

EVALUATION BRIEF – CALL FOR TENDERS: GEFFRYE MUSEUM PILOTING PARTICIPATION PROJECT

1 BRIEF

The Geffrye Museum (GM), 136 Kingsland Road, London, E2 8EA is seeking a suitably experienced consultant or team to evaluate the museum's Piloting Participation Partner Project funded by Arts Council England (ACE), 14 Great Peter Street, London, SW1P 3NQ.

The project involves the Geffrye Museum and five partner museums working together to pilot participatory activities with families, young people and volunteers.

- 1.1 Tenders are to be submitted by **10.00am on Friday 13th September 2013** via email or post to:
Rachael Crofts, Young People's Programmes Manager
Geffrye Museum, 136 Kingsland Road, London, E2 8EA
020 7749 6016 / rcrofts@geffrye-museum.org.uk
- 1.2 Interviews will take place on **Tuesday 24th September 2013**.
- 1.3 Please ensure your tender includes a clear methodology, timescale and costing.

2 COMMISSIONING ORGANISATION

- 2.1 The Geffrye explores the home over the past 400 years, from around 1600 to the present day. Our focus is on the living rooms of the urban middle classes in England, particularly London. We aim to show how such homes have been used and furnished over this period, reflecting changes in society and patterns of behaviour as well as style, fashion and taste.

The museum is set in elegant 18th century almshouses with a contemporary wing surrounded by attractive gardens, which include an award-winning walled herb garden and a series of period gardens.

- 2.2 Learning and engagement has always been, and continues to be, a priority at the Geffrye, an essential and central part of the museum's purpose. Our professional team in the Learning and Engagement Department is specifically responsible for working with the broadest public to develop and deliver a wide range of imaginative and high quality programmes for people of all ages and abilities.

3 SUPPORTING ORGANISATION

Arts Council England champions, develops and invests in artistic and cultural experiences that enrich people's lives. They support a range of activities across the arts, museums and libraries - from theatre to digital art, reading to dance, music to literature, and crafts to collections.

They have produced a strategic framework *Cultural, Knowledge and Understanding: Great museums and libraries for everyone* to focus their work over the next 10 years and encourage shared purpose and partnerships across the arts. It provides the rationale for their investment in the arts and informed their decision to fund the Geffrye's *Transforming the Geffrye* £790,000 project. The document has been adapted to reflect the needs and priorities for museums and libraries and sit alongside their existing goals for the arts. At the heart of the framework are five 10-year goals:

- **Goal 1: Excellence is thriving and celebrated in museums and libraries**
- **Goal 2: More people experience and are inspired by museums and libraries**
- **Goal 3: Museums and libraries are sustainable, resilient and innovative**
- **Goal 4: The leadership and workforce in museums and libraries are diverse and highly skilled**
- **Goal 5: Every child and young person has the opportunity to experience the richness of museums**

and libraries.

To read more details on *Cultural, Knowledge and Understanding: Great museums and libraries* their 10-year strategic framework for the arts please see:

http://www.artscouncil.org.uk/media/uploads/pdf/culture_knowledge_and_understanding_final010312.pdf

4 PILOTING PARTICIPATION PARTNER ORGANISATIONS

4.1 DORICH HOUSE MUSEUM

The Museum, which is the former home of the internationally acclaimed Estonian Sculptor Dora Gordine (1895-1991), holds the major collection of her bronzes, paintings and drawings, and a superb collection of Russian Imperial Art, gathered by her husband, the Hon. Richard Hare. The two studios, gallery and top floor apartment were all designed by Gordine herself in 1935/6. Kingston University rescued the house and its collections from dereliction in 1993 and the newly restored building was opened in 1996.

The collection spans from her early years in Paris in the 1920s to her last works made in the studios of Dorich House in the 1960s and 70s and the Art from Imperial Russia collection collected by Richard Hare at auctions, private collectors and during his visits to Russia. It includes icons, paintings, ceramics, glassware, metalwork, folk art and furniture dating from the early 18th century to the early 20th century.

4.2 HARROW MUSEUM AND HERITAGE CENTRE

Harrow Museum is the local authority museum for the London Borough of Harrow. It is located in the grounds of Headstone Manor, and hosts a number of temporary exhibitions and permanent displays about the history of the local area. Harrow Museum was founded in 1986. The site includes a Grade I listed moated manor house, dating back to 1310, a Grade II listed Tithe Barn, built in 1506, and two smaller agricultural buildings.

As a borough museum the collection at Harrow Museum is made up of objects and artefacts that have strong links to the Harrow area. The strength of the collections lies with Harrow's industrial past, including an extensive collection from the Kodak factory, the Whitefriar's glass factory, and the Hamilton's paint factory. The museum also houses pictures by William Heath Robinson, on behalf of the Heath Robinson Trust. Harrow Museum also has an extensive collection of archaeology and social history objects, ranging from pre-history to the recent past.

4.3 KEATS HOUSE

Keats House is where the poet John Keats lived from 1818 to 1820, and is the setting that inspired some of his most memorable poetry. Keats House was built in 1815 as a pair of semi-detached houses known as Wentworth Place. Situated near Hampstead Heath, Keats House was one of the first to be built in the area and was granted Grade 1 listed status by English Heritage in 1950. The house opened to the public as a memorial to John Keats in May 1925.

The Keats House collection is comprised of an enormous variety of Keats related material including books, paintings and everyday household items which might have been used in the house at the time. Some of the original material includes letters written by Keats, books in which Keats wrote some of his poetry, and the engagement ring given by Keats to his fiancée, Fanny Brawne.

4.4 VALENCE HOUSE MUSEUM

In 1291 Agnes de Valence retired to Dagenham following the death of her third husband and lived there until her death in 1309. Today's Valence House is a Grade II listed, moated and timber framed building. It is the only surviving manor house in Dagenham. Valence House officially became the Borough's Local History Museum in 1974. It was reopened in June 2010 following a two-year extensive refurbishment programme.

Today visitors can explore the Archaeology, Valence House, River Industries, People and Communities, Village Life, Whalebone, Barking New Town galleries, view the Fanshawe family portraits and visit the Herb garden and Victory Plot. Together these galleries tell the story of Barking and Dagenham and its people

throughout the ages.

4.5 THE WALLACE COLLECTION

The Wallace Collection is a national museum which displays the wonderful works of art collected in the eighteenth and nineteenth centuries by the first four Marquesses of Hertford and Sir Richard Wallace, the son of the 4th Marquess. It was bequeathed to the British nation by Sir Richard's widow, Lady Wallace, in 1897 and first opened as a museum in June 1900.

The Wallace Collection is probably best known for its paintings by artists such as Titian, Rembrandt, Hals (*The Laughing Cavalier*) and Velázquez and for its superb collections of eighteenth-century French paintings, porcelain, furniture and gold boxes, probably the best to be found anywhere outside France. But there are also splendid medieval and Renaissance objects, including Limoges enamels, maiolica, glass and bronzes, as well as the finest array of princely arms and armour in Britain, featuring both European and Oriental objects.

5 PROJECT FOR EVALUATION

5.1 The Piloting Participation Partnership Project (PPPP) is a new partnership between the Geffrye Museum, Dorich House Museum, Harrow Museum and Heritage Centre, Keats House, Valence House Museum and the Wallace Collection that will take place between April 2013 and March 2015.

The Geffrye will work intensively with the five London museums to share their experience and assist them in audience participation, enabling them to become more responsive, successful and sustainable. The aim of the project is for each museum to increase engagement with local communities, families and young people. The Geffrye will act as the lead partner and through a series of skill sharing meetings and training days the partners will be mentored and learn from the Geffrye's experience and expertise so they will be able to develop sustainable models for their own community engagement.

PPPP is one that empowers families and/or young people and volunteers to engage with museums and participate in heritage and learning activities. Therefore the project will enable more people, and a wider range of people, to take an active part in and make decisions about our museums.

As a partnership we will pilot different types of participation activities by:

- Creating opportunities for people to volunteer in our projects, and by diversifying volunteering opportunities
- Helping the community (families and/or young people) to take an active part in the project, including helping to make decisions about themes explored, the resources, events and activities created, thus inspiring a sense of ownership of the museum and producing outputs that are relevant, inspiring and fit for purpose for the target audience
- Develop new and/or wider audiences, specifically families and/or young people
- **Families** will be invited to 'volunteer' their opinions and help programme and run events and create lasting interpretation resources for other families to use. This initiative will be supported by volunteers, which may include young volunteers. Participants will be invited to comment on longer-term developments
- **Young People** will be invited to 'volunteer' their opinions helping to develop, market and deliver a programme of events, a special project or an interpretation resource for other visitors to use. This initiative will be supported by volunteers, especially young volunteers. Participants will be invited to comment on longer-term developments

5.2 AIMS OF PARTNERSHIP:

- **To increase engagement by families and or young peoples** with their museum and the heritage it presents (while encouraging those engaging for the first time)
- **To develop opportunities for participants to learn** about heritage through attending events and special projects that encourage learning about our themes and collections and the development of

heritage and other skills

- **To empower participants to take the lead** by choosing which theme, object or collection is of interest, which they can research further and develop into an event, project or resource for the wider community to enjoy
- **To invite families, young people and volunteers to meet and work with decision makers** commenting on and helping to shape strategic plans, thus ensuring our museums are more responsive and representative of our audiences
- **To explore and pilot how volunteers of all ages, backgrounds and abilities can support our museums**, helping us to make our resources and projects more sustainable and our museums more resilient and reflective of our local communities needs and interests
- **To work together as a partnership to share skills, knowledge and understanding** and support each other to create successful participation models and share best practice with the wider sector

5.3 As a whole partnership we will cover different facets of participation and share learning with each other. Each partner will approach the project and deliver different outcomes:

- **The Geffrye Museum** will continue to consult with Youth Advisory Panel and Young Consultants to ensure that the Young People’s Programme is responsive to young people and works with them to produce exhibitions, events, workshops, building plans, strategies by working with staff from across all departments and develop their skills through sharing their experiences and expertise with other museums. Staff will also consult families to devise and plan new interpretation in the museum and its gardens and devise new volunteering roles across all departments.
- **Dorich House Museum** will diversify its pool of volunteers to create annual roles and a framework for a sustainable volunteer resource. The new team of volunteer will assist in programming new events, resources and workshop plans for use in the museum.
- **Harrow Museum and Heritage Centre** will diversify its audiences work with young people to devise a framework for 16-24 year old placements throughout the year and engage them to programme, market and deliver music events at the museum. Staff also wish to expand its offer to family visitors and will consult local families to produce sustainable families resources for the house.
- **Keats House** will work with a group of young poets aged 18-24, who will curate, promote and deliver a programme of poetry events and creative writing workshops aimed primarily at a young adult audience. The project will be recorded via a blog and the participants will be exploring the possibility of devising an app, both of which will feature their poetic responses to the house.
- **Valence House Museum** will consult families in new interpretation resources for families and programme and run events at the museum. Staff would like families to choose themes and objects to help create ‘House Explorer’ family backpacks and work with local Children’s Centres to devise new family outreach sessions. Through this work the museum would also like to increase the number of volunteering opportunities it offers.
- **The Wallace Collection** will engage and work directly with young people aged 14-24. It would like to create opportunities for young people to volunteer and creatively respond to the museum’s collection. The museum wishes to work with the Geffrye’s young people to plan responsive events and projects for other young people and help future strategic thinking around active participation.

5.4 PROJECT TIMESCALES:

- **July 2013** – First skills sharing meeting and training day with partners; partners submit their Project Outlines
- **August – October 2013** – Project Planning
- **October 2013 – December 2014** – Project deliverables/outcomes across all the partner sites; November 2013, February 2014, July 2014 and November 2014 skills sharing meeting and training day with partners
- **January – March 2015** – Project Evaluation Report and reflections/review among partners/future opportunities; February 2015 last skills sharing and training day with partners

6 ANTICIPATED PROJECT OUTCOMES

6.1 FOR PARTICIPANTS:

- Improved confidence and self-esteem
- An improved sense of museums consulting them, valuing their opinions and instigating their ideas to develop resources, events, workshops and plans
- New or enhanced skills, knowledge and understanding relating to the museum's collection
- A long-term interest in museums, leading to participation in other projects and museums

6.2 FOR THE GEFFRYE MUSEUM:

- Deeper engagement with young people, families and volunteers
- A framework for mentoring and providing skills sharing and training opportunities for smaller museums across London
- New contacts and relationships with organisations, museums and the London Museum Development Officers
- Evidence of the importance and impact of projects such as this

6.3 FOR THE PARTNER MUSEUMS:

- Improved confidence and self-esteem in working and consulting new audiences
- Deeper engagement with young people, families and volunteers
- Sustainable resources/frameworks
- A valuable network to share knowledge, skills and resources as well as receive relevant training to inform their practice
- New contacts and relationships with the Geffrye, other museums and local organisations
- Evidence of the importance and impact of their projects

7 EVALUATION BRIEF

7.1 FOCUS:

- To evaluate the Piloting Participation Partnership Project
- To measure the potential benefits this project might bring to participants, partners and the wider sector
- To assess the anticipated outcomes of the project (as detailed in 6.1, 6.2 and 6.3) incorporating any surprising or unexpected outcomes
- To assess how the project might contribute to the museum's understanding of working with families, young people and smaller partner museums on future projects/partnerships
- Any other points as agreed between the evaluator and the Project Liaison Officer

7.2 EVALUATION USE:

- A learning tool for the Geffrye and the partners
- A case study for other museums, galleries, heritage organisations and arts organisations
- A reference for young people/family agencies and voluntary sector

7.3 AUDIENCE:

- Geffrye Museum / Arts Council England
- Dorich House Museum / Harrow Museum and Heritage Centre / Keats House / Valence House Museum and the Wallace Collection
- Future grant providers

- Museum, heritage and arts sector
- Young people / family agencies
- Voluntary sectors

7.4 EVALUATION METHODS:

- Qualitative and quantitative approaches
- Structured observation at workshops / skills sharing and training days
- Participant and staff interviews
- Questionnaire / survey (where appropriate)
- Performance against objectives

7.5 FINAL REPORT / CASE STUDY:

- Written final report including a 2 page summary – which can be shared externally as well as internally – and all raw collected data, interviews and research
- The final version should be presented to the Geffrye by **Friday 30th January 2015** as a well formatted, easy to navigate digital file (both word and pdf)
- The Geffrye will assume responsibility for future publishing costs
- Copyright of the final report will be shared between the evaluator and the Geffrye Museum

7.6 LIAISON:

- The museum can assist the evaluator in the collection, piecing together and administration of data as agreed in advance by all parties

7.7 CONTACT:

- Rachael Crofts is the dedicated contact for the evaluator (details 1.1)

7.8 BUDGET:

- The budget for evaluation is £6,000 (excluding VAT)
- This includes all meetings, interviews, research, expenses and a final report

8 TENDER PROCESS

8.1 RESPONSES TO BRIEF

Please submit response to the brief, outlining:

- The proposed project approach, timescales and methodology
- The allocation of budget
- Any support that you might need from GM staff
- Any support that you might need from partner museum staff

8.2 SELECTION PROCESS

The responses will be assessed by written submission with the possibility of a follow-up discussion during the week beginning **Monday 16th September 2013** followed by a standard interview process on **Tuesday 24 September 2013**. We aim to have appointed an evaluator by **Friday 27th September 2013**. A contract will then be issued.

8.3 CONTACTS

If you would like an informal discussion around the information contained in this brief, or wish discuss a potential tender prior to submission, please contact Rachael Crofts on the contact details provided.