular indicator sets are based upon outcome frameworks. GLOs and GSOs contain themes of impact, for example 'strengthening public life'. Museums can match information they collect to different headings and sub-headings (c.f. I&DEA 2008). In effect, these ways of working help the museum sector easily organise positive messages, but they have not encouraged critical examination of impact, or advanced understanding of relative importance of impacts for the public (Pekarik 2010).

In order to form a manageable list of indicators, this study conducted a meta-synthesis on extant grey and academic literature claiming to prove socio-cultural impacts of museums. A large matrix was created and indicators of impact (see chapter 3.8). Indicators were selected which would fit with the aims of the project, and the case of RAMM in Exeter, and these indicators were subsequently operationalised into survey and interview questions.

7.3.4 Research Question Four

This research question asks: what are the policy context and current trends affecting impact assessment for the museums sector? The policy context is an ever changing environment of

alternating priorities, demands and use of rhetoric (see chapter three). English museums have recently been affected by a change in government, the abolishment of the MLA, re-structuring of *Renaissance*, and funding cuts at national government and local government levels (Evans 2012). Instability in the English cultural sector policy landscape has not facilitated progress in capturing impacts of arts and culture, and specifically museums.

An ever-changing landscape of ambiguity, conflict and instability has to be constantly reassessed by museum sector figures. This relates to which impacts are in vogue in terms of their connection to policy agendas. For example, since the election of 2010 there has been talk of how museums can contribute to the Big Society, through providing an outlet for volunteering and encouraging legacies and financial donations (Museums Association n.d. *Manchester 2010*). The Con-Lib Coalition government has emphasised the economic contribution of museums, their place as part of the creative industries and the need for the sector to diversify its funding streams while emphasising they are still committed to public sector funding (c.f. Hunt 2010). At the same time the museums sector has reacted to public funding cuts by arguing that the cuts are detrimental to the policy aims of Big Society (c.f. Heal 2011, p.4).

The museums sector articulates its value in light of wider policy initiatives, but also promotes its role towards achieving environmental sustainability, well-being and social justice (Museums Association 2010a). The impacts promoted actually reflect trends in discourse at a sector-level and policy-level, rather than being based on an elicitation of public viewpoints.

Changes to the policy climate have also led to a succession of advice around what museums should do to evidence impact without much assistance from DCMS or arm's length bodies. A recent example is the peer review debate. Peer review was touted by McMaster (2008) as a way of evaluating arts organisations, and by Selwood (2010, p.5) with regards to capturing the cultural impacts of museums. DCMS ran a pilot scheme involving Tyne and Wear Museums, National Portrait Gallery and Imperial War Museums (DCMS n.d.). This highlighted how professional opinions are not necessarily the best way for museums to assess impacts on the public. Peer review, is not a successful approach for evaluating museum impacts.

7.4 Methodological Issues in Capturing the Socio-cultural impacts of Museums

7.4.1 Research Question Five

This research question examines the orthodox methodological approaches for examining socio-cultural impacts of museums and their underlying currents in construction (see chapter three).

SROI has gained attention within the cultural sector (MB Associates 2010), however uses dubious proxies, available only under licence, to provide a financial ratio in terms of money inputted to a museum and value generated. A report for DCMS (O'Brien 2010) recommended CVM, a technique usually using willingness to pay (WTP) survey techniques. Even advocates of WTP in the cultural sector argue that it only captures economic impacts (c.f. Throsby 2010).

Income Compensation (IC) is another technique currently being developed, connecting cultural participation to subjective well-being metrics, to see what rise in income levels would be equivalent (CASE 2010). IC makes many jumps in logic and is quite underdeveloped (O'Brien 2010). All these three techniques can be criticised as unnecessarily complex, and based on the ill-fated goal of attempting to summarise museum impacts through producing a monetary figure (Frey 2008).

The meta-synthesis in this study (see chapter 3.8) revealed common limitations in 19 studies which collected primary data. Sample sizes in quantitative research are often insufficient and statistical analysis can be limited to descriptive statistics (c.f. Hooper-Greenhill *et al.* 2004). Qualitative insertions usually take the form of *vox populi* (c.f. RCMG 2002). Also, much of the data collected from the public is generated through exit surveys, therefore solely gathering views from visitors or participants in museum programmes. In general there is a lack of transparency in method choice, analysis and how findings are arrived upon. Therefore, previous studies present many potential areas of museum impact, rather than providing reliable and robust evidence that these have been achieved (Wavell *et al.* 2002).

7.5 Socio-cultural impacts of RAMM Reported by its Local Communities

7.5.1 Research Questions Six, Seven and Eight

These three research questions relate to the view of the local population towards RAMM before its redevelopment, after its redevelopment, differences found between these and likely reasons for these differences (see chapter five).

Prior to the redevelopment project RAMM had a 'low key but respected place' in its community (Davies 2005). This is based on the result that views towards the museum were generally positive, and visitors were mainly satisfied with their experiences. Following the redevelopment RAMM became a more welcoming and enjoyable visitor experience.

The impact of RAMM for its local community was said to be 'mainly positive' by a majority of Exeter residents. Prior to the redevelopment, 56% of residents selected this response and after the redevelopment this rose to 78% of residents. Therefore, the public had an enhanced perception of RAMM's impact. This result bodes well when sector figures state, 'having a beneficial impact is the core business of museums' (Kendall 2012d).

In the second survey the motivation of visiting RAMM to 'support my local museum' rose substantially. Therefore, there was an increased sense of responsibility from local residents to visit.

The public had fixed views of RAMM as a good use of public money, an asset for years to come, important in looking after objects for the local community and pride in having RAMM in the city where they live. These did not alter, for worse or better, following the redevelopment. Therefore, reported problems in the length and cost of the project did not affect the views of Exeter residents. They were able to form views on these matters more readily than whether RAMM forged strong partnerships with businesses, community groups and even schools. Instances of 'don't know responses' were relatively high for these questions. Therefore, residents found it easier to form opinions on the 'traditional' functions of RAMM (Fleming 2005), and about the redevelopment, than the details of its operations outside its main building.

RAMM delivers a broad range of impacts to its local community. Some apply to greater numbers of people than others. Therefore learning about the history and culture of the local area, learning about how the past relates to the present, getting up close to objects and seeing their detail and learning about the history and culture of the wider world are especially strong. Impacts, which have fewer adherents relate to RAMM boosting creativity, providing perspective and meaning to people's lives, catering for their involvement and listening to their views.

Gap Analysis compared the importance of socio-cultural impacts of RAMM to the performance of RAMM with regards to these same 30 impacts. This revealed that the public had high levels of expectation of RAMM and these expectations were exceeded in the case of six specific individual-level impacts. RAMM was outperforming as a place to meet with friends, somewhere that took their views seriously and where they could get involved, bringing back memories of their past and the stories and information provided.

After the redevelopment a notable minority still felt RAMM's impact on its local community was 'no real impact'. Although extremely few said RAMM's impact was 'mainly negative', this result still indicates an area for improvement. Furthermore, Gap Analysis revealed RAMM was not outstripping expectations for community impacts in seven out of eight indicators, in the view of the local population. The redevelopment has brought a certain novelty value to the museum as a 'new' attraction in Exeter. Once this novelty dissipates, RAMM will have to try to enhance its place as a focal point for the community (Bryson *et al.* 2002).

7.5.2 Research Question Nine

This question called for an investigation into the extent of variations in socio-cultural impacts based on socio-demographic characteristics and behaviour (see chapter six). This was prompted by attention in the field of Visitor Studies on motivations, desires and impacts of museums in relation to different groups of the public (c.f. Di Maggio 1996).

The findings adhered to the views of Hood (1991), who explained that demographic details and life circumstances fail to sufficiently explain what people look for in their leisure experiences. It did not greatly matter with whom respondents usually visited, or whether they had visited RAMM as a child, in determining what impacts they sought in survey one, and felt RAMM delivered in survey two. An exception was, understandably from respondents with children in their households who were more likely to agree that RAMM was a place to spend time with family. Those who had been to RAMM as a child were more likely to feel it brought back memories of their past than those who had not. There were no differences between different educational levels and whether respondents desired the three learning impacts of RAMM, or agreement that RAMM delivered these following re-opening. This indicates that the museum provides effective learning experiences for all the public, those with no qualifications to members of the public with degrees of higher education. For age groupings, the youngest groups was more likely to agree with RAMM as somewhere to listen to stories and information, but there were no other statistical differences controlling for this variable. Therefore, age had hardly any affect on determining what an Exeter resident desired from RAMM in the way of impacts, not which ones they felt RAMM delivered.

Out of all these tests conducted on the samples, the characteristic which most affected agreement with impacts was for whether visitors had been frequent or infrequent visitors before the redevelopment. Although the results of this research showed frequent visitors responding more favourably to six of the impacts, this needs to be qualified. The distinction between frequent and infrequent visitors is a difficult one to draw; in this case people who went less than once a year were classed as frequent, while those visiting every thirteen months were regarded as infrequent.

Therefore, variations in socio-demographic and behavioural groupings provided limited advancement to understanding impact the public sought and gained from their local museum. This finding prompted the necessity of employing multivariate statistical tests, based on combinations of variables to better understand RAMM's impacts for its local communities. Subsequently, Cluster Analysis provided a multifaceted picture of intra-urban variations.

7.5.3 Research Questions Ten and Eleven

The underlying factors which drive the public's perception of the socio-cultural impacts of RAMM and the distinctive ways these can be understood in relation to different groups of respondents were the purpose of these two research questions (see chapter six).

Principle Components Analysis resulted in a statistically and conceptually valid five factor solution. This revealed latent themes of the 22 individual-level impacts, accounting for 74% of their cumulative variance. The five themes were named:

- Personal-fulfilment
- Objects and Surrounding Narratives
- Self-actualisation
- Learning
- Networked Leisure

Personal-fulfilment relates to introspective or private responses, and emotional reactions within the museum. Objects and their Contextualisation, is the second area, encompassing the items on display and their accompanying information. Thirdly, Self-actualisation is a factor related to impacts around confirming or enhancing a person's image of their place in relation to society. The factor of Learning is also important to the public, encompassing RAMM as a venue for life-long learning about the local area, the world and the past. Lastly, the weakest factor, but one which is still important given it only explains 8% less variance than the strongest factor, was Networked Leisure. Networked Leisure relates to RAMM as a venue for sharing time with others and enjoying a pastime which gives a different experience from day to day activities.

All factors had similar levels of common variance, indicating they are all delivered by RAMM. On the one hand, follow up tests showed that Personal-fulfilment and Learning had universal resonance, but Networked Leisure was more susceptible to changes in socio-demographic characteristics and behaviour of the public. On the other hand, all factors had similar levels of agreement, displaying that RAMM fulfils many roles relevant for modern museums (see chapter two).

7.5.4 Research Question Twelve

Distinctive urban-variations in the socio-cultural impacts of RAMM were the focus of this research question (see chapter six). To this end, Cluster Analysis was utilised. This analysis identified five groups on the basis of behaviour towards RAMM prior to the redevelopment,

following the redevelopment, whether RAMM was the most recent museum they had visited, and their perception of RAMM's impact on the local community:

- Core Visitors
- Museum Fans
- Latent Visitors
- Unconvinced
- No Experience

Core Visitors can best be described as RAMM's local community who regularly support through visitation, and are conscious that RAMM delivered higher levels of benefit to themselves rather than others in the population. Museum Fans are a minority of Exeter residents with a particular enthusiasm for museums in general. Latent Visitors are a large groups of residents who have been to RAMM prior to its redevelopment but not since. Despite this, they are still favourable towards RAMM and its impacts. Based on traditional conceptions of the public, this group would have been classed as non-visitors, and their views of RAMM's impact would not have been captured by this shallow metric (Jacobsen 2010). Therefore, this segmentation exercise provided an understanding of RAMM's local communities.

Around a fifth of Exeter residents belong within the Unconvinced category. They are more sceptical about RAMM, but they still usually responded favourably towards questions eliciting views of RAMM and its impacts. In this way they are not absolutely negative, rather they are not as positive as other clusters. No Experience is another small group, a fifth of whom say they regard museums in general as somewhere 'never' to visit.

Full profiling of these groups using statistical tests was conducted to bring a detailed picture of each cluster's socio-demographic characteristics, behaviour patterns and attitudes towards museums in general and RAMM in particular. Furthermore, clusters' relationships to the impact variables were examined. This found that Core Visitors particularly agreed RAMM offered them a place to meet friends, spend time with family, escape their routine, learn about the history and culture of the local area and the history and culture of the wider world. Museum Fans found RAMM's impacts relevant especially in relation to it promoting relaxation, creativity, imagination, stories and information. They also had high levels of agreement for RAMM as somewhere to get involved. Latent Visitors were most interested in RAMM as a place to learn about the past relating to the present, advancing their personal development, exposing them to the views and insights of others, contemplation and surprise. Also the three variables related to objects had the highest levels of agreement out of all the groups.

Unconvinced, were still in agreement with most of RAMM's impacts with the exception of the museum taking their views seriously. They felt RAMM provided a place to learn about the past relating to the present and getting up close to objects. No Experience did not agree with any specific impacts as much as Core Visitors, Museum Fans or Latent Visitors. Their lowest response in terms of level of agreement, was for RAMM as somewhere to meet up with friends. Therefore, these views of RAMM's impact, along with the other profiling, was brought together to give RAMM a picture of its local community and to provide suggestions as to how to increase their impacts on these groups (see chapter six).

This analysis has provided an example of how the museums sector can employ segmentation in a way which gives useful management insight. It moves away from corresponding to pre-existing lifestyle frameworks, for example post-code analysis exercises corresponding museum visitors to local populations (c.f. Experion n.d.). Segments can relate to non-visitors as well as visitors (c.f. Falk 2009). Moreover, they can relate specifically to impacts museums bring in the opinion of different groups, rather than a focus on engagement and motivations alone (c.f. ACE 2008a). Furthermore, profiling allows more detailed pictures to be built, testing for differences in areas of concern, for example socio-demographic differences (c.f. Dawson and Jensen 2011).

7.6 Limitations of Study

This study delivers high quality findings through an appropriate research design, reliable data, clear theoretical assumptions, credible findings and adequate documentation of the research process (Silverman 2005). Nevertheless, as with all research, there are limitations to highlight.

Although this study took place over three years it was not possible to capture background information at a time when RAMM was open prior to the redevelopment as RAMM closed to the public in December 2007. Ideally, the project would have started in 2007 and data could have been collected at three points: pre-redevelopment, during the redevelopment and post-redevelopment. However this would have required a far longer research period than was possible. Cross-section surveys were still administered at two time points while RAMM was closed, and once RAMM re-opened. Museums impact research in the past has usually only collected data at one point of time (see chapter 3.8).

As the public were asked about their behaviour towards RAMM prior to the redevelopment this may be subject to recall bias. The design of the surveys was considered in order to mitigate these issues as far as possible, by creating categories to which the public could achievable respond.

The sampling frame had to delineate RAMM's communities, imposing a boundary for RAMM's realm of local influence. The survey was limited to people living within a relatively small geographical area: within the political boundary of Exeter City Council. RAMM's communities could extend beyond this area, but for practical reasons, and to uphold high sampling quality standards, this sampling frame was chosen.

As the surveys were not research-administered, it is impossible to check precisely how they were completed. Surveys were distributed to households, rather than specific individuals. Therefore, there could have been a negotiation within each house as to which person would complete the survey. Possibly there was a degree of collaboration on some of the surveys, with more than one person contributing their views. However, the decision to leave questionnaires with householders to complete over a few days gave more time for completion and was relatively quick to conduct. Over 800 usable surveys were returned during this research.

Instructions in the survey specified that employees of Exeter City Council should not complete the questionnaire. However, as the survey originated from the University of Exeter, it could be argued that all employees of the Council and the University should have been excluded from the research. However, this amounts to a large section of the Exeter working population, also employment at the university was not regarded as a strong enough response bias to justify restricting eligible respondents any further.

Although views of children were expressed indirectly through the responses of adults to surveys, this research lacks first-hand information from children. Residents aged at least 16 years old were asked to take part in order to avoid ethical and practical complications which would have lengthened the necessary time scale of the project.

The figures of households in each of the wards, used to create the sampling frame, available at the time of the first survey planning stage, were the 2001 census figures for population. In comparing the sample population, 2001 information was employed, for example age balance in the Exeter population. Therefore, in some respects this data was slightly out of date, but the timing of the project meant the 2011 census data was not yet fully available.

The sampling strategy did not adhere strictly to plan in the first instance. This was in the respect that distribution of the surveys to random properties within each ward of Exeter was not feasible in the time frame using the Drop and Collect tactics, conducted by a lone researcher. To address this setback, the streets in wards were randomised, then alternating properties were administered the first and second surveys. In this way the surveys arrived at identical random streets across all the wards of Exeter, with different households receiving the two surveys.

The final samples achieved for the two surveys were very similar in terms of characteristics of respondents, despite a slight difference in gender balance. Overall in the samples women were over-represented, younger age-groups were under-represented and high education levels were prevalent. Some wards had very low response ratings. Priory especially, which is considered by ECC to be one of the most deprived parts of Exeter had low responses (Local Futures 2008). Tactics were considered to mitigate this, for example distributing more questionnaires to this area or researcher-administered surveys. However, the decision was taken to keep the sampling and distribution strategy consistent. Ultimately the final sample had a balance of ABC1 and C2DE respondents, based on estimations derived from household income and working status in the survey.

Another factor of response bias to be aware of is the tendency for people with interest in a topic to be attracted to related research (Clark 2010). In this case, people who were more familiar with RAMM, or interested in museums in general, may have been more likely to complete the surveys. This is an issue with all voluntary social research. It was hoped, by designing the survey instrument so it was as easy as possible to complete, and highlighting the origin of the researcher as part of the University of Exeter, rather than the museum, would give more credence to the research. Furthermore, the covering letter was written to emphasise that a range of opinions were being sought.

Generalisability of findings is an element which should be considered by researchers in explaining implications of their work (Clough and Nutbrown 2002). The results in this study relate to one museum, a local authority museum, in a small city in southwest England. Impacts in one setting, with one programme, or one group of respondents have been presented to show the impact of the whole sector across a national area (c.f. MA 2012). The precise empirical results of this study are location-specific, but underlying observations have resonance elsewhere. This study is generalisable in a number of respects. Firstly, it gives perceptual insight on how impact is created and perceived by the public in relation to a museum. Secondly, practical and policy implications apply to the whole sector. Thirdly, it outlines a transferrable approach to socio-cultural impact assessment.

A final limitation to consider is the impacts captured by the study. There is a plethora of impacts claimed by the cultural sector (see chapter two). On the one hand, the meta-synthesis brought these down into a more manageable number. Indicators were then developed, tested through large-scale surveys, and Factor Analysis created themes of impact. On the other hand, this study does not deal with some of the 'emerging themes' claimed in the sector, for instance social justice, well-being or environmental impacts (MA 2012a). Therefore, the sector may criticise this study for being too broad or not considerate of the themes that different sections of the museums sector are currently promoting, for example social justice (Fleming 2012).

However, these themes need to be defined and thought given as to how they can each be measured using a number of quantitative or qualitative indicators. The focus of this research is purposefully broad, as there is a research gap in robust assessment of non-economic impacts in the sector.

Many of the points mentioned above, with regards to limitations, can lead to avenues for future research. Given more time, the topic of impact of the museums sector has even more scope for investigation.

7.7 Recommendations for Future Research

7.7.1 Research Ideas Applicable to RAMM

1. Long-term monitoring:

With regards to RAMM, this research brings the potential of conducting follow-up research exercises to monitor the situation of RAMM's impact across time. This study provides RAMM with a baseline of data from which to build a long-term picture of its impacts, something which meets previous recommendations in the literature (c.f. Falk and Dierking 2008, p.244). It would be unlikely that RAMM could replicate this study in its entirety on a regular basis, due to budget and staff time constraints. Potentially, condensed research instruments could be administered using the four clustering variable questions, community impact variables and five most prominent variables in each of the latent factors.

2. Extending the scope of impact assessment:

RAMM benefitting children and young people was a dominant finding in this research. 'Benefit children and young people' received the highest levels of agreement out of all the impacts posed in the second sample. This relates to the discourses in the museum sector related to informal learning environments as complementary to more structured teaching at school (Scott 2003). There are some examples of studies in the sector eliciting views from children, but these are uncommon (c.f. Brown 1995; Dockett *et al.* 2011). Therefore, RAMM could collaborate on another research project to capture the views of children.

In terms of the spatial area for this research, the views captured represent the population within a politically imposed boundary. Broadening out the area of research to towns and villages in Devon and the southwest would be another avenue for future research. It could be hypothesised perceptions of impact of RAMM decrease as distance travelled

increase. Until this is explored, it is not possible to say where the realistic boundary of RAMM's local communities really lies.

Given that figures as diverse as Weil (2003) and Travers (1999) regarded impact as cumulative effects on people, it is interesting to explore whether museums can have an impact within shorter time scales. This is an important avenue for research in the future because populations can often be transient or temporary. The notion of 'community' in the museums literature relates to an entity of people which is rather fixed (see chapter one). Impact is based on building up relationships with a community, over time (Weil 2000); however people move in and out of areas. Exeter's population is growing and as a city with a high student population it exists within a context of transient residency (c.f. ECC n.d.). As these types of people form part of communities surrounding RAMM, they are arguably just as entitled to deriving a form of public value from RAMM, as those who have been here all their lives.

This brings discussion onto tourists and visitors. The museums literature alternates between using tourism figures and citing impacts of tourism spend as evidence of impact of museums (c.f. Museums Association n.d.), to criticising modern museums' obsession with tourism attendance (c.f. Janes 1993). The data and information collected in this study did not express any tension between museums catering for tourists and satisfying local residents. Therefore, it may add value to capture what tourists and visitors gain from RAMM. A study could attempt to assess to what degree impacts apply to the ultimate transient visitor, a tourist visiting RAMM as a one-off experience.

3. Focussing on specific programme elements with smaller groups of the population:

The Museums Association (2012a, p.10) recently contended that museums have their 'greatest impacts when working with small groups of individuals'. The correct balance between general and intensive targeting is debated within the sector and is a constant management concern. Indeed, public service management involves the complexity of 'a multivalued choice' (Harrop 1999, p.4). Budget allocation decisions are made even more difficult at a time of budget cuts. For example, after a drop in its funding allocation English Heritage took the controversial decision to close its outreach department (Atkinson 2010). RAMM continues to pursue work with smaller groups of people, outside its main building, often in collaboration with partners. Giving attention to intensive work with smaller groups, and on quality experiences to visitors in its main building are both important. Therefore, now that RAMM has an idea of its broad impacts for the general population in Exeter, it can supplement this with evaluation of smaller-scale operations. In this way it can assess how to balance its provision to maximise its impacts.

7.7.2 Research Ideas Applicable to the Broader Museums Sector

1. Extending this study to different museums:

Repetition of this approach in the future in different settings will lead to greater empirical verification of the success of this approach. As this study was designed to be replicable in other museum settings this should be pursued. To start with, other public museums with mixed collections, with a focus on their local areas could save time and money devising their own research approaches and indicators. It provides a practical solution in a sector where evaluation can be seen as a 'time consuming extraction' from other work (Schuster 1997, p.259).

The sector may be concerned about making comparisons across museums. This concern has been displayed by the wariness of publishing research and evaluation findings (Heal 2009). Indeed, museums come in many types, in terms of their governance, collections, focus, range of activities, size and age. Therefore, there is potential for a great deal of variation in their degree of impact in different areas. Within a diverse sector, it would be interesting to look for areas of commonality and dissonance. In this way, a more general picture of the impact of museums across the country, in all their forms, could be built.

2. Further data collection of public viewpoints:

Further research should be conducted employing best social-science practices. Explicitly stating the terms of reference, the context of impacts, developing indicators, piloting methods and transparently reporting will give future studies more credibility. Research could relate to areas of interest for the sector, for example social justice to provide critical insight. Within the museums sector, 'we often assume that because we regard museums as unique and valuable, the public will similarly cherish them and want to share in them' (Hood 1983, p.151). Gathering public viewpoints should be conducted to advance knowledge and prompt the sector to improve practice into the future. This project shows how public views of impact can be collected and interpreted, to actually enhance our professional understanding of impacts.

Therefore future research can monitor RAMM's impacts over time, extend the scope of exploration beyond adults residing within Exeter and focus on smaller parts of its work. The sector can utilise ready-made methods which have resulted from a three-year in-depth research project. This understanding of broad socio-cultural impacts can be supplemented with studies into themes of particular interest through conducting primary research which elicits public opinion.

7.8 Uses of Research

This research amounts to a multi-purpose evaluation exercise. Not only does it bring theoretical contributions to understanding impact, but a clear and repeatable approach. It is important to note that this research has involved a partner who was keen to advance their understanding of local communities and socio-cultural impacts. RAMM now can place findings relating to socio-cultural impacts alongside an economic assessment of their impact. The resulting information gathered as a result of this research can contribute to future planning exercises.

RAMM now has an understanding which extends beyond visitor numbers and limited information, to its degree of impact for its local population including visitors and non-visitors. RAMM can consider its communities as relatively large groups of Core Visitors and Latent Visitors, Unconvinced, and smaller groups of Museum Fans and No Experience.

The museum will no doubt wish to use the results of this research to advocate the positive impact of RAMM to the wider council, funders and the wider museums sector. Taylor (2006, p.12) believed that advocacy concerns prevented a fuller sense of the contribution of the museums sector being recognised. Furthermore, academics have criticised impacts assessment exercises in particular for their tendencies to focus on positive messages and over-claim impacts of museums (Belfiore 2006). This research did not start on the basis of advocating the impact of RAMM. However, it would be naive to assume that RAMM will not utilise its mainly positive findings to advance its case for continuing funding allocations. As Heal (2013, p.4) explained within her editorial *Museums Must Shout Louder about Impact*: 'that 'museums must be better at articulating what impact they can and do have'. RAMM's articulation of its impacts can now be based on empirical data.

Instead of relying on rhetoric, like 'museums change lives' (Museums Association 2013), the sector can build its profile through findings from evaluation and research which examines these assertions. This will go towards addressing a continuous call for evidence of impact. In fact, the need to better understand what museums deliver for the public is an important endeavour, in times of relatively large cultural funding allocation, and in times of budget squeezes. Therefore, moving beyond the state where poor and inadequate data collection and research is endemic in the cultural sector is paramount (Lutz 2008).

In addition this research provides an example of good practice. It should help address the complaint of Davies (2007, p.16):

It's a shame that there isn't more genuinely independent, warts-and-all research, evaluation and analysis, which would help effective decision-making by museum managers and policy makers.

This research is of relevance at a policy level. ACE (2011, p.47) called for guidance on terminology, increased understanding of emerging techniques, more explicit outcomes, increased segmentation exercises and building on the work to measure impact and value. This project has met all of these demands, in a way which policy bodies themselves have often failed to deliver.

Also, bringing emphasis to socio-cultural impacts counters assertions at national policy levels which bring economic impact of culture to the forefront. For example, Ed Vaizey (2011) frames museums as part of the creative industries and creative economy and Maria Miller (2013) intends to emphasise economic messages in her role as Secretary of State for Culture. Actually, this study shows that powerful messages can relate to museums as producing socio-cultural impacts. Therefore a narrow focus on economics can be avoided, arguably capturing the more important aspects of museum work.

Therefore this research not only brings theoretical and empirical advancements of relevance to academia; it meets the needs of its project partner, the museums sector and the wider cultural policy landscape.

Study	Summary
RCMG 2000	<p><i>Museums and Social Inclusion: The GLLAM report</i></p> <p>Study with Group of Large Local Authority Museums to identify the unique contribution museums and galleries make to Social Inclusion agenda. Involved desk research, interviews with museum directors, project workers and site visits. Presents findings through vignettes museum programme descriptions with relation to themes of: personal growth, community empowerment, representation of inclusive communities, educational achievement and life-long learning, tackling unemployment and tackling crime. Concludes that museums have the ‘power to act as cultural catalysts’ as they are valuable resources for local communities. Uses argument that museum programmes ‘made a significant different to lives of individuals at risk from exclusion’. Themes of personal development, community cohesion and talking social issues of unemployment and crime. Outlines best practice by enabling a virtuous circle.</p>
Bryson et al. 2002	<p><i>South West Museums Archives and Libraries Social Impact Audit Sheffield: Centre for Public Library and Information in Society.</i></p> <p>Social Audits for SW MLA. Involved asking stakeholders about impact. Steering group meetings drove the approach. Data collected using different techniques for different services including interviews, focus groups and desk research. Presented around key findings with illustrative quotations for accumulated findings of individual audit reports. Organised around the purpose and value of services to the community: learning, community cohesion and economic impact. Makes point that management approaches effect attainment of social objectives. Concludes that ‘Social impact auditing within museums, libraries, and archives demonstrates that the services can be responsive and empowering in their end products, in their outcomes.’</p>
RCMG 2002	<p><i>A Catalyst for Change: The Social Impact of the Open Museum</i></p> <p>Study of impact of the outreach museum service in Glasgow, ten years after it was established. Involved desk research, interviews with director, staff, teaching and community professionals, interviews with 8 former participants. Findings were the impact on individuals, told through vignettes of programmes with quotes from former participants. Themes identified were new opportunities, confidence and changing perceptions of museums. Impact of the use of objects, impacts of different delivery modes: handling kits, partnership collaborations, exhibitions.</p>
Scott 2003	<p><i>Museums and Impact</i></p> <p>Study into museums and value, focussed on the impact of museums on communities. Attempt to gage the views of professionals and the public and produce a set of indicators relevant to both. Adopted Delphi method with rounds of questioning for two separate cohorts which allowed for a form of agreement about most significant impacts from each group and then allowed for comparison between the two groups. Concluded, ‘there are significant areas of agreement between these public and professional cohorts on social, human and economic impact of museums’. The author categorised the findings into headings with common themes and differences between the groups. Both groups expressed that museums: provide a unique type of learning experience, provide inspiration, help to develop personal perspective, provide employment, attract tourists, stimulate the local economy, contribute to an enlightened society, are places for interaction and engagement, support the education system, contribute to community identity, help build social cohesion and help communities evaluate progress. Found that the professional cohort had more categories of economic impact, including contributing to civic branding. The public cohort valued the importance of access to the past and development of perspective and learning which museums gave them.</p>

Study	Summary
Hooper-Greenhill 2004	<p><i>Inspiration, Identity, Learning: The Value of Museums</i></p> <p>Evaluation of programme of 12 learning projects involving school and community groups funded by DCMS and DfES. Based around GLOs developed by RCMG. Aimed to assess the broad educational impacts from the programme, the outcomes on teachers and school pupils and a picture of the impact of museum provision for schools. Large scale surveys after completion of individual school workshops. Case studies selected to explore central issues and investigate success factors of community and school programmes. These involved interviews with project staff, an observation sessions, focus groups, visit to school or community venue. The report concludes that study, 'shows potential of museum learning', 'Museums inspire powerful and identity-building learning in children, young people and community members'. Uses the evidence of; output data e.g. number of contacts; findings of large scale survey Likert scaled statements; case study description and quotes. Highlights the proportion of schools in areas of deprivation. Explains critical success factors for projects.</p>
AEA 2005	<p><i>Tyne and Wear and Bristol Social Impact Programme Assessment</i></p> <p>Commissioned by two regional museum services to assess the social impact of their programmes. Evaluation of 7 completed projects, analysis of audience data and development of logic model and recommendations for measuring social impact. Presents psychographics, reasons for participation by attendees to programmes, demographic information and interests of arts activities. Researchers also looked at data collected for GLLAM in the form of quantitative outputs but concluded that 'there is very little contained in the GLLAM information that can lead us to an understanding of the social impact of GLLAM museums'. Used staff and project partner interviews to inform focus group sessions and questionnaires for former programme participants. Report gives in-depth explanation of methods explaining links between programme aims and indicators. Each project results presented in turn. At end accumulated statistics showed that a majority of participants agreed that they learnt something new, were inspired, increased their confidence, increased their desire to learn, increased their skills, positively impacted their health and well-being, increased pride in their culture and traditions and allowed them to make friends, had undertaken another course of study since the programme or had re-visited the museum. This was designed so that museums could repeat the methods used as an on-going part of museums' self-assessment.</p>
Ove Arup 2005	<p><i>Economic, Social and Cultural Impact of Heritage in the North East</i></p> <p>To consider the impact of historic houses, archaeological remains, archives, museums and their collections, and the built environment. Case studies chosen to 'enable the diversity of heritage and the wide ranging benefits of the sector to be illustrated fully.' Relates to context of region in terms of development, the economy, governance structures and policy objectives and the heritage sector. Uses output figures to support assertion of economic impact of heritage from a supply-side perspective and claims that it contributes to regeneration, urban renaissance, regional image and identity and quality of life. Cultural impacts are claimed to be intrinsic cultural value, contribution to creative industries and helping shape regional and community identity. Findings related to the social impact of heritage with regards to community infrastructure, community participation, education and widening access; with some supported with output figures and quotes from members of the public. Concludes that heritage has a wide range of positive impacts across the region, economic, cultural and social.</p>

Study	Summary
Jura Consultants 2005	<p><i>Bolton's Museums, Library and Archive Services: An economic valuation</i></p> <p>Commissioned to raise profile of services with decision-makers by providing evidence of their economic impact. Focus groups run recruiting from community groups already involved with services to unveil impacts. Focus groups with museum users saw them as a day out, a way to spend time as a family and had fond memories of past visits. Questionnaires designed for users and non-users of each service asking for degrees of agreement to statements. The majority agreed the museum as an important service to the local population, disagreed that the museum was not important to them, agreed that the museum offered an efficient service. Also used CVM, asking amount they would be willing-to-pay to support continuation of service. Mean value for museum £2.77, more than actual contribution of £1.16 per person.</p>
Hooper- G. 2006	<p><i>What Did You Learn at the Museum Today? Second Study</i></p> <p>Follow-up survey to one conducted in 2004 to explore impact on learning. Focussed on school visits, grouped impacts around GLOs. Claims that museums are, 'contributing powerfully to government agendas'.</p>
BDRG 2008	<p><i>Impact of HLF Funding 2005-2007 Report: Visitor and Neighbourhood Surveys</i></p> <p>Part of an on-going research project into the impact of HLF grants to heritage projects across the UK. Intended to demonstrate achievements of aims and objectives, inform next strategic plan, see whether visitors are getting more from their visits and whether people local areas feel the quality of their surrounding area has been improved by the projects. Different venues conducted interviewer administered questionnaires at exits of venues and at street locations approximately 15 minutes walk from venues at different times of day with random selection. Benefits to visitors and communities presented as percentages of respondents who agreed to statements about impact. Used SPSS to analyse the data and CHAID analysis to see linkages between visitor respondents' characteristics and likelihood of agreeing that satisfaction was excellent and overall satisfaction was 'much better' than before funding period. Same technique to see linkages between community members' characteristics and the difference the project has made to the quality of life in the area. Findings were summarised under quality of life/ sustainable communities; sense of heritage, identity and pride and opportunities for children and young people.</p>
Burton and Griffin 2008	<p><i>More Than a Museum?: Understanding how small museums contribute to social capital in regional communities</i></p> <p>Study to research what bonding and bridging networks stakeholders directly associate with museums. Research conducted with three museums across Australia, one in Sydney, one in a coastal town and one in-land which is an Aboriginal keeping place. Trying to explore how museums contribute to social capital and cultural stock and how to evidence this. Tried to investigate what residents' within communities believe to be the value of their museum and whether they act on these perceptions. Conducted interviews to identify perceived impacts in the views of staff, volunteers, funders and users. Conducted survey to compare residents' beliefs and behaviour. For the survey people were asked levels of agreement/ disagreement about role and impact of museums, then asked to agree or disagree with statements showing actual behaviour e.g. on taking visitors from out of town to the museum or to another local attraction instead. Qualitative then quantitative findings presented for each case study. Interviews produced views that the community had an emotional attachment to the museums, people used museum activities and museums were tourist attractions. The behaviour preferences of survey positively correlated with these factors. Found that bridging between the museums and the communities was variable; two of the museums were like clubs for a closed set of users</p>

Study	Summary
Graham 2008	<p><i>Museum Galleries Scotland: Impacts on Communities</i></p> <p>To establish the extent of social and economic impacts of museums and galleries on individuals and communities in Scotland and provide evidence that they, 'lie at the heart of cultural provision in Scotland thus justifying the significance of their strategic role towards the cultural policy making process'. To see how the sector contributes to the Scottish Government's strategic objectives. Involved a literature review and a three phased fieldwork study. 8 operators participated in case study stage, chosen to represent different types of museum. These case studies provided examples around community impact themes of re-development, employment and work experience, community volunteering and community engagement.</p>
Packer 2008	<p><i>Beyond Learning: Exploring visitors' perceptions of the value and benefits of museum experiences</i></p> <p>Research to explore beyond educational value to see how museums are fulfilling multiple needs. Informed by literature on restorative environments and psychological well-being. Conducted person-administered interviews at Queensland Museum with 60 visitors. Asked them ten questions about whether their mood had changed, their perceptions had changed, what they had gained from the visit, whether there was anything that detracted from the visit, what they most valued about visiting the museum, whether anything about the visit made them feel good or bad about the world. Responses were coded around Pekarik's categories of experiences in museums: objects, cognitive, introspective and social. Majority of respondents mentioned learning, psychological well-being and factors linked to restoration (peace and tranquillity, relaxation, thoughtfulness).</p>
Simon Jacquet Consultancy 2009	<p><i>Cornerstones of Communities: Museums transforming society</i></p> <p>Commissioned by MGS based on one of the recommendations of Graham (2008) to investigate deeper into case studies. Five museums selected as case studies to represent different types of museum (independent, local authority), geography, size and primary focus of museum. Qualitative methodology, researchers taking a day to visit each museum, hold focus groups and interviews with staff, volunteers, partner organisations and users. Asked for feedback on the purpose of the museum, who the communities of the museum consisted of, how the museum contributed to physical, human, social, cultural and economic capital. Presented case by case with quotes from interviews and focus groups.</p>
Packer and Bond 2010	<p><i>Museums as Restorative Environments</i></p> <p>Research to explore the extent to which museum environments provide access to restorative environments. Visitors to a history museum, art museum, aquarium and botanical gardens in Australia completed a questionnaire. Visitors at all of the sites considered them to provide fascination, extent, escape and compatibility and asked to rate aspects of the physical environment. Factor Analysis showed that the best predictors of restorative attributes were object experiences and feeling comfortable in the physical surroundings. The findings indicate that for some people these environments are as restorative as natural environments; repeat visitors more likely to experience restorative benefits. Suggests that trying to enhance the restorative characteristics of museums would contribute to visitors' well-being and satisfaction.</p>

Study	Summary
Jensen 2010	<p><i>Something Different: A pilot study evaluating family outreach activities at the Fitzwilliam Museum</i></p> <p>Researcher inspired to fill evidence gap between aspirations of museum professionals around the potential benefits of engagement and reliable and valid data demonstrating such benefits and design better methods to do so which would inform practice. Conducted study in art museum of programme involving young mothers and their children to assess its impact. Qualitative data collection before, during and after two family outreach visit days which consisted of a story-telling session in a gallery and an arts activity session in the education room. Use of photographically documented ethnographic observation and qualitative interviewing. Questionnaires given to mothers participating who all expressed positive views about the visit and that they would be interesting in attending similar events in the future. Fieldnotes were taken and data analysed using Atlas. The group had very little experiences with museums before their visits and were motivated by curiosity and the belief it would benefit their children to take part in the programme. Through observation and interviews the researcher evidenced that the mothers' attitudes towards the museum warmed as the visit progressed as they enjoyed the experience, became more comfortable in the museum environment and less concerned that their children would break things. Researcher claimed that the visit provided opportunities for bonding between children and mothers and 'afforded the opportunity for mothers to build social capital and social skills through interaction with staff at the Fitzwilliam Museum and other mothers.'</p> <p>Concludes that this provides evidence that museums are not exclusionary institutions and that focussed outreach can overcome barriers to participation. Author admits that his approach would face obstacles due to under-resourcing, the idea that data collection is a chore and the idea that participants would view these techniques as intrusive. He defends his approach as a thorough, formal and innovative way of collecting evidence on impact and value.</p>
ERS 2010	<p><i>Capturing Outcomes from Regional Museum Hubs' Community Engagement Activities</i></p> <p>Researchers commissioned to use SROI technique where appropriate. Five full SROI studies were conducted for about a third of the cases, the social values generated mainly related to volunteering, learning, employability and confidence building. Findings that museums are working with partners to engage communities in new ways, they are delivering real value to their communities. Findings were based on output data collected by MLA regional museum hubs and views of researcher based on methods employed for SROI including focus groups and interviews. Recommendations given for programmes in future around organisation and approach to programmes.</p>

Study	Summary
Selwood 2010	<p><i>Making a Difference: the cultural impact of museums</i></p> <p>Intended to evidence cultural impact which is often overlooked by government frameworks of accountability for museums. Selwood says cultural impacts have been neglected compared to economic and social impacts. This study aims, 'to describe the differences that museum collections, exhibitions, displays and other programmes make to people: how they affect their understandings of the world and how people respond to their museum experiences.' Includes a selection of examples chosen because they represent the most compelling evidence of cultural impact, according to the researcher. Draws on NMDC's members responses to surveys on cultural impact, relevant grey and academic literature and transcripts of public debates. Section covering the kinds of impacts that audiences have claimed, focused on: saying the unsaid; generating a sense of belonging and integration within local communities and society; opening themselves up to different attitudes and perspectives; and considering their affiliations and associations. This is presented as vignettes of museum exhibitions and programmes with summaries and extracts of material collected in visitor research. Study to show the kind of evidence collected about cultural impact.</p>
MB Associates 2011	<p><i>Investing in Culture and Community: The Social return on investing in work-based learning at the Museum of East Anglian Life</i></p> <p>Study of impact of eight-week course on grounds maintenance, animal welfare and traditional crafts. Programme involves volunteers at museum 'buddying' programme participants to teach them new skills and completion of accredited courses. The process involved asking all participants about what had changed as a result of the programme. Used Maslow's four stages of learning model to plot progression of participants. Interviews conducted with ten participants and seven of their families. Local partners interviewed over the phone. Museum staff and volunteers involved in evaluating impact. The SROI compensates for deadweight and displacement. Allocated financial proxies. Results found that for every £1 of investment the programme produced £4.30 of social value.</p>

Appendix 2: Impacts and Themes from Meta-synthesis Studies (large-scale version)

Theme	Potential Impact	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	mentions	
Facility	improved recreational/ leisure opportunities		x		x		x														3	
	safe environment									x				x							2	
	good place to meet up with friends									x				x							2	
Personal Capacity	Generic Skills	x	x	x	x	x	x			x	x			x				x		x	9	
	communication and social skills			x						x							x				3	
	creative talents	x					x										x				4	
	confidence	x	x	x	x	x	x			x								x		x	8	
	inspiration			x	x	x	x	x		x	x				x			x			9	
	improved attitude					x				x								x		x	4	
	expression of views			x																	1	
	personal capacity	x	x	x														x		x	4	
	sense of purpose/ motivation			x	x	x				x	x							x			x	6

Theme	Potential Impact	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	mentions	
Learning and Knowledge	Generic learning		x	x	x	x	x	x		x	x		x	x				x			12	
	Educational benefits for children			x		x				x							x				5	
	Life-long learning	x	x	x				x				x									5	
	Knowledge of each others histories, local and national history			x	x														x		3	
	knowledge about where they live										x								x		2	
	Making school subject more interesting					x					x										2	
	Knowledge about the world					x													x		2	
	knowledge of health issues	x									x										2	
	Increased desire to learn more					x	x				x									x		4
	connection with the past				x											x				x		3
	interest in new area						x				x							x				3

Theme	Potential Impact	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	mentions
Well-being	generic health and well-being and happiness									x	x	x	x					x		x	5
	contributing to more fulfilled lives	x								x											2
	restoration												x								1
	Friendships and interaction	x	x	x	x	x	x						x	x	x					x	7
	peace and solace										x			x							2
	Pleasure and enjoyment		x	x	x	x	x			x	x			x			x		x		9
	opportunities to share memories and emotions			x																	1
	effective informal learning programmes for those not benefiting from formal learning				x					x											2
	support formal education sector				x																1
	educational achievement	x	x	x						x										x	4
Tangible results	take up or course or training after		x				x														2
	led to employment	x																		x	2
	Improved attainment of school pupils			x							x										2

Theme	Potential Impact	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	mentions	
Identity, Pride and Tolerance	improved perception of area they live in									x											1	
	national identity																	x	x		2	
	developed community identity		x		x		x												x	x	5	
	Validation of groups through their representation	x		x																x	3	
	Pride in their own culture						x													x	2	
	Shifting attitudes and changing perceptions for the better																		x	x	2	
	improved understanding or tolerance of different cultures	x				x				x									x	x	6	
	raised public awareness of a social issue																		x	x	3	
	Cross-generational interaction																			x		2
	sense of their rights as citizens/ feeling of empowerment			x		x					x										x	4
Community Outcomes	working with marginalised groups					x				x										x	4	
	social capital		x									x								x	4	
	Social cohesion and inclusion	x	x		x			x			x									x	7	
	Desire to be involved in local and national civic society institutions										x											1
	community participation and volunteering							x												x	4	
	build cultural capacity of community through partnerships				x								x							x	4	
	prevent crime/ safer communities	x											x								x	3

Theme	Potential Impact	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	mentions
For Museums	improved perception of museums		x														x				2
	Cultural value						x					x									2
Cultural Aspects	Historical value						x														1
	Aesthetic value						x						x								2
	symbolic value						x														1
	spiritual value							x													1
	Attract investment because of their cultural credit				x																1
Economic Related	Improved image of place for outsiders				x																1
	contribution to knowledge economy and enlightened society				x																2
	developed local enterprises/ creative industries							x													2
	Generic economic benefits												x								2
	As an employer																				2
	Spending on goods and services by institution itself								x												1
	Attracting tourism and tourism related spend				x																3

Appendix 3: Pilot Survey One



Please answer all the questions below. Instructions on how to complete are shown in brackets next to each question.

Questions about museums in general

1 What do you think about museums in general? *(Please circle the appropriate number for each line)*

Museums are...

institutions I can trust to give a balanced view	1	2	3	4	5	institutions I can't trust to give a balance view
interesting	1	2	3	4	5	boring
places I would be embarrassed to be seen in	1	2	3	4	5	places I would be happy to be seen in
a poor use of public money	1	2	3	4	5	a good use of public money
places I feel comfortable in	1	2	3	4	5	places I feel uncomfortable in
valuable public services	1	2	3	4	5	not valuable public services

2 Which statement best represents your view? *(Please tick one of the following)*

Museums are places to visit...

- only when I am away on holiday
- in my local area
- never
- in my local area and while I am away on holiday

3 What would be the most important reason to visit a museum for you? *(Please tick one only)*

- To learn new things
- To be entertained
- To see objects up close
- To be surprised and amazed
- To go to appreciate our heritage
- To go somewhere on a rainy day
- To take part in community events and activities
- Other *(please specify)*: _____

4 In the last 12 months how many times have you been to a museum? *(Please enter a number in the box)* times

5 What was the last museum you visited *(Please write in the name of one below)*

Your visits to the Royal Albert Memorial Museum (RAMM)

- 6 Did you ever visit the Royal Albert Memorial Museum before it closed for refurbishment?
- Yes (Please go to question 8) No (Please go to the next question)
- 7 Why have you not visited the RAMM? (Please tick any that apply then please go to question 15)
- A physical disability/ mobility problems No time It didn't appeal
- I felt the RAMM was aimed at other people Preferred to do other things in my free time
- I felt intimidated by the idea of visiting Other (please specify): _____
- 8 Did you visit the RAMM as a child (i.e. under 16 years)?
- Yes (Please go to the next question) No (Please go to question 11)
- 9 Who did you usually go with? (Please tick one only) By myself With friends
- With school With family With a youth group I can't remember
- 10 What are your memories of visiting the RAMM? (Please tick one only)
- Mainly positive Mixed Mainly negative
- 11 How often did you visit the Royal Albert Memorial Museum before it closed for refurbishment? (Please tick one only)
- More than once a month Every 2-3 months 2-3 times a year
- Once every 1 to 2 years Less than once every 2 years
- 12 Who did you usually go with? (Please tick one only) Alone
- With friends As a couple As a family group An organised outing
- 13 What were your main reasons for visiting the RAMM? (Please tick no more than three options)
- To pop in while I was in Exeter for another reason I wanted to support my local museum To take children in a school or youth group
- To spend time with family or friends An interest in the collection To go to temporary exhibitions
- To take my children To volunteer To learn something
- To have a day out To get some culture To go to an organised event/ programme
- To do something worthwhile

14 How did you feel about the RAMM in general? (Please circle the appropriate number for each line)

I enjoyed visiting	1	2	3	4	5	I didn't enjoy visiting
I was satisfied with my visits	1	2	3	4	5	I wasn't satisfied with my visits
The RAMM was welcoming	1	2	3	4	5	The RAMM wasn't welcoming
I haven't missed the RAMM while it has been closed	1	2	3	4	5	I have missed the RAMM while it has been closed
The RAMM being shut has had a bad impact on my life	1	2	3	4	5	The RAMM being shut has had a good impact on my life

Your thoughts about the Royal Albert Memorial Museum (RAMM)

15 What do you think about the Royal Albert Memorial Museum?
(Please tick one option for each statement)

	Strongly agree	Agree	Disagree	Strongly disagree
The money spent by the City Council on the RAMM re-development should have been spent on other public services	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The re-developed RAMM will be an asset for the people of Exeter for years to come	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The RAMM is important as it looks after objects for the local community	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am proud to have the RAMM in the city where I live	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The RAMM builds strong partnerships with local community groups	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The RAMM is only a museum for tourists and not for local people	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The RAMM supports local schools and colleges	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The RAMM reaches out to people on the margins of society	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The RAMM builds strong partnerships with businesses in our area	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The RAMM is a vital part of the identity of Exeter	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The RAMM tries to have relevance for everyone in the local community	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

16 How do you feel about the Royal Albert Memorial Museum? (Please tick one box for each line)

	more important than	as important as	less important than	
RAMM being entertaining is,	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	RAMM being educational.
RAMM helping adults to learn is,	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	RAMM helping children to learn.
RAMM benefiting me is,	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	RAMM benefitting others.

17 Please assess the importance of the following (Please tick one box for each statement)

When the RAMM <u>reopens</u> the community will have a place that...	Very important	Important	Unimportant	Very unimportant
activities and events we organise can take place in	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
celebrates local culture and traditions	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
makes us feel proud of where we live	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
can represent us to visitors	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
people new to Exeter can come and feel included	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
allows people of different ages to mix	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
allows people of different ethnicities to mix	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
its children and young people can benefit from	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

18 What do you think about the impact of the RAMM on its local community? (Please tick one only)

Mainly positive
 No real impact
 Mainly negative

19 Are you going to visit the Royal Albert Memorial Museum after it re-opens?

Yes (Please go to the next question)
 No (Please go to question 22)

20 Which feature of the RAMM do you most look forward to when it re-opens? (Please tick one only)

Seeing objects
 Things for my children to see and do
 Being inside the newly re-furbished building

Temporary exhibitions
 Special events and talks
 Going to the cafe

Stories and information
 Other: (please specify) _____

21 Please assess the importance of the following.
(Please tick one option for each statement)

	Very unimportant	Unimportant	Important	Very important
<hr/>				
When the RAMM re-opens I will have a place...				
to meet up with friends	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
to spend time with my family	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
to escape from my routine	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<hr/>				
When the RAMM re-opens I will have a place to learn about...				
the local area's history and culture	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
the history and culture of the wider world	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
how the past relates to the present	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<hr/>				
When the RAMM re-opens I will have somewhere to go to...				
help with my personal development i.e. knowledge, skills or confidence	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
add perspective and meaning to my life	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
contemplate and reflect	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
be surprised and amazed	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
relax and de-stress	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
inspire me to be more creative	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
stimulate my imagination	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
appreciate our heritage	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
bring back memories of my past	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
make me aware of the insights and views of others	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<hr/>				
The RAMM should be a place where...				
I can get close to important objects and see their detail	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel a connection with objects of historical or symbolic importance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I can enjoy seeing beautiful objects	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I can read and listen to stories and information	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
my views are taken seriously	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I can get involved	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Some questions about you

- 22 Your gender? Male Female
- 23 Your age? 16-24 years 25-34 years 35-44 years
 45-54 years 55-64 years 65-74 years 75 years and over
- 24 What best describes what you usually do during the week? *(Please tick one only)*
- In paid work In full-time education Unemployed
- Looking after home/ family Other *(please specify):* _____
- 25 What is your highest educational qualification? *(Please tick one only and if you have non-English/Welsh qualifications please tick the one you think is closest to these)*
- No qualifications School Certificate/ Higher School Certificate; 'A' levels/'AS' levels; NVQ level 2 or 3; Intermediate or Advanced GNVQ
- 'O' level passes; CSE/GCSE; NVQ level 1; Foundation level GNVQ
- Undergraduate Degree, NVQ levels 4 and 5; HNC; HND Postgraduate Degree (e.g. MSc, MA, MBA, ~~Ph.D~~ or PGCE)
- 26 Which of the following best describes the type of occupation of the main wage earner in your household? *(Please tick one only)*
- Student Pensioner
- Higher managerial, administrative and professional Intermediate managerial, administrative and professional
- Supervisory, clerical and junior managerial, administrative and professional Skilled manual worker
- Semi-skilled and unskilled manual workers Unemployed with state benefits only
- 27 Are there children in your household? *(Please tick all that apply)*
- No Under 5 years 5 to 12 years 13 to 15 years
- 28 What is the total household income each year? *(Please tick one only)*
- Under £15,000 £15,000-£29,999 £30,000-£44,999 £45,000-£59,000
- £60,000-£89,999 £90,000-£119,999 £120,000 and over

Many thanks for taking the time to complete this questionnaire

Would you be willing to take part in a follow-up interview in the future? *(Please fill-in your details)*

First name: Tel/ email:

Appendix 4: Survey One



Dear Sir/ Madam,

The Royal Albert Memorial Museum (RAMM) and its Local Community

We would like to ask for your help in a study about the Royal Albert Memorial Museum (RAMM), and to request **15 minutes of your time** to complete this questionnaire.

You may have noticed the main building of the RAMM on Queen Street in the centre of Exeter. This has been closed since December 2007 while undergoing refurbishment. It is re-opening in December and will be free to visit. We would greatly appreciate if you told us what you thought about the museum. It doesn't matter if you have visited it or not in the past, or if you think you don't know much about the museum, we would like to hear from you.

This research is funded by the Economic and Social Research Council. With your help it will be the most comprehensive study conducted to date in the UK asking for views of people about their local museum. As your address has been randomly selected from a list of residential addresses within the Exeter City Council boundary your participation is very important to us.

Please could **one person** from within your household complete this questionnaire. This should be someone **16 years or older**. Please do not complete this questionnaire if you are an employee of Exeter City Council.

Your answers will be confidential. The results will contain no information that may identify individuals.

Once you have completed this questionnaire, please **put in the plastic pouch provided and leave it under your doormat, sticking out your letter box or somewhere else obvious for collection**. We will come back to collect the questionnaire from your property on _____.

If you would like to participate in a follow-up interview about the RAMM please add your details at the end of the questionnaire. This does not commit you to taking part, participation is voluntary and you can opt out at any time. Your details will be kept private and confidential and your anonymity will be maintained in our report.

Thank you very much for considering this request.

Yours faithfully,

Fiona Hutchison
RAMM Project
Business School, Rennes Drive
University of Exeter, EX4 4PU

(Please read the instructions inside the brackets for each question).

Questions about museums in general

This section asks for your overall impressions of museums, ones you have visited, or heard about.

1. What do you think about museums in general? (Please tick ✓ an appropriate circle for each line)

Museums are...

- | | | |
|--|---|---|
| | \longleftrightarrow | |
| places I feel comfortable in | <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> | places I feel uncomfortable in |
| interesting | <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> | boring |
| places I <u>would</u> be embarrassed to be seen in | <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> | places I <u>wouldn't</u> be embarrassed to be seen in |
| places I <u>can</u> trust to give a balanced view | <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> | places I <u>can't</u> trust to give a balanced view |
| a bad use of public money | <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> | a good use of public money |
| important public services | <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> | unimportant public services |

2. Which statement best represents your view? (Please tick one only)

Museums are places to visit...

- | | | |
|--|---|--|
| <input type="checkbox"/> <u>only</u> when I am away on holiday | <input type="checkbox"/> <u>only</u> in my local area | <input type="checkbox"/> never |
| <input type="checkbox"/> <u>only</u> when I am away on holiday | <input type="checkbox"/> <u>only</u> in my local area | <input type="checkbox"/> in my local area and while I am away on holiday |

3. What would be the most important reason to visit a museum for you? (Please tick one only)

- | | | |
|--|---|---|
| <input type="checkbox"/> To learn new things | <input type="checkbox"/> To be entertained | <input type="checkbox"/> To see objects up close |
| <input type="checkbox"/> To be surprised and amazed | <input type="checkbox"/> To go to appreciate our heritage | <input type="checkbox"/> To go somewhere on a rainy day |
| <input type="checkbox"/> To take part in community events and activities | <input type="checkbox"/> Other (please specify below): | |

4. In the last 12 months how many times have you been to a museum?
(Please write a number in the box)

 times

5. What was the last museum you visited? (Please write in the name of one below)

Your visits to the Royal Albert Memorial Museum (RAMM)

Now we would like to ask you about your visits to your local museum.

6. Did you ever visit the Royal Albert Memorial Museum before it closed for refurbishment in 2007?

- Yes (Please go to question 8) No (Please fill-in question 7 and then go to question 15)

7. Why have you not visited the RAMM? (Please tick all that apply)

- A physical disability/ mobility problems Not enough time Didn't know about it
 I felt the RAMM was aimed at other people Preferred to do other things in my free time
 I felt intimidated by the idea of visiting It didn't appeal I didn't live nearby

8. Did you visit the Royal Albert Memorial Museum as a child (i.e. under 16 years)?

- Yes (Please go to the next question) No (Please go to question 11)

9. Who did you usually go with as a child? (Please tick one only)

- With friends
 By myself With family With a youth group With school

10. What are your memories of visiting the RAMM as a child? (Please tick one only)

- Mainly positive Mixed Mainly negative

11. How often did you visit the RAMM before it closed for refurbishment? (Please tick one only)

- More than once a month Every 2-3 months 2-3 times a year
 Once every 1 to 2 years Less than once every 2 years

12. Who did you usually go with to the RAMM? (Please tick one only)

- Alone
 With friends As a couple As a family group An organised outing

13. What were your main reasons for visiting the RAMM? (Please tick no more than three options)

- To pop in while I was in Exeter for another reason I wanted to support my local museum To take children in a school or youth group
 To spend time with family or friends An interest in the collection To go to temporary exhibitions
 A companion wanted to go To volunteer To learn something
 To get some culture An event/ programme To take my children/grandchildren
 Going to the cafe To have an enjoyable day out

14. How did you feel about the RAMM in general? (Please tick ✓ an appropriate circle for each line)

←————→						
I enjoyed visiting	<input type="radio"/>	I <u>didn't</u> enjoy visiting				
I <u>wasn't</u> satisfied with my visits	<input type="radio"/>	I <u>was</u> satisfied with my visits				
The RAMM <u>was</u> welcoming	<input type="radio"/>	The RAMM <u>wasn't</u> welcoming				
I <u>haven't</u> missed the RAMM while it has been closed	<input type="radio"/>	I <u>have</u> missed the RAMM while it has been closed				

Your thoughts about the Royal Albert Memorial Museum (RAMM)

15. What do you think about the Royal Albert Memorial Museum?
(Please tick one option for each statement)

	Strongly Agree	Agree	Disagree	Strongly disagree	I don't know
The re-developed RAMM will be an asset for the people of Exeter for years to come	<input type="checkbox"/>				
The RAMM is important as it looks after objects for the local community	<input type="checkbox"/>				
I am proud to have the RAMM in the city where I live	<input type="checkbox"/>				
The money spent by the City Council on the RAMM re-development should have been spent on other public services	<input type="checkbox"/>				
The RAMM builds strong partnerships with local community groups	<input type="checkbox"/>				
The RAMM is only a museum for tourists and not for local people	<input type="checkbox"/>				
The RAMM supports local schools and colleges	<input type="checkbox"/>				
The RAMM caters only for people in mainstream society	<input type="checkbox"/>				
The RAMM builds strong partnerships with businesses in our area	<input type="checkbox"/>				
The RAMM is a vital part of the identity of Exeter	<input type="checkbox"/>				
The RAMM being shut has had a bad impact on my life	<input type="checkbox"/>				

16. Please assess the importance of the following for the RAMM when it reopens.
 (Please tick ✓ an appropriate circle for each line depending on whether you think the statement has high or low importance)

	high	←————→			low
The RAMM should try to be entertaining	<input type="radio"/>				
The RAMM should try to be educational	<input type="radio"/>				
The RAMM should try to help children to learn	<input type="radio"/>				
The RAMM should try to help adults to learn	<input type="radio"/>				
The RAMM should try to benefit me	<input type="radio"/>				
The RAMM should try to benefit others in the community	<input type="radio"/>				

17. Please assess the importance of the following
 (Please tick one box for each line)

When the RAMM <u>re-opens</u> the community should have a place that...	Very important	Important	Unimportant	Very unimportant	I don't know
activities and events we organise can take place in	<input type="checkbox"/>				
celebrates local culture and traditions	<input type="checkbox"/>				
makes us feel proud of where we live	<input type="checkbox"/>				
can represent us to visitors	<input type="checkbox"/>				
people new to Exeter can come and feel included	<input type="checkbox"/>				
people of all ages can mix	<input type="checkbox"/>				
people of all ethnicities can mix	<input type="checkbox"/>				
children and young people can benefit from	<input type="checkbox"/>				

18. In your opinion what do you think about the current impact of the RAMM on its local community?
 (Please tick one only)

Mainly positive No real impact Mainly negative

19. Are you going to visit the Royal Albert Memorial Museum after it re-opens?

Yes (Please go to the next question) No (Please go to question 22)

20. Which feature of the RAMM do you most look forward to when it re-opens? (Please tick one only)

<input type="checkbox"/> Seeing objects from the collection	<input type="checkbox"/> Things for my children/ grandchildren to see & do	<input type="checkbox"/> Being inside the newly re-furbished building
<input type="checkbox"/> Temporary exhibitions	<input type="checkbox"/> The cafe	<input type="checkbox"/> Other (please specify):
<input type="checkbox"/> Stories and information	<input type="checkbox"/> Special events and talks	_____

21. Please assess the importance of the following...
 (Please tick one box for each line)

	Very important	Important	Unimportant	Very unimportant	I don't know
When the RAMM re-opens I should have a place...					
to meet up with friends	<input type="checkbox"/>				
to spend time with my family	<input type="checkbox"/>				
to escape from my routine	<input type="checkbox"/>				
When the RAMM re-opens I should have a somewhere to learn about...					
the local area's history and culture	<input type="checkbox"/>				
the history and culture of the wider world	<input type="checkbox"/>				
how the past relates to the present	<input type="checkbox"/>				
When the RAMM re-opens I should have somewhere to go to...					
help with my personal development i.e. knowledge, skills or confidence	<input type="checkbox"/>				
add perspective and meaning to my life	<input type="checkbox"/>				
contemplate and reflect	<input type="checkbox"/>				
be surprised and amazed	<input type="checkbox"/>				
relax and de-stress	<input type="checkbox"/>				
inspire me to be more creative	<input type="checkbox"/>				
stimulate my imagination	<input type="checkbox"/>				
appreciate our heritage	<input type="checkbox"/>				
bring back memories of my past	<input type="checkbox"/>				
make me aware of the insights and views of others	<input type="checkbox"/>				
The RAMM should be a place where...					
I can get close to important objects and see their detail	<input type="checkbox"/>				
I feel a connection with objects of historical or symbolic importance	<input type="checkbox"/>				
I can enjoy seeing beautiful objects	<input type="checkbox"/>				
I can read and listen to stories and information	<input type="checkbox"/>				
my views are taken seriously	<input type="checkbox"/>				
I can get involved	<input type="checkbox"/>				

Some questions about you

Lastly, please answer this section about yourself and your family.

22. What is your gender? Male Female
23. What is your age? 16-24 years 25-34 years 35-44 years
 45-54 years 55-64 years 65-74 years 75 years and over

24. What best describes what you usually do during the week? (*Please tick one only*)

- In paid work Unemployed Retired In education
 Looking after home/ family Other (*please specify*): _____

25. What is your highest educational qualification or nearest equivalent? (*Please tick one only*)

- No qualifications School Certificate/ Higher School Certificate; 'A' levels/AS' levels; NVQ level 2 or 3; Intermediate or Advanced GNVQ
 'O' level passes; CSE/GCSE; NVQ level 1; Foundation level GNVQ
 Undergraduate Degree, NVQ levels 4 and 5; HNC; HND; DipHE; Graduate Diploma Postgraduate Degree/ Diploma (e.g. MSc, MA, MBA, Ph.D or PGCE)

26. Which of the following best describes the type of occupation of the main income earner in your household? (*Please tick one only*)

- Student Pensioner
 Higher managerial, administrative and professional Intermediate managerial, administrative and professional
 Supervisory, clerical and junior managerial, administrative and professional Skilled manual worker
 Semi-skilled and unskilled manual worker Unemployed

27. Are there children in your household? (*Please tick all that apply*)

- No Under 5 years 5 to 12 years 13 to 15 years

28. What is the total household income each year? (*Please tick one only*)

- Under £15,000 £15,000- £29,999 £30,000- £44,999 £45,000- £59,999
 £60,000- £89,999 £90,000-£119,999 £120,000 and over

Many thanks for taking the time to complete this questionnaire

Would you be willing to take part in a follow-up interview in the future? (*Please fill-in your details below*)

First name: Tel/ email:

If found please return to: RAMM project, University of Exeter Business School, Rennes Drive, Exeter, EX4 4PU.

Page 6 of 6

Appendix 5: Survey Two



Dear Sir/ Madam,

The Royal Albert Memorial Museum (RAMM) and its Local Community

We would like to ask for your help in a study about the Royal Albert Memorial Museum (RAMM), and to request 15 minutes of your time to complete this questionnaire.

The main building of RAMM on Queen Street in Exeter was closed for four years to undergo a major redevelopment and it re-opened to visitors before Christmas. We would greatly appreciate if you told us what you think about the museum. It doesn't matter if you have ever visited, or if you think you don't know much about the museum, we would like to hear from you.

This research is funded by the Economic and Social Research Council. With your help it will be the most comprehensive study conducted to date in the UK asking for views of people about their local museum. As your address has been randomly selected from a list of residential addresses within the Exeter City Council boundary your participation is very important to us.

Please could one person from within your household complete this questionnaire. This should be someone 16 years or older. Please do not complete this questionnaire if you are an employee of Exeter City Council.

Your answers will be confidential. The results will contain no information that may identify individuals. The questionnaire is printed on both sides in order to reduce paper wastage so please make sure you complete questions on every page.

Once you have completed this questionnaire, please put in the plastic pouch provided and leave it under your doormat, sticking out your letter box or somewhere else obvious for collection. We will come back to collect the questionnaire from your property on:

If you would like to participate in a follow-up interview about the RAMM please add your details at the end of the questionnaire. This does not commit you to taking part, participation is voluntary and you can opt out at any time. Your details will be kept private and confidential and your anonymity will be maintained in our report.

Thank you very much for considering this request.

Yours faithfully,

Fiona Hutchison
RAMM Project
Business School, Rennes Drive
University of Exeter, EX4 4PU

(Please read the instructions inside the brackets for each question).

Questions about museums in general

This section asks for your overall impressions of museums, ones you have visited, or heard about.

1. What do you think about museums in general? (Please tick ✓ an appropriate circle for each line)

Museums are...

- | | | |
|--|-----------|---|
| places I feel comfortable in | ←—————→ | places I feel uncomfortable in |
| interesting | ○ ○ ○ ○ ○ | boring |
| places I <u>would</u> be embarrassed to be seen in | ○ ○ ○ ○ ○ | places I <u>wouldn't</u> be embarrassed to be seen in |
| places I <u>can</u> trust to give a balanced view | ○ ○ ○ ○ ○ | places I <u>can't</u> trust to give a balanced view |
| a bad use of public money | ○ ○ ○ ○ ○ | a good use of public money |
| important public services | ○ ○ ○ ○ ○ | unimportant public services |

2. Which statement best represents your view? (Please tick one only)

Museums are places to visit...

- | | | | |
|--|---|--------------------------------|--|
| <input type="checkbox"/> <u>only</u> when I am away on holiday | <input type="checkbox"/> <u>only</u> in my local area | <input type="checkbox"/> never | <input type="checkbox"/> in my local area and while I am away on holiday |
|--|---|--------------------------------|--|

3. What would be the most important reason to visit a museum for you? (Please tick one only)

- | | | |
|--|---|---|
| <input type="checkbox"/> To learn new things | <input type="checkbox"/> To be entertained | <input type="checkbox"/> To see objects up close |
| <input type="checkbox"/> To be surprised and amazed | <input type="checkbox"/> To go to appreciate our heritage | <input type="checkbox"/> To go somewhere on a rainy day |
| <input type="checkbox"/> To take part in community events and activities | <input type="checkbox"/> Other (please specify below): | |

4. In the last 12 months how many times have you been to a museum?
(Please write a number in the box)

 times

5. What was the last museum you visited? (Please write in the name of one below)

Your visits to the Royal Albert Memorial Museum up until December 2007

Now we would like to ask you about your visits to your local museum before it closed for refurbishment.

6. Did you ever visit the Royal Albert Memorial Museum before it closed for refurbishment in 2007?

- Yes
(Please go to question 8)
- No
(Please fill-in question 7 and then go to question 14)

7. Why did you not visit the RAMM? (Please tick all that apply)

- A physical disability/ mobility problems Not enough time Didn't know about it
- I felt the RAMM was aimed at other people Preferred to do other things in my free time
- I felt intimidated by the idea of visiting It didn't appeal I didn't live nearby

8. Did you visit the Royal Albert Memorial Museum as a child (i.e. under 16 years)?

- Yes (Please go to the next question) No (Please go to question 11)

9. Who did you usually go with as a child? (Please tick one only)

- With friends
- By myself With family With a youth group With school

10. What are your memories of visiting the RAMM as a child? (Please tick one only)

- Mainly positive Mixed Mainly negative

11. How often did you visit the RAMM before it closed for refurbishment? (Please tick one only)

- More than once a month Every 2-3 months 2-3 times a year
- Once every 1 to 2 years Less than once every 2 years

12. Who did you usually go with to the RAMM? (Please tick one only)

- Alone
- With friends As a couple As a family group An organised outing

13. What were your main reasons for visiting the RAMM? (Please tick no more than three options)

- To pop in while I was in Exeter for another reason I wanted to support my local museum To take children in a school or youth group
- To spend time with family or friends An interest in the collection To go to temporary exhibitions
- A companion wanted to go To volunteer To learn something
- To get some culture An event/ programme To take my children/grandchildren
- Going to the cafe To have an enjoyable day out

Your visits to the Royal Albert Memorial Museum since December 2011

Now we would like to ask you about your visits to the RAMM since it re-opened last December.

14. Have you visited the RAMM since it re-opened in December 2011?

Yes

(Please go to question 16)

No

(Please go to question 15)

15. Do you intend to visit the RAMM in the future? (Please tick one box)

Yes (Please go to question 22)

No (Please go to question 22)

16. Who did you go with the first time after its re-opening? (Please tick one box) Alone

With friends

As a couple

As a family group

An organised outing

17. Do you think you will visit the Royal Albert Memorial Museum again? (Please tick one box)

Yes, soon

Yes, sometime in the future

No, not again

18. What were your main reasons for visiting the RAMM? (Please tick no more than three options)

To pop in while I was in Exeter for another reason

I wanted to support my local museum

To take children in a school or youth group

To spend time with family or friends

An interest in the collection

To go to temporary exhibitions

A companion wanted to go

To volunteer

To learn something

To get some culture

An event/ programme

To take my children/grandchildren

Going to the cafe

To have an enjoyable day out

19. Where else did you go in the centre of Exeter the first day you visited the newly re-opened RAMM? (Please write in the box what you can remember e.g. shopping, going to a particular pub or cafe)

20. How did you feel about the RAMM in general? (Please tick ✓ an appropriate circle for each line)

I enjoyed visiting

← ○ ○ ○ ○ ○ →

I didn't enjoy visiting

I wasn't satisfied with my visit

○ ○ ○ ○ ○

I was satisfied with my visit

The RAMM was welcoming

○ ○ ○ ○ ○

The RAMM wasn't welcoming

I missed the RAMM while it was closed

○ ○ ○ ○ ○

I did not miss the RAMM while it was closed

21. How do you rate the following features of the newly re-opened RAMM?
 (Please tick one box for each line)

	Very Satisfied	Satisfied	Unsatisfied	Very unsatisfied	Not applicable
Being inside the newly re-furnished building	<input type="checkbox"/>				
Seeing objects from the collection	<input type="checkbox"/>				
Stories and information in the displays	<input type="checkbox"/>				
Things for my children/ grandchildren to see and do	<input type="checkbox"/>				
Temporary exhibitions	<input type="checkbox"/>				
Special events and talks	<input type="checkbox"/>				
Cafe	<input type="checkbox"/>				

Your thoughts about the Royal Albert Memorial Museum (RAMM)

22. What do you think about the Royal Albert Memorial Museum now it has re-opened to visitors?
 (Please tick one option for each line)

	Strongly agree	Agree	Disagree	Strongly disagree	Don't know
The re-developed RAMM will be an asset for the people of Exeter for years to come	<input type="checkbox"/>				
The RAMM is important as it looks after objects for the local community	<input type="checkbox"/>				
I am proud to have the RAMM in the city where I live	<input type="checkbox"/>				
The money spent by the City Council on the RAMM re-development should have been spent on other public services	<input type="checkbox"/>				
The RAMM builds strong partnerships with local community groups	<input type="checkbox"/>				
The RAMM is only a museum for tourists and not for local people	<input type="checkbox"/>				
The RAMM supports local schools and colleges	<input type="checkbox"/>				
The RAMM caters only for people in mainstream society	<input type="checkbox"/>				
The RAMM builds strong partnerships with businesses in our area	<input type="checkbox"/>				
The RAMM is a vital part of the identity of Exeter	<input type="checkbox"/>				
The RAMM being shut has had a bad impact on my life	<input type="checkbox"/>				

23. Please assess the following for the RAMM
(Please tick ✓ one circle for each line)

	Strongly agree				Strongly disagree
The RAMM is entertaining	<input type="radio"/>				
The RAMM is educational	<input type="radio"/>				
The RAMM tries to help children to learn	<input type="radio"/>				
The RAMM tries to help adults to learn	<input type="radio"/>				
The RAMM tries to benefit me	<input type="radio"/>				
The RAMM tries to benefit others in the community	<input type="radio"/>				

24. Please assess the following...
(Please tick one box for each line)

Now that the RAMM has re-opened the community has a place that...

	Strongly agree	Agree	Disagree	Strongly disagree	I don't know
activities and events we organise can take place in	<input type="checkbox"/>				
celebrates local culture and traditions	<input type="checkbox"/>				
makes us feel proud of where we live	<input type="checkbox"/>				
can represent us to visitors	<input type="checkbox"/>				
people new to Exeter can come and feel included	<input type="checkbox"/>				
people of all ages can mix	<input type="checkbox"/>				
people of all ethnicities can mix	<input type="checkbox"/>				
children and young people can benefit from	<input type="checkbox"/>				

25. In your opinion what do you think about the current impact of the RAMM on its local community?
(Please tick one only)

- Mainly positive No real impact Mainly negative

26. Now that the RAMM has re-opened what do you think?...
 (Please tick one box for each line)

	Strongly agree	Agree	Disagree	Strongly disagree	I don't know
The RAMM is a place...					
to meet up with friends	<input type="checkbox"/>				
to spend time with my family	<input type="checkbox"/>				
to escape from my routine	<input type="checkbox"/>				
The RAMM is somewhere to learn about...					
the local area's history and culture	<input type="checkbox"/>				
the history and culture of the wider world	<input type="checkbox"/>				
how the past relates to the present	<input type="checkbox"/>				
The RAMM is somewhere to go to...					
help with my personal development i.e. knowledge, skills or confidence	<input type="checkbox"/>				
add perspective and meaning to my life	<input type="checkbox"/>				
contemplate and reflect	<input type="checkbox"/>				
be surprised and amazed	<input type="checkbox"/>				
relax and de-stress	<input type="checkbox"/>				
inspire me to be more creative	<input type="checkbox"/>				
stimulate my imagination	<input type="checkbox"/>				
appreciate our heritage	<input type="checkbox"/>				
bring back memories of my past	<input type="checkbox"/>				
make me aware of the insights and views of others	<input type="checkbox"/>				
The RAMM is a place where...					
I can get close to important objects and see their detail	<input type="checkbox"/>				
I feel a connection with objects of historical or symbolic importance	<input type="checkbox"/>				
I can enjoy seeing beautiful objects	<input type="checkbox"/>				
I can read and listen to stories and information	<input type="checkbox"/>				
my views are taken seriously	<input type="checkbox"/>				
I can get involved	<input type="checkbox"/>				

Some questions about you

Lastly, please answer this section about yourself and your family.

27. What is your gender? Male Female
28. What is your age? 16-24 years 25-34 years 35-44 years
 45-54 years 55-64 years 65-74 years 75 years and over
29. What best describes what you usually do during the week? (*Please tick one only*)
- In paid work Unemployed Retired In education
- Looking after home/ family Other (*please specify*): _____
30. What is your highest educational qualification or nearest equivalent? (*Please tick one only*)
- No qualifications School Certificate/ Higher School Certificate; 'A' levels/'AS' levels; NVQ level 2 or 3; Intermediate or Advanced GNVQ
- 'O' level passes; CSE/GCSE; NVQ level 1; Foundation level GNVQ
- Undergraduate Degree, NVQ levels 4 and 5; HNC; HND; DipHE; Graduate Diploma Postgraduate Degree/ Diploma (e.g. MSc, MA, MBA, Ph.D or PGCE)
31. Which of the following best describes the type of occupation of the main income earner in your household? (*Please tick one only*)
- Student Pensioner
- Higher managerial, administrative and professional Intermediate managerial, administrative and professional
- Supervisory, clerical and junior managerial, administrative and professional Skilled manual worker
- Semi-skilled and unskilled manual worker Unemployed
32. Are there children in your household? (*Please tick all that apply*)
- No Under 5 years 5 to 12 years 13 to 15 years
33. What is the total household income each year? (*Please tick one only*)
- Under £15,000 £15,000- £29,999 £30,000- £44,999 £45,000- £59,999
- £60,000- £89,999 £90,000-£119,999 £120,000 and over

Many thanks for taking the time to complete this questionnaire

Would you be willing to take part in a follow-up interview in the future? (*Please fill-in your details below*)

First name: Tel/ email:

If found please return to: RAMM project, University of Exeter Business School, Rennes Drive, Exeter, EX4 4PU

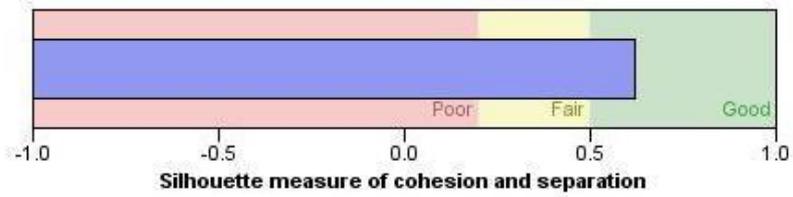
Page 7 of 7

Appendix 6: Cluster Analysis SPSS Output

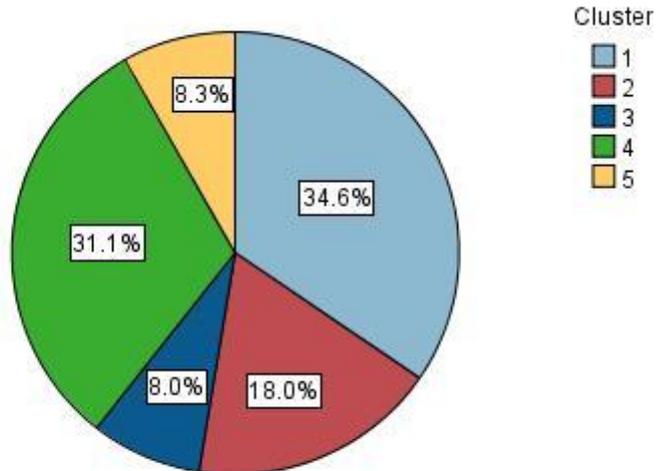
Model Summary

Algorithm	TwoStep
Inputs	4
Clusters	5

Cluster Quality



Cluster Sizes



Size of Smallest Cluster	30 (8%)
Size of Largest Cluster	129 (34.6%)
Ratio of Sizes: Largest Cluster to Smallest Cluster	4.30

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