



## Evaluation Strategy prepared for Screen South Accentuate Curating for Change: D/deaf and Disabled People Leading within Museums



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## 1 Background and context

Screen South is a not for profit Creative Development company operating in the wider creative and cultural community. It delivers and leads innovative projects across screen based media and the wider heritage, cultural and creative industries. The Accentuate Programme is part of Screen South's portfolio of work. Accentuate is a specialist programme which challenges perceptions of disability by providing life changing opportunities for D/deaf and disabled people to participate and lead within the cultural sector. The Curating for Change project will be part of a series of projects delivered through the Accentuate Programme. Accentuate is a specialist programme operating within the organisation Screen South, a not-for-profit Cultural Development Agency. Screen South works regionally and nationally on cultural development and workplace programmes with a wide range of partners such as Arts Council England, Channel 4, the BBC and the BFI. With over 10 years of expertise in developing and delivering major projects, Accentuate has become recognised as a leader for disability focussed cultural activity. It has a proven track record of delivering ambitious, multi-partner projects that bring about lasting change for both individuals and organisations<sup>1</sup>, embedding specialist knowledge and best practice in order to support and develop disabled people as talented individuals.

In 2015, Screen South Accentuate was awarded £878,500 by the former Heritage Lottery Fund for Accentuate to deliver a major disability-focused heritage project *History of Place*.<sup>2</sup> This landmark project worked with over 100 volunteers in Liverpool, Bristol, London and Kent to uncover previously hidden disability history narratives across eight built heritage sites. *History of Place* aspired to challenge and engage audiences across the UK, encouraging a greater understanding of what it might mean to be a disabled person from the 1100s to the 1970s. The richly diverse, experiential stories generated by those who inhabited - and indeed designed - these buildings provided new insights into prevailing social attitudes and institutional processes pertaining to disability. The project culminated in three ground breaking exhibitions at M Shed in Bristol, The Museum of Liverpool and The Victoria and Albert Museum, accompanied by vibrant events programmes and engaging with a total of 177,552 children, young people and adults. *Curating for Change: D/deaf and Disabled People Leading within Museums* provides a necessary and natural development of the many achievements and learning outcomes experienced through *History of Place*.<sup>3</sup>

*Curating for Change* (CfC) is a new initiative for Screen South Accentuate, aiming to address the serious under-representation of disabled people working within the museum sector. This will be completed through a curatorial led targeted work placement programme, peer to peer mentoring and sector wide forums. It will nurture a new cohort of 8 D/deaf and disabled Curatorial Fellows at the early stages of their museum careers, at the same time as establishing new networks and building confidence and skills within existing senior museum staff teams. It will also provide 8 shorter trainee placements for D/deaf and disabled people wanting to begin their journey towards a career working in Museums. Established curators and senior leaders will gain insights from Fellows about embedding access provision to creatively interpret narratives, as well as showcasing works that specifically relate to deaf and disabled people's heritage. They will also develop skills in nurturing curatorial talent in D/deaf and disabled people. Therefore there will be impact across the entire organisation not only for the individuals taking part. Fellows will develop their curatorial and leadership skills through delivering their own exhibition or major public facing output (e.g. event or online collection) and will develop confidence and skills through sharing experiences with other Fellows and visiting all partner museums. Sector wide engagement will happen through CPD forum events and relationships and a new *Curating for Change* Museum Network.

*Curating for Change* will create valuable opportunities for the greater exploration of those critical issues relating to participation, diversity, inclusion and society's evolving attitudes towards disability. In addition to capturing the inputs, outputs, outcomes and potential longer term impacts, the project's evaluation will investigate those issues affecting longer term sustainability and legacy, e.g. developing relationships; learning from diverse perspectives and experiences; nurturing creativity and experimentation; stimulating debate; influencing change in policy and practice; convening and networking; raising awareness and profile. Importantly, the final evaluation framework and monitoring tools will be designed with close reference to the initial consultation and baseline evaluation findings, thereby ensuring all stakeholders are engaged from the outset.

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<sup>1</sup> Cultural Heritage for Inclusive Growth: Best Practice, Historic England, 2020

<sup>2</sup> <https://historyof.place>

<sup>3</sup> [Our Celebration document: an overview of three years of History of Place – History of Place](#)

## 2 Evaluation Strategy

The Evaluation Strategy has been co-produced with the Head of Accentuate and CfC Project Development Officer, informed by the initial consultation and baseline evaluation conducted with CfC Museum Partners. It is closely aligned to the CfC Activity Plan and Logic Model, including the project's overarching aims, objectives and target audiences. However, all proposed evaluation methods and tools will be further refined in collaboration with the *Curating for Change* Project Team and Museum Partners prior to commencement of the programme. The evaluation aims to capture the inputs, outputs, impacts and learning outcomes of CfC for the full range of participants (i.e. CfC Project Team; CfC Fellows and Trainees; CfC Partner Museums; Disability Engagement Heritage Groups; Screen South/Accentuate; wider community members), with reference to the following criteria:

- A methodology sensitive to the needs of all participants, project partners and wider stakeholders
- An evaluation to ensure maximum insight, in terms of learning outcomes and legacy
- An evaluation to reflect the impacts of *Curating for Change* as a model of effective practice
- An evaluation to be disseminated to a broad and diverse audience.

In addition to designing tools for the collection and analysis of large-scale (quantitative) data, the evaluation will also focus upon agreed individual and small group (qualitative) responses through a combination of methods such as: observation and documentation of programme activity; online surveys and/or e.questionnaires; creative café discussion meetings; face-to-face and/or telephone interviews. The evaluation will include the following phases:

- i. Agree approach, develop full suite of monitoring and evaluation tools, against the programme's original aims and objectives
- ii. Review and analysis of existing data from a range of relevant sources, in order to evaluate proposed inputs, outputs and outcomes
- iii. Design and delivery of capacity building workshop with CfC Museum Partners, to ensure coherent, robust tools and measures
- iv. Baseline evaluation to investigate participant aspirations and any initial concerns, in order to support successful programme delivery
- v. Formative evaluation to investigate outcomes and progression, including in-depth evaluation of specific activities within the programme
- vi. Summative evaluation to investigate impacts and learning outcomes, including potential changes in policy and practice
- vii. Narrative based evaluation report with evidence and recommendations for the development of CfC and Accentuate's future programmes.

## 3 Project Aims

The overarching aims of the *Curating for Change* project are as follows:

- 1 A wider range of people will become involved in heritage through participating in CfC
- 2 People will gain new skills and learning through their engagement with CfC
- 3 People will enjoy their interactions with CfC, leading to improved wellbeing
- 4 People will learn about disability heritage through CfC, leading to changes in ideas and action
- 5 Communities will gain greater access to diverse heritage collections, exhibitions and events
- 6 Communities will gain a greater understanding of the lives of D/deaf, disabled and neurodivergent people
- 7 The funded organisation(s) engaged in CfC will become more resilient, through embracing diversity
- 8 Connections will be made between museums and disability professionals, leading to cross sector learning

## 4 Target Audiences

The main target audiences for the *Curating for Change* project are as follows:

- 1 D/deaf, disabled and/or neurodivergent individuals interested in working in museums
- 2 D/deaf, disabled and/or neurodivergent community members
- 3 Wider community members via live and/or digital engagement
- 4 Disability led and/or focused organisations
- 5 Arts, museum and heritage organisations
- 6 Funders and policy makers

## 5 Themes of Enquiry

The evaluation framework and accompanying tools will seek to investigate the following key questions and/or themes of enquiry:

- i. What are the inputs and outputs of *Curating for Change*?  
  
(e.g. number of new staff and volunteers; range and diversity of Partner Museums; numbers of D/deaf, disabled and/or neurodivergent staff and audience members; numbers of CfC events; numbers of event participants; range and diversity of Fellows and Trainees; range and diversity of Disability Engagement Heritage Groups; demographics of audience members)
  
- ii. What are the outcomes for CfC Trainees and Fellows?
  - a) Is the recruitment process inclusive and flexible to individual needs?
  - b) Do CfC Fellows/Trainees gain new skills and learning?
  - c) Do CfC Fellows/Trainees feel fully supported during their placements?
  - d) Are CfC Fellows/Trainees heard, understood and valued?
  - e) Does CfC affect Fellows/Trainees' mental wellbeing? In what ways?
  - f) Does CfC lead to further professional opportunities for Fellows/Trainees?
  
- iii. What are the outcomes for CfC Museum Partners?
  - a) Do museums gain new skills and learning from CfC Fellows/Trainees?
  - b) Does museum understanding and knowledge about disability history/collections change?
  - c) Does CfC result in the engagement of new and diverse audience members?
  - d) Can both disabled and non-disabled audiences be effectively engaged? In what ways?
  - e) Does the type of event, the digital format and/or communications make them more inclusive and engaging?
  - f) Do museums change their recruitment policies and practices as a result of CfC?
  
- iv. What are the outcomes for Community Members?
  - a) Do community members gain new skills and learning through engagement with CfC?
  - b) Do CfC activities and events affect participants' wellbeing and enjoyment? In what ways?
  - c) To what extent do CfC events and activities raise awareness of disability and/or difference?
  - d) Does community understanding and knowledge about disability history/collections change?
  - e) Can both disabled and non-disabled audiences be effectively engaged? In what ways?
  - f) Does the type of event, the digital format and/or communications make them more inclusive and engaging?
  
- v. What are the outcomes for the wider arts, cultural and heritage sector(s)?
  - a) Are CfC museum exhibitions and displays fully accessible to D/deaf, disabled and neurodiverse audiences?
  - b) Does CfC result in new strategies to better reflect disability heritage in policy and practice?
  - c) Does CfC result in greater workforce diversity, thereby better reflecting our contemporary society?
  - d) Does CfC result in greater audience diversity, thereby better reflecting our contemporary society?
  - e) Does CfC stimulate new collaborative partnerships across heritage and disability focused organisations?
  - f) Does the CfC Strategic Museums Disability Network effect change at a national, policymaking level?

## 6 Evaluation Methods

A combination of quantitative and qualitative data will be collected throughout the project at *baseline*, *formative* and *summative* stages. Methods employed for data collection will be carefully considered to ensure processes are sensitive and flexible to individual participant needs. Some examples of data to be collected are described below.

### 6.1 Quantitative Data

- Number and range of D/deaf, disabled and neurodivergent people provided with employment/training opportunities
- Number and range of D/deaf, disabled and neurodivergent people joining e.g. Disability Engagement Heritage Groups
- Number and range of CfC exhibitions, displays and events produced with and by Fellows/Trainees
- Number and range of people attending CfC activity (live and digital), e.g. exhibitions, displays, workshops, special events
- Number and range of people visiting CfC website and social media platforms

### 6.2 Qualitative Data

- Comments or feedback from online surveys pertaining to experiences of, e.g. exhibitions, displays, workshops, special events
- Comments or feedback related to new skills and learning gained through participation in CfC
- Comments or feedback regarding the difference CfC has made to people taking part in, e.g. training or attending project activities
- Comments or feedback regarding an increased understanding of the lives of disabled people and/or disability heritage
- Comments or feedback from arts, cultural and heritage professionals regarding changes in organisational policy and practice

### 6.3 Data Collection

The experience gained through the delivery and evaluation of *History of Place* suggests a range of tools in a variety of accessible formats will increase engagement and participation in the process. There must be opportunities to collect information in BSL formats. In addition, D/deaf and/or neurodivergent individuals have suggested online surveys with multiple choice options are more accessible and/or if English is not their first language.

Largescale quantitative data will be collected via, e.g. internal project reports; partner museum monitoring forms; online participant surveys; on-site audience questionnaires; digital monitoring reports. Quantitative data collection tools will include the capture of e.g. numbers of people attending exhibitions; numbers of people booking places to attend workshops or talks; numbers of people attending CfC sector forums; numbers of people taking part in on-line streaming; numbers of people participating in training events. Digital engagement will be measured by numbers of downloads and visitors to the CfC website. Quantitative data will be measured against those targets outlined in the CfC Activity Plan and Logic Model.

Qualitative data collection will focus upon agreed individual and small group responses through a combination of methods such as: observation and documentation of programme activity; online discussion group meetings; face-to-face and/or telephone interviews. Once again, methods and tools will be designed in response to the needs of individual participants. Focus groups and interviews will require the support of BSL interpreters, while interview and/or discussion group guides will be designed with the needs of neurodivergent individuals in mind.

Finally, a case study approach will also be employed, following a particular individual or specific element of the project, interviewing those who have delivered the activity and/or taken part. This approach will provide a more holistic and detailed dimension to the evaluation, providing the basis for describing programme highlights and learning outcomes, to be eventually disseminated via public facing document(s). Figure 6.1 (over page), describes how data will be collected and from which target audience groups. A diversity of collection methods has been included to ensure accessibility for the widest range of participants.

Figure 6.1 Data methods and collection

	Monitoring Form	Online Survey	Discussion Group	Exhibition/Event Questionnaire	Vox Pop Interviews	Case Study
CfC Project Team	√		√			
CfC Fellows and Trainees		√	√		√	√
CfC Museum Partners	√	√	√		√	√
CfC Exhibition Visitors				√	√	
CfC Event Participants				√	√	
CfC Digital Participants	√	√				

#### 6.4 Suggested questions

A full suite of evaluation tools will be developed to measure those outcomes described in the CfC Activity Plan and Logic Model (i.e. project monitoring form(s); online survey; exhibition and event questionnaires; interview guide; discussion group guide; case study template). In addition to requesting socio-demographic data, surveys and questionnaires will include a number of statements with scaled responses (e.g. Lickert-type scale). Focus group and interview guides will include a range of open questions in order to stimulate discussion, while capturing the voice of participant(s) at all stages of project delivery (i.e. *baseline*, *formative* and *summative*). As described previously, the design of evaluation tools will be carefully considered to ensure processes are sensitive and flexible to individual participant needs. Suggested examples of questions and/or statements are described below.

##### i. Suggested questions for CfC Trainees and Fellows

- Can you tell me about your experience of participating in CfC?  
(e.g. recruitment process; management and delivery; suggested changes or improvements)
- What have you gained and/or learned through taking part?  
(e.g. new skills, learning and/or qualifications; increased awareness of museums' professional opportunities; increased confidence and self-esteem; new relationships and networking opportunities)
- Has CfC resulted in any longer term impacts for you?  
(e.g. opportunities for further employment and/or training; greater sense of agency; improved health and wellbeing; stimulation of new partnerships and/or projects)

##### ii. Suggested questions for CfC Museum Partners

- Can you tell me about your experience of delivering CfC?  
(e.g. recruitment process; management and delivery; suggested changes or improvements)
- What has your organisation gained and/or learned through taking part?  
(e.g. new skills and learning; understanding barriers to access and inclusion; new perspectives of collections; new relationships and increased networking opportunities)
- Have you noticed any changes in your organisation due to CfC?  
(e.g. increased diversity in staff/audiences; changes in attitude and/or behaviour; changes in policy and/or practice; the stimulation of new partnerships and/or projects)

iii. Suggested statements for Community Members

- I enjoyed today's event and found it inspiring
- Today's event was accessible and welcoming
- I have gained new skills and learning
- Today's event has changed my perceptions of D/deaf, disabled and neurodivergent people
- I would now like to find out more about disability history
- Today's event has made me feel more connected to my community
- I would like to attend more CfC events in the future

iv. Suggested statements for arts, cultural and heritage professionals

- I enjoyed today's event and found it inspiring
- Today's event was accessible and inclusive
- I thought more deeply about the importance of representing disabled people in our collections and workforce
- Today's event has changed my perceptions of D/deaf, disabled and neurodivergent people
- I learnt something new about creating accessible displays, exhibitions and events
- Today's event introduced me to new professionals and/or organisations
- Today's event has made me think about changing my/our working practices and policies

## 7 Sharing project learning

The evaluation of CfC aims to take an iterative approach, feeding back project successes, challenges and learning outcomes as they are revealed. In this way, the Project Team and Museum Partners will be able to reflect, respond and adapt in real time. The evaluation aims to recognise and maximise the contribution of individuals at all levels, encouraging the continuous development of the project and its stakeholders. Importantly, this holistic approach will ensure the participant's voice remains at the heart of the evaluation, adding meaning, richness and rigour.

A comprehensive dissemination strategy will be designed in close collaboration with the Project Team and Museum Partners during programme delivery, in order to share achievements with the widest potential audience. In addition to specific CfC sharing events (e.g. exhibitions and displays; workshops and training sessions; sector wide forums), the Museums Strategic Disability Network will support the dissemination of the project and its subsequent evaluation at a national level, while aiming to effect and embed change across the museum sector.

## 8 Overview of activity

Task	Activity	Schedule
Agree approach and evaluation framework	Inception meetings with CfC Project Team to gain overview and update of project activity, identify existing data and parameters of evaluation.	TBC
	Handover of all data, information sources and contact details to independent evaluator.	TBC
	Develop evaluation framework, with support of CfC Project Team, utilising existing research and including: <ul style="list-style-type: none"> <li>▪ Aims and objectives of the evaluation</li> <li>▪ Agreed inputs, outputs and outcomes</li> <li>▪ Identification of suitable data collection methods</li> <li>▪ Design and development of evaluation tools</li> <li>▪ Schedule for evaluation activities</li> <li>▪ Roles and responsibilities for collection of data</li> <li>▪ Format and content of evaluation report.</li> </ul>	TBC
	Design and delivery of capacity building workshop(s) in collaboration with CfC Project Team and Museum Partners in developing/agreeing coherent and robust evaluation tools and measures.	TBC
Data collection and analysis	<i>Baseline, formative and summative</i> primary research conducted with full range of key stakeholders, i.e. CfC Project Team, CfC Museum Partners, CfC Fellows and Trainees.	TBC
	Transcription of audio recorded data collected during primary research, e.g. meetings, workshops, special events.	TBC
	<i>Baseline, formative and summative</i> primary research conducted with sample of wider CfC project participants, i.e. community members visiting CfC exhibitions; CfC Sector Forum participants; members of CfC Strategic Museums Disability Network.	TBC
	Transcription of audio recorded data collected during primary research, e.g. meetings, workshops, special events.	TBC
Reporting	Analysis of total evaluation quantitative and qualitative datasets.	TBC
	Summative evaluation workshop(s) with CfC Project Team and Museum Partners to discuss key learning outcomes.	TBC
	Writing of narrative based evaluation report.	TBC
	Revisions made to report.	TBC
	Presentation of report and findings.	TBC

