Inspiration, Identity, Learning: The Value of Museums
SECOND STUDY

An evaluation of the DCMS/DCSF
National/Regional Museum Partnership Programme
in 2006-2007

RCMG
Research Centre for
Museums and Galleries

University of Leicester

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This publication is based on an evaluation of the DCMS/DCSF National/Regional Museum Partnership Programme in 2006-2007

The full research can be downloaded from
www.le.ac.uk/museumstudies/research/rcmg.html
www.culture.gov.uk/Reference_library/Publications/archive_2007/nrmuse_edprog0607.htm

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This publication is also available in large print and computer disc formats on request from **RCMG**

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KEY FINDINGS

Background

Since 2003 the Department for Culture, Media and Sport (DCMS) and the Department for Education and Skills (DfES), now Department for Children, Schools and Families (DCSF), have jointly sponsored a partnership between national and regional museums in England that is designed to increase and deepen relationships between museums and schools and to strengthen relationships between museums and communities.

An evaluation of the programme was carried out during 2006 and 2007. Twelve national museums with over 50 regional museum partners were together involved in seventeen discrete projects across England. The findings from this research study have been considered in relation to the findings from three earlier evaluations of the outcomes and impacts of learning in museums.[1]

A successful programme

The programme has been highly successful with:
- A strong emphasis on working towards social inclusion
- Effective and deepening partnerships between the educational sector and the museum sector
- Powerful learning outcomes for pupils, including evidence of increased attainment
- The potential for strong partnerships between museums and communities

A strong emphasis was found in the museums on working towards social inclusion:
- There were clear socially inclusive targets for the education and community work
- About one third (30.3%) of the schools that museums worked with in the programme are schools with the highest percentages of pupils eligible for free school meals
- Museum staff demonstrated a thoughtful approach to social inclusion
- Most projects were actively working towards community cohesion
- Museum staff were addressing multiple barriers to the use of museums
- The impact of engagement with museums on vulnerable individuals can be powerfully illustrated

1 The term 'museum' includes all art museums and galleries.

Effective and deepening partnerships between the educational sector and the museum sector were observed:
- Increased contacts between schools and museums, especially those that involved a number of sessions over a period of time, which could be called 'serial' contacts
- An increased number of secondary schools
- Museums playing a powerful role in curriculum development and delivery
- An appreciation by teachers of the learner-centred methods used in museums
- A considerable increase in cross-curricular work (from 3% in 2004 to 35%)
- Ambitions in some of the projects to influence curriculum development and delivery at a national level
- Teachers' perceptions of the positive value of museums for their own learning and professional development
- The vast bulk (96%) of teachers who are satisfied or very satisfied with their museum experience

There was very strong evidence of powerful learning outcomes for pupils:
- The vast majority of pupils of all ages (over 90%) enjoy their museum visits and think they have learnt something
- Older boys are uncharacteristically enthusiastic
- Teachers continue to value the inspirational quality of museum work because it enables their pupils to better understand their subject
- 99% of teachers think their pupils enjoyed the museum experience
- 97% of teachers think their pupils are likely to have been inspired to learn more
- 94% of teachers think their pupils will have gained subject-related facts
- 82% of teachers think the museum experience is likely to influence classroom teaching
- 94% of teachers think their pupils are likely to have developed thinking skills and 89% communication skills
- 94% of teachers think museums will enable their pupils to feel more positive about learning

There are excellent opportunities for museums to work with the community but this still needs considerable development:
- Community work is relatively new in many of the museums in this study
- Some museums were using sophisticated ways of engaging with communities, but some failed to grasp what was needed
- Community groups use museums for different purposes from schools, with more emphasis on Skills and less on Enjoyment, Inspiration, Creativity
- Most community group leaders were satisfied with their experiences
- All learning outcomes for community participants were very positive and often stronger than those of pupils of the same age. This was particularly marked with the boys
- Museums have the potential to respond to learning needs over a broad spectrum
- Not all museums seemed ready to work through the internal cultural changes necessary to embed community-based learning into museum culture

The significance of learning in museums
Museums are remarkable sites for learning, capable of inspiring teachers and pupils alike and able to respond flexibly to the interests of children and young people. The experiences that museums can offer can touch pupils deeply, generating curiosity, motivating learning, and inspiring self-confidence. The evaluation research shows clearly how museums can contribute in powerful ways to a number of important government agendas, especially:

- Community cohesion and social inclusion
- Every Child Matters
- The review of the KS3 curriculum
- The implementation of Excellence and Enjoyment in primary schools
- The professional development of teachers
- The development of schools and the curriculum

INTRODUCTION: A SUCCESSFUL PROGRAMME

Since 2003 the Department for Culture, Media and Sport (DCMS) and the Department for Education and Skills (DfES), now Department for Children, Schools and Families (DCSF), have jointly sponsored a partnership between national and regional museums in England that is designed to increase and deepen relationships between museums and schools and to strengthen relationships between museums and communities.

An evaluation of the programme was carried out during 2006 and 2007 which found that the programme consisted of ambitious projects of considerable significance to the museums involved. The maturity of most of the projects clearly showed the benefit of funding over a long period even though some were new in this phase of the programme. Museum staff have developed more sophisticated strategies and concepts and have been able to deepen their relationships with their partners through working together. As a result, confidence has grown; some museums have ambitious visions of how they can offer learning opportunities on a national basis. A few projects, on the other hand, remained less ambitious, limited to enabling access and enjoyment rather than contributing to meaningful long-term learning. Different levels of organisational change were observed, with some organisations still having a long way to go to challenge their own traditional values, even though the education and community work was strong. The issue of sustainability was a challenge; some museums saw the funding as an opportunity to experiment and innovate while others felt the short-term nature threatened meaningful progress. The vast majority of partnerships between national and regional museums were working well, with mutual learning occurring. Some partnerships were developed in a more strategic manner than others.

The programme as a whole has been highly successful with:
• A strong emphasis on working towards social inclusion
• Effective and deepening partnerships between the educational sector and the museum sector
• Powerful learning outcomes for pupils
• The potential for strong partnerships between museums and communities

The evaluation research shows clearly how museums can contribute in powerful ways to a number of important government agendas, especially:
• Community cohesion and social inclusion
• Every Child Matters i.e. Be healthy, Stay safe, Enjoy and achieve, Make a positive contribution and Achieve economic well-being
• The review of the KS3 curriculum
• The implementation of Excellence and Enjoyment in primary schools
• The professional development of teachers
• The development of schools and the curriculum
• Personalised learning

Community cohesion and social inclusion

There was evidence in the research study that museums are not only seeking to address the basic physical and material barriers to cultural engagement but can often respond to the often complex needs of under-represented and hard-to-reach audiences. There was a genuine desire amongst the museums involved to address issues of social inclusion through developing strategies to work with vulnerable people and groups at risk from social exclusion, to reach out to new audiences or to make a difference in people's lives through enhancing their learning, developing skills or facilitating their participation in wider society.

Museum projects were valued by participants and key workers for teaching valuable life skills such as social, communication and language skills, and for developing confidence, for instance in using public spaces and facilitating integration into the wider community. Projects like *Campaign! Make an Impact* had a strong citizenship element, encouraging young people to become 'active citizens' with the desire, and the expectation, that they can change their world. Not all the museums involved in the programme had reached this stage but this work was particularly effective when museum staff were open to the perspectives of community participants and where there was a willingness and ability to shape projects around these perspectives; where community participants co-authored activities or took ownership, in part, of the experience there was the potential for long and lasting impact.

Every Child Matters

The Government's aim is for every child, whatever their background or their circumstances, to have the support they need to:

- Be healthy
- Stay safe
- Enjoy and achieve
- Make a positive contribution
- Achieve economic well-being

Doing well in education is perceived as the most effective route out of poverty and disaffection, and *Every Child Matters* places the emphasis on ensuring that all young people are enabled to reach their full potential, whatever their background or circumstances. This research study reinforces previous studies which illustrate that museums are able to contribute to this ambition. Museums provide high-quality, learner-centred approaches, many of them undertaking careful research into relevant approaches and activities to suit the interests and inclinations of pupils and community participants. Learning is facilitated in dynamic and imaginative ways. From the evidence provided by the teachers, pupils, community workers and participants involved in the study, it emerges that this approach to learning is greatly valued by participants, who find them enjoyable and often feel a sense of achievement from their experiences.

Improving outcomes for disadvantaged young people and enabling them to achieve as well as their peers is an important aspect of the *Every Child Matters* strategy, with a focus in particular on looked after young people, those with special educational needs and disabilities, and reducing the numbers of young people not in education, employment or training.[2] Where museums were working with vulnerable young people, particularly looked after young people, there was evidence of the power of museum experiences to motivate and inspire learning. Young people with transitory and chaotic lives were given space to reflect and think about their own sense of self and development. Longer-term opportunities offered a chance for stability so often lacking in these young people's lives.

2 http://www.everychildmatters.gov.uk/aims/outcomes/ [accessed 10 08 2007]

The review of the KS3 curriculum and the implementation of Excellence and Enjoyment in primary schools

Museums are well placed to support the increased emphasis in education policies to respond to the needs of individual learners and to develop a curriculum that motivates and engages all learners, encourages their curiosity and enjoyment in learning and helps them to succeed.

For Primary schools, the influence of *Excellence and Enjoyment* has encouraged an emphasis on developing an exciting and rich curriculum, that effective teaching makes use of creating strong links between subjects so that pupils' knowledge and skills can be used across the whole curriculum.[3]

The new KS3 curriculum will give schools greater flexibility to tailor learning to individual need and create a planned learning experience that includes activities that take place outside of school.[4] Teachers are being encouraged to personalise the curriculum, making connections between subjects, events and activities to bring increased coherence to learning experiences, and to use dynamic and innovative teaching and learning approaches.[5] Opportunities will be provided for pupils to develop their creativity and the hope is that learning will become more relevant, linked explicitly to the 'world beyond the classroom' and to the aspirations reflected in *Every Child Matters.*[6]

For many of the teachers in this research study, the museum visit was perceived as a catalyst for learning because it was memorable and inspirational. Where visits were integrated into the curriculum, pupils were able to draw on their experiences for their school work, with the museum's collections and rich, often unusual, environments providing 'raw material' for the imagination, for example in creative writing. However there is more work to be done in communicating the value of museums to teachers, especially secondary school teachers, in delivering the curriculum and in how the learning opportunities offered by museums can facilitate the broader approach to learning adopted by the curriculum reforms.

3 Excellence and enjoyment: a strategy for primary schools, http://www.standards.dfes.gov.uk/primary/publications/literacy/63553/pns_excell_enjoy037703v2.pdf [accessed 10 08 2007], p17

4 The new secondary curriculum: what has changed and why?, http://www.qca.org.uk/libraryAssets/media/qca-07-3172-new_sec_curric_changes.pdf [accessed 10 08 2007]

5 The new secondary curriculum: what has changed and why?, http://www.qca.org.uk/libraryAssets/media/qca-07-3172-new_sec_curric_changes.pdf, p5 [accessed 10 08 2007]

6 Secondary curriculum review statutory consultation,
http://www.qca.org.uk/libraryAssets/media/Secondary_curriculum_review_statutory_consultation_draft_summary_of_findings_050607.pdf , p3 [accessed 10 08 2007]

The professional development of teachers

Several of the projects involved in the study were actively promoting the professional development of teachers, for example *Take One Picture* which focused on the use of paintings across the curriculum and the development of visual literacy skills. Encouragingly, 78% of teachers in this research study felt that the museum had helped their professional development. Teachers commented that the museum experience had helped to increase their subject knowledge and understanding; had increased their confidence in using subject-related material; and they had been exposed to new teaching methods, new ideas that could be taken back to the classroom and new skills that they could use in their teaching. A small number of teachers felt that the museum experience helped them to see their pupils in new ways and had become more conscious of the importance of the development of the student as a person. These findings are positive in the light of curriculum changes as identified in the section above, suggesting that teachers are finding museums a valuable source of learning and inspiration, not only for their own pupils but for themselves.

The development of schools and the curriculum

One of the significant outcomes of the DCMS/DCSF programme is the lead that is being given by some of the projects in developing new approaches to teaching that can be used in the classroom as well as in the museum itself. Museums are facilitating cross-curriculum and innovative learner-centred teaching approaches, and they are addressing the needs of those teachers involved in curriculum changes such as the new GCSE Science, or facing challenges from demanding and sensitive subjects such as the history of the Transatlantic Slave Trade. Museums offer rich and unusual alternative environments to schools for learning opportunities and activities that are not always available (or desirable) in the classroom.

BACKGROUND

The museums and their partners in the National/Regional Museum Partnership Programme in 2006-2007

Twelve national museums with over 50 regional museum partners took part in this phase of the DCMS/DCSF museum partnership programme. There were a small number of partners that were not museums, including NCH, The Children's Charity, Beauchamp Lodge Settlement, Cumbria Archives, Roehampton University, Nottingham Trent University and Oxford Brookes University.

These organisations were together involved in seventeen discrete projects across England. These projects varied in purpose, scope, scale, length of establishment, range of partners and participants and geographical reach. A number of regional museums were partners in more then one project. During 2006-07, museums worked with 1,577 schools and a total of 71,297 contacts with pupils and community participants were reported across all the participating museums. A total of 450,357 people attended events and exhibitions that were connected with the projects.

The character of the projects

All projects were complex and multi-faceted, involving a number of partners and a range of activities. Some were new projects, beginning with this round of DCMS/DCSF funding; *Campaign! Make an Impact* and *Journeys of Change* fall into this category. On the other hand, *Take One Picture* and *Image and Identity* were well-established and long-running projects. Several projects had developed a considerable maturity, but some, even though they had been established for a while, did not seem to have developed very far. Some projects were very ambitious. *Take One Picture* and *Real World Science* for example, had visions of how their ideas and partnerships could be extended on a national basis, and with support, these visions have the potential to become reality. Other projects, *Journeys of Change* is one example, wished to see themselves as the catalyst for substantial organisational change. For smaller museums, being able to work with a group of colleagues was very valuable.

> *It has brought a real sense of achievement to the whole Museum team and a feeling of excitement at being involved in a peer group of other museums, working on the same projects…. I can't express how important the feeling of support is for a small independent museum…*
> Cleo Witt, The Holburne Museum, Bath

Fig. 1: Map showing National/Regional Museum Partnerships provision across England

Laing Art Gallery

Hancock Museum

Sunderland Museum & Winter Gardens

Shipley Art Gallery

The Bowes Museum

Beningbrough Hall

National Railway Museum

Cumbria Record Office

National Media Museum

Blackburn Museum

Harewood House

Manchester City Galleries

Bradford Museums, Galleries & Heritage

Manchester Museum

Hull Museums

IWM North

Salford Museum & Art Gallery

National Museums Liverpool

Sheffield Galleries & Museums Trust

Merseyside Maritime Museum

Nottingham Castle

Leicester City Museums Service

Bedford Museums

Birmingham Museum & Art Gallery

IWM Duxford

Compton Verney

Luton Museums

Bristol Museums & Art Gallery

Oxford Museum of Natural History

Hertfordshire Museums

Ashmolean Museum

British Empire & Commonwealth Museum

London Canal Museum

Holburne Museum of Art

Waddesdon Manor

Islington Education Library Service

Montacute House

Science Museum Swindon

Plymouth Museums & Art Gallery

British Library
British Museum
Croydon Clocktower
IWM, Lambeth
National Gallery
National Portrait Gallery
National Maritime Museum
Natural History Museum
Science Museum
Tate Britain
V&A
Wallace Collection

Brighton and Hove Museums

Swindon Museum of Computing

Research methods

The evaluation used mixed methods including questionnaires for teachers, pupils, community group leaders and community group members; questionnaires for museum staff; eight detailed case studies; and a small number of personal stories and illustrations that illuminated and gave examples of the human experiences that lie behind the statistics.

The findings from this research study were considered in relation to the findings from the previous three studies since 2003 and through this process it has been possible to gain an overview of the impact of the museum education capacity-building programmes over the last five years. The three earlier studies are:

- *What did you learn at the museum today? The evaluation of the impact of the Renaissance in the Regions Education Programme in the three Phase 1 Hubs (August, September and October 2003)* (RR1:2003)
- *Inspiration, Identity, Learning: the value of museums. The evaluation of the impact of DCMS/DfES Strategic Commissioning 2003-2004: National/Regional Museum Education Partnerships.* (DCMS/DfES1:2004)
- *What did you learn at the museum today? Second study. Evaluation of the outcomes and impact of learning through the implementation of the Education Programme Delivery Plan across nine Regional Hubs (2005)*(RR2:2005).

To a large extent, the four studies have been focused on the same research questions and have used the same research methods. The four studies can be treated as a large body of linked data and this offers a longitudinal perspective on the outcomes and impact of museum-based learning over the last five years. Research questions and methods have been structured using the intellectual framework provided by the Generic Learning Outcomes (GLOs), developed by the Research Centre for Museums and Galleries (RCMG) for the

Museums Libraries and Archives Council (MLA). The theoretical background to the GLOs, the three earlier research studies and the implications of the research are fully discussed in Hooper-Greenhill, E. (2007) *Museums and Education: Purpose, Pedagogy, Performance* published by Routledge. Further analysis on the geography of school visits using the data from the three earlier studies is being carried out as part of an ESRC doctoral CASE award at the University of Leicester and this will be reported on in due course.

The numbers of teachers and pupils who participated in the research in each of the studies is set out in the table below. In addition, the DCMS/DCSF 2006-07 study involved 35 community group leaders, and 502 community-based participants.

Table 1: Numbers of teachers and pupils participating in the four evaluation research studies

	Numbers of teachers completing questionnaires and participating in focus groups	Numbers of pupils completing questionnaires and participating in discussion groups
RR1:2003	1,004	20,604
DCMS/DfES1:2004	503	9,415
RR2:2005	1,665	26,791
DCMS/DCSF2:2007	407	7,253
Total	**3,579**	**64,063**

The four studies as a whole represent a very large and internationally unique body of evidence. The findings of the 2006-07 evaluation of the DCMS/DCSF National/Regional Museum Education Partnership are discussed in the context of this larger body of evidence where this is possible.

A STRONG EMPHASIS ON WORKING TOWARDS SOCIAL INCLUSION

A strong emphasis was found in the museums in the DCMS/DCSF programme on working towards social inclusion:

• There were clear socially inclusive targets for the education and community work

• About one third (30.3%) of the schools that museums worked with in the programme are schools with the highest percentages of pupils eligible for free school meals

• The written and spoken testimony of museum staff demonstrated a sophisticated and thoughtful approach to understanding the complexities of social inclusion

• Most projects were actively working towards community cohesion

• Museum staff recognise multiple barriers to the use of museums and can describe how they address them in their work

• The impact of engagement with museums on vulnerable individuals can be powerfully illustrated

A deliberate and more sophisticated approach to social inclusion

One of the significant achievements of the DCMS/DCSF programme is that it has enabled museums to not only address basic physical and material barriers to cultural engagement but also to respond to the often complex needs of under-represented and hard-to-reach audiences. It was noticeable that a sophisticated and thoughtful approach to understanding the complexities of social inclusion and how this relates to the use of museums had been embraced by most (although not all) of the museums. From the evidence of these case studies, the emphasis of cultural policy has had the effect of shifting organisational ethos in some museums towards the production of a broader, more socially representative audience.

The participants in the National/Regional Museum Partnership Programme in 2006-2007

Museums were very specific in the targeting of Education and Community participants and seemed to show a genuine desire to reach out to new audiences, or to make a difference in people's lives by, for example, enhancing learning or developing skills.

For the Education groups, museums targeted:
• secondary schools, particularly KS3 groups
• schools from socially disadvantaged areas, both urban and rural
• schools with high numbers of pupils from BAME (Black, Asian and Minority Ethnic) groups
• schools classified as 'non-user' or 'non-participating' - i.e. those that did not appear in the museum records during the academic year September 2003 – July 2004
• schools with low levels of achievement

In some areas this was a highly strategic exercise; research commissioned by Yorkshire Museums, Libraries and Archives Council into non-participating schools, for example, identified the schools which do not visit museums and linked non-participation to 'areas of deprivation and rurality'.[7] This enabled museums in the region to target their provision in very specific ways and as is described later, about one third of the schools in this study are those with the highest percentages of pupils eligible for free school meals.

For the Community groups, museums targeted those whom they perceived to be socially disadvantaged, including people from areas of industrial decline, rural and urban isolation, and high unemployment. They also targeted people of BAME (Black, Asian and Minority Ethnic) groups, looked after children, refugees and asylum seekers and others.

Many of these community participants were school-aged children and young people, although there were some adults over 25 years, including some disabled elderly people.

Museums were asked to give details of the motivation for working with these particular audiences. The reasons described included:

• Audience development
• Response to internal agendas
• Response to external agendas
• Combating negative perceptions of museums and galleries
• Facilitating learning
• Drawing on previously existing partnerships
• Building on previous work
• Working towards community cohesion

Museums identified multiple barriers for potential users and described how they were trying to address them. Barriers identified by the museums have been presented below using categories adapted from *Building Bridges.*[8]
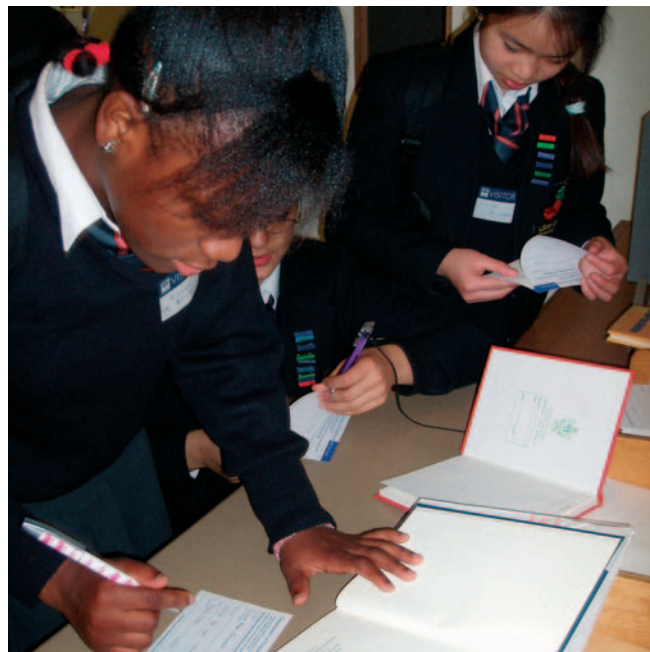
7 *Museums Alive! For Schools,* QA Research for Yorkshire Museums Libraries and Archives Council, November 2005, p7
http://www.mlayorkshire.org.uk/webdav/harmonise?Page/@id=175&Section/@id=45 50&Document/@id=24529&Session/@id=D_kjNSzYD87A7X078NRQvh&parent=gro up_1 [accessed 20 06 2007]
8 The original categories were Physical, Sensory, Intellectual, Financial, Emotional/Attitudinal, Decision-making, Information and Cultural; Jocelyn Dodd and Richard Sandell, *Building Bridges: Guidance for museums and galleries on developing new audiences*, Museums and Galleries Commission, London, 1998, p14

Table 2: Barriers to visiting as identified by museums

Attitudinal and Emotional	Museum staff and visitor prejudices Fear of exposure to ridicule Museums 'are not for me' – seen as boring, 'uncool', irrelevant, unappealing, elitist, traditional, conservative, white, middle-class Negative experience of museums in the past "Dead things in cases"
Cultural	Collections not relevant or appealing, no personal connections Do not represent culture or life experience Not on their cultural spectrum Images associated with the name e.g. British Empire & Commonwealth Museum
Decision-making	Museum visiting is a passive experience Perceived not to engage with users and closed to their, or new, ideas
Economic	Low economic status households Urban and rural social deprivation Long-term unemployed Costs of visiting – transport, entrance, food etc.
Education and schools	Restrictions of the curriculum e.g. secondary schools Culture of non-visiting - lack of support for trips in school, Time pressure Administration and organisation Supply cover problematic Transport and entrance costs Element of risk Managing the behaviour of pupils outside the classroom Museum culture focused on primary school provision
Geographical	Rural and urban isolation People rarely leave the immediate area or travel far outside Museum location
Information	Lack of awareness of museums or what they can offer Not knowing some museums are free Not knowing how to use a museum or archive
Intellectual	Language barriers e.g. where English is a second language Museums perceived to be for the highly educated, 'snobs' Lack of confidence or the skills/knowledge e.g. to appreciate art, access collections Subject matter seen as specialist e.g. military (IWM), naval (NMM) High levels of interpretation
Life context	Low priority of museums in people's lives Transient existence/ chaotic lives, other responsibilities e.g. young carers, families Culture of non-visiting - lack of support or interest from family or significant others Not a part of social or cultural lifestyle e.g. young people
Physical	Museum building – described as formidable, threatening, austere, daunting, unwelcoming Cultural facilities lacking e.g. prayer rooms Negotiating public spaces
Sensory	Visually impaired

Many projects focused on individuals or groups who were perceived to be at risk of social exclusion. As part of the *Image and Identity* project, for example, Manchester Art Gallery worked with families at risk and looked after young people and the Imperial War Museum London worked with the Somali Youth Forum. In Hull, the museum education service was able to make contact with a school that had not used museums in the past as a result of the research into 'non-participating schools' carried out by Yorkshire Museums, Libraries and Archives Council. However, this proactive approach was not found in all institutions.

> *There is evidence that staff have a more empathetic approach and attitude with regard to working with refugees and asylum seekers and understanding has been deepened and broadened.*
> Claire Duffy, National Museums Liverpool

Working towards community cohesion and active citizenship

Engaging Refugees and Asylum Seekers at Salford Museum is one of a number of projects that are actively working towards community cohesion. While numbers are very small, the impact on vulnerable individuals of volunteer work at the museum has been life-changing, as the interview with Nadeem illustrates. Larger numbers were reached through an exhibition called *'What would you do if?'* which showed some of the stories of the refugees and asylum seekers, and in this way the possibility of a change in attitudes in visitors was opened up.

Campaign! Make an Impact in Hull encouraged young people to become active citizens, using the campaign to abolish the Transatlantic Slave Trade as a springboard for thinking about how to be active in society today. The Slavery resources produced by the *Understanding Slavery Initiative* that were used as part of the project stimulated the young people to think about what was important to them and what they wanted to change, starting with their local area. They were encouraged to acknowledge that a questioning attitude to information is needed in order to have the confidence to change the world.

Nadeem's story

As a teenager, Nadeem fled Afghanistan with her family. She is currently a volunteer at Salford Museum in a programme specifically designed for refugees and asylum seekers. Life has not always been easy here:

> "*I'm living in Salford five years now and seen a lot of bad things, as a refugee, as asylum seekers and you know, because I'm Asian we've seen a lot of bad things.*"

She feels comfortable in the museum, as it is a mainly female working environment**,** which is a real advantage for a young Muslim woman. Working at the museum has enabled her to practise her language skills by having to communicate in English with the museum staff and visitors.

Fig 2: Staff and volunteers at Salford Museum and Art Gallery

The museum has also given her an opportunity to come to terms with her traumatic recent past.

Fig 3: Children's clothes from the 'What would you do if?' exhibition

The sight of burnt clothes hanging in the exhibition 'What would you do if?' reminded Nadeem forcibly of her experiences of conflict, bombs and death:

> "It did take me back– there were clothes on the wall. When I saw them first time I had terrible feeling because I've seen the same clothes… They were children's clothes, who were ripped, you know, old clothes from war time. It just reminded me of my sister's clothes whose - they'd been bombed and stuff. Our old house was bombed with our clothes inside it, so when we went back there the house was a mess, the clothes were all burned. And those things reminded me... But I thought, I said to myself, my son will never have those and that was a relief to say it…"

During a 'Myth-buster' workshop accompanying the exhibition young people could ask questions, and Nadeem felt enabled to tell her side of the story:

> "…they just asked questions and I was very comfortable because I was very sure of myself because I knew the right thing. I am the person who has seen it all and I can tell them something."

This not only increased her self-esteem but she felt that she had been able to:

> "…change the whole of their perspective. And they even said that their mother and father think the wrong way about refugees. And I think I've changed their family's perspective about refugees…"

The exhibition and the discussions enabled Nadeem to place her experiences in the past and move on to think about the future:

> "And when they asked me to tell them about these kind of things I was very comfortable… It's like my mind is now, it sees – it's like past time. Now I can see that time as a past time. I don't feel really bad talking about these things."

MUSEUMS AND SCHOOLS: EFFECTIVE PARTNERSHIPS

**Effective and deepening partnerships between the educational sector and the museum sector:**

• Increased serial contact between schools and museums: 31% of teachers reported that they were involved in a series of contacts

• Research by museums into teachers' needs

• A very much increased number of secondary schools: 38% of the sample were secondary schools compared with 18% in the first DCMS/DfES evaluation research in 2004

• An appreciation by teachers of the learner-centred methods used in museums

• A considerable increase in cross-curricular work (from 3% in 2004 to 35%)

• Ambitions in some of the projects to influence curriculum development and delivery at a national level

• Teachers' perceptions of the positive value of museums for their own learning and professional development

• Teachers using museums find the relationships very worthwhile from their first visit onwards

• The vast bulk (96%) of teachers are satisfied or very satisfied with their museum experience

The schools involved in this study: an unusually large group of secondary schools

The analysis of the questionnaires completed by teachers as they left museums shows that 38% of the schools they represented were from the secondary sector, with 47% from the primary sector.

Fig. 4: Form A. Q.5: Type of school. DCMS/DCSF2:2007

N=398 (percentages total 101% due to rounding)
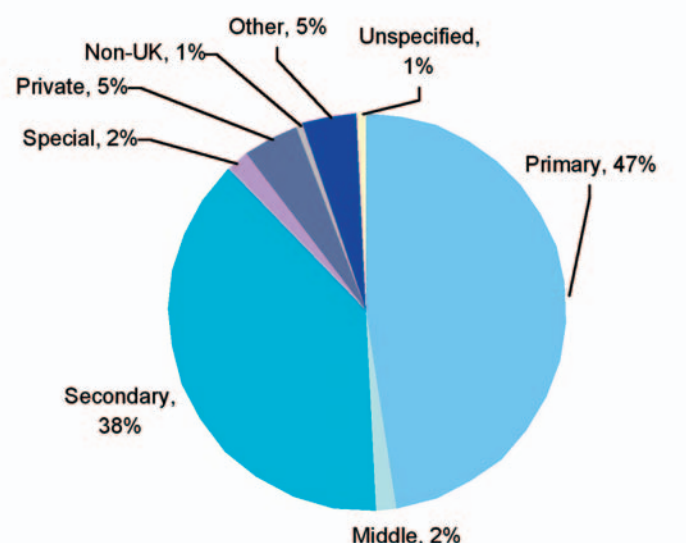
This presents a rather different picture from that in the three earlier studies, where primary schools made up a much larger proportion of the schools involved and the group of secondary schools represented between 10% and 18% of the schools (Fig. 5).

Fig. 5: Form A. Q.5: Type of school.
Comparing DCMS/DCSF2:2007, RR2:2005, DCMS/DfES1:2004, and RR1:2003
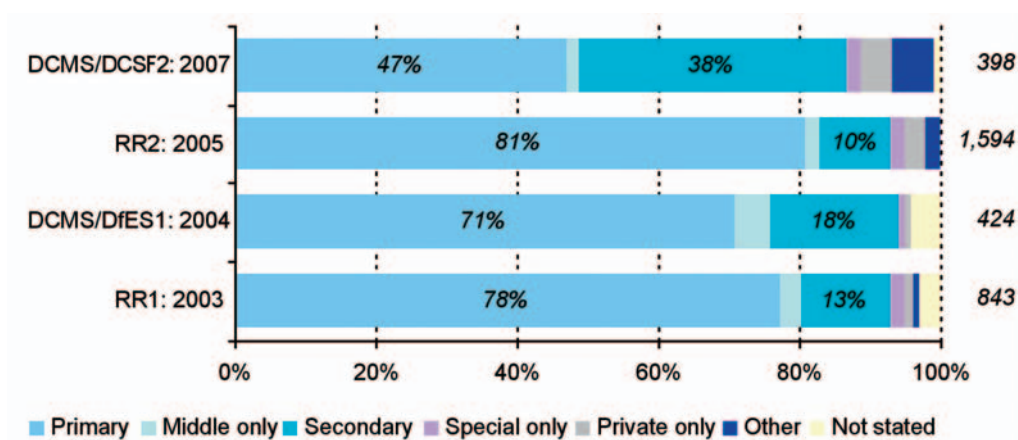
Numbers of responses are given in italics

The large numbers of secondary schools are the result of a number of factors, including the desire of museums to increase their offer for this sector having already developed primary schools as an established sector; the fact that some museums targeted non-participating schools many of which were secondary; the current emphasis in the Renaissance programme on secondary schools, which encourages those museums in receipt of both sources of funding to dovetail their effort; the emphasis on themes such as citizenship which are of relevance to secondary pupils; and large-scale secondary projects such as *Real World Science*.

The schools involved in this study: museums working towards social inclusion

One of the ways in which the issue of social exclusion can be addressed is the extent to which museums are attracting visits from schools located in areas with differing levels of social deprivation. This can be measured in two ways: using the school's postcode, through the Indices of Multiple Deprivation (IMD) 2004; and the percentage of pupils eligible for free school meals, a measure more commonly used by DCSF.

The analysis of the school postcodes[9] showed that the schools taking part in the DCMS/DCSF 2007 programme were located in areas which experience a range of deprivation, with no clear preponderance of schools from areas of high or low social deprivation.

9 Neighbourhood Renewal Unit, (2004), *The English Indices of Deprivation 2004: Report to the Office of the Deputy Prime Minister*, Stationery Office, London

Fig. 6: Form A. Percentages of class visits ranked by IMD 2004, SOA rankings, from top 10% most deprived to bottom 10% least deprived. DCMS/DCSF2:2007
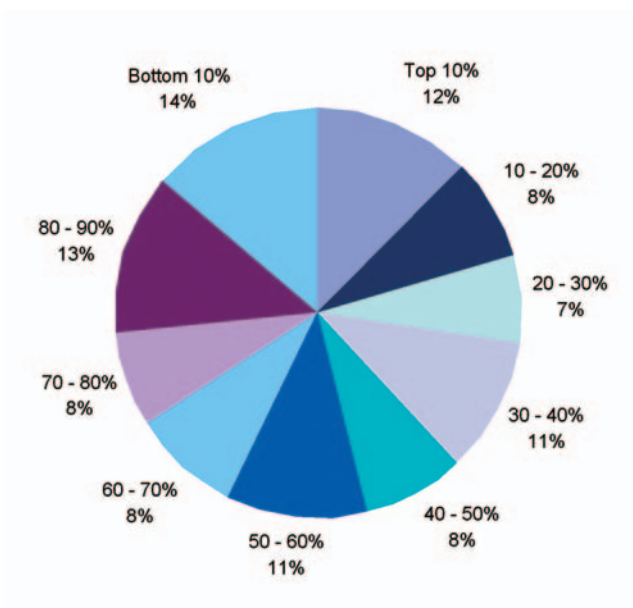
N=394

A school's postcode may not always represent the levels of deprivation experienced by the pupils.[10] Pupils are not always drawn from the school's immediate area and their catchment area may be across multiple SOAs; this is particularly true for secondary schools which made up a larger proportion of schools in this evaluation. Identifying the percentage of pupils eligible for free school meals may give a more accurate, pupil-centred indicator of deprivation. The evidence presented in Table 3 reveals that the largest proportion of schools in this study (30.3%) was located in the Fourth quartile, which corresponds to the schools with highest percentages of pupils eligible for free school meals. This is significantly more than would be expected if the distribution of visits was even across all four quartiles ($p<0.05$).

Table 3: Form A. Percentage of school visits ranked by DCSF national quartiles for range of pupils (%) eligible for free school meals. DCMS/DCSF2:2007

National quartile	Range of % of pupils known to be eligible for free school meals	Number of school visits to museums	% of school visits
First	0 – 4.3	72	21.0%
Second	4.4 – 10.2	72	21.0%
Third	10.3 – 22.8	95	27.7%
Fourth	22.9 – 100.0	104	30.3%

N=343

10 Challenges of using the IMD 2004 have been accounted for in detail in previous research studies; see Hooper-Greenhill et al, (2006), *What did you learn at the museum today? Second Study*, pp69-73. See also the Research Report for this study pp127-131

## How museums are used by teachers

In this study, 66% of teachers used museums by visiting a museum with their class, with only 15% being involved in museum outreach. Fifty-three percent (53%) of teachers were on their first school visit to the museum they were visiting as they completed their questionnaires. When asked about their use of museums over the previous two years, 83% of teachers said they had visited as a teacher, 67% said they had used on-line resources and 27% reported borrowing an object.

An increase in meaningful partnership between schools and museums

The museums in this research were found to be working hard, encouraged by the new funding streams for museum education, to develop deeper and more integrated relationships with schools through carefully researching the needs of teachers and through the development of relevant and useful projects that continue over several sessions and which achieve more than is possible in a single one-off contact.

Where previously nearly all museum education sessions would have consisted of one-off school visits to museums, about one third of the schools in this study (31%) were involved in what can be called 'serial' sessions.

Fig. 7: Form A. Q.16: What is the nature of your contact with the museum? DCMS/DCSF2: 2007
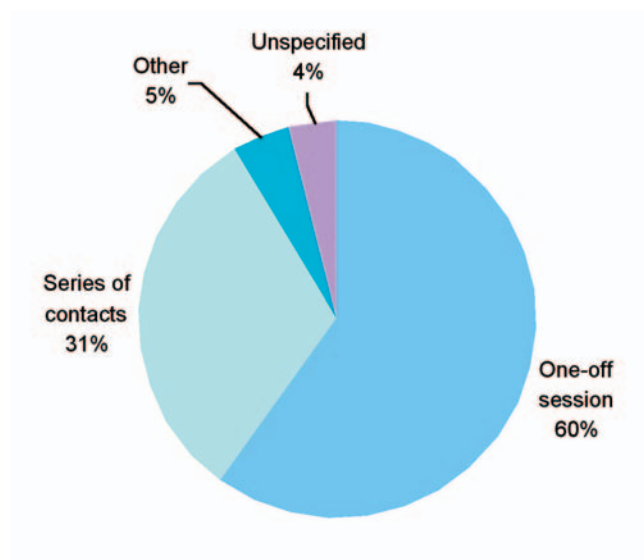

N=407

This approach is particularly valuable to secondary schools where students are able to develop ideas, themes and skills in much more depth. Sustained contact allows pupils to develop their learning in a more reflective manner and incrementally. Pupils from Easingwold School near York, part of the *Campaign! Make an Impact* project, for instance, were able to explore and reflect on the impact of Slavery through investigations at Harewood House, then develop creative responses in the form of a graphic novel.[11] This process then led on to the pupils becoming more confident and independent, leading them to develop their own campaigns. This move towards longer-term and deeper relationships is being driven by museums rather than from schools.

11 http://www.mylearning.org/jpage.asp?journeyid=299&jpageid=1493 [accessed 05 07 2007]

A very rapid increase in cross-curricular work in museums

The curriculum remains a strong driver for the ways in which teachers use museums, with 84% of teachers agreeing that their museum work was curriculum-linked.

Fig. 8: Form A. Q.20: What curriculum areas are you covering through your museum experience? DCMS/DCSF2: 2007
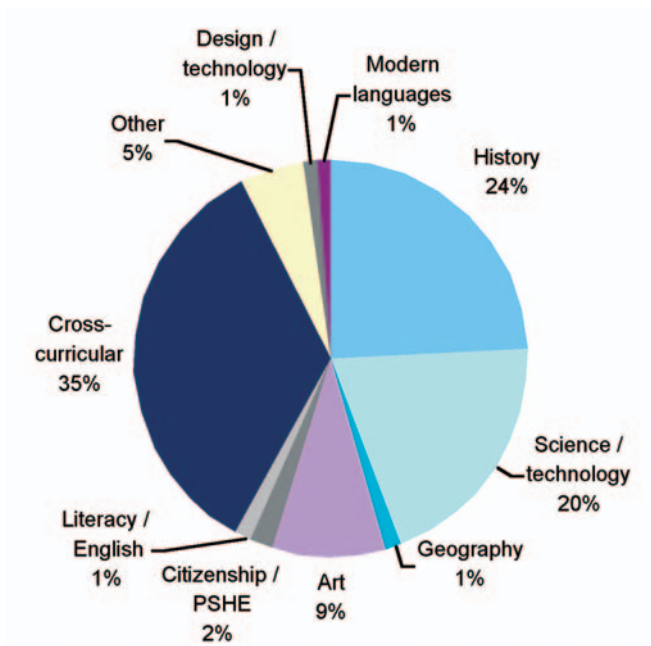
N=376

Reviewing the percentages of teachers working in a cross-curricular way, a very rapid and apparently continuing increase can be seen, with 4% in RR1:2003, 3% in DCMS/DfES12004, 27% in RR2:2005 and 35% in this study DCMS/DCSF2:2007 (Fig. 9). Cross-curricular work in museums is increasing rapidly.

Fig. 9: Percentages of teachers working on cross-curricular themes. Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007
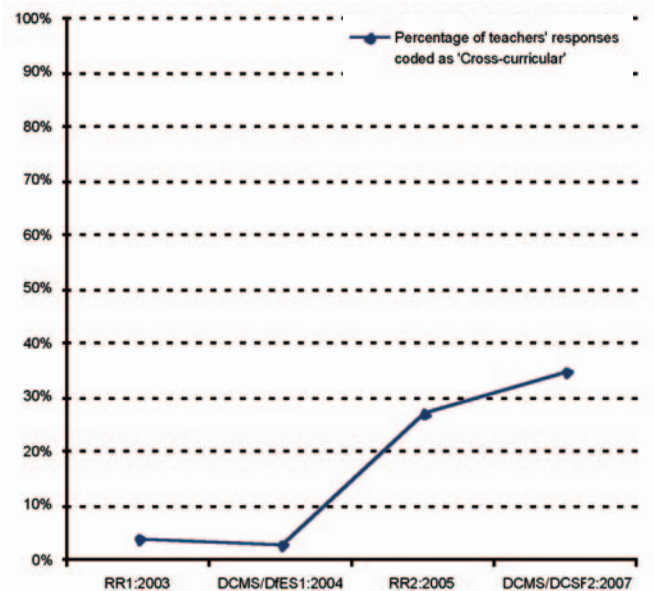
Investigating this a bit further, it became clear that this large proportion of teachers in this study was mainly made up of primary teachers who were combining historical themes with other areas. For example, St Gerards RC Primary and Nursery school used the Maritime Museum, Liverpool for their cross-curricular topic *'Ebb & Flow - Liverpool as a Port'*, combining Dance, Art, Language, History, Geography and IT.

For Primary schools, the influence of *Excellence and Enjoyment* has encouraged an emphasis on developing an exciting and rich curriculum, with effective teaching that makes use of strong links between subjects so that pupils' knowledge and skills can be used across the whole curriculum.[12] The QCA has also placed an emphasis on encouraging a broader curriculum and cross-curricular working in schools. Their review of the secondary curriculum emphasises the need to provide schools with increased flexibility in the way that they develop and implement the curriculum to improve coherence across the curriculum and make connections between subjects to ensure the needs of all pupils are met more effectively.[13] This research shows how museums are enabling schools to respond to government priorities for education through working flexibly and creatively across the curriculum.

12 Excellence and enjoyment: a strategy for primary schools, http://www.standards.dfes.gov.uk/primary/publications/literacy/63553/pns_excell _enjoy037703v2.pdf [accessed 10 08 2007], p17
13 Reviewing the secondary national curriculum, http://www.qca.org.uk/libraryAssets/media/qca-07- 3037_sec_curric_review_web.pdf [accessed 10 08 2007]

Museums are leading learner-centred teaching

A clear and impressive commitment to learner-centred approaches could be found in many of the projects, where careful research had been carried out into relevant approaches and activities to suit the interests and inclinations of the school and community-based participants. Working with collections in rich and unusual environments was rewarding for both teachers and pupils. At Waddesdon Manor, even though working with schools was very new for the organisation, the project resulted in pupils obtaining higher grades in a trial SAT test. Where students worked on projects that were linked to their lives, they gained confidence and courage and showed the possibility of becoming more resourceful and determined learners. This was the case with *Campaign! Make an Impact* in Hull, where the use of a range of technologies facilitated learning in imaginative and appropriate ways.

Museums are taking a lead in curriculum delivery and development

Some projects demonstrated how museums can play a key role in the delivery of the curriculum. One example is that of a project that is new in this round of funding; *Real World Science* is playing a key role supporting the modernisation of the science curriculum and is working towards being able to offer all secondary science students in England the experience of science in a natural history museum by 2012. By presenting pupils with scientists and their work in a real setting, this museum is using its special resources for curriculum delivery.

Fig. 10: Pupils taking part in
'How science works at the museum'

One of the very significant outcomes of the DCMS/DCSF programme is the lead that is being given by some of the projects in curriculum development. Perhaps the most impressive example is the *Understanding Slavery Initiative* (USI), which when it began in 2003/4, was a very new and untried idea that was seen as difficult and dangerous by those teachers that dared to explore the idea in the classroom. Today, the ramifications of the initial work on teaching in museums and in schools can be seen country-wide.

Understanding Slavery Initiative

Through the *Understanding Slavery Initiative* (USI) project, the National Maritime Museum and its museum partners in the port cities of Bristol, Hull and Liverpool have addressed the sensitive and challenging issue of the history of the Transatlantic Slave Trade and its legacy. USI has addressed:

• The ways in which Slavery-related collections are interpreted and displayed
• The implications of museum practice in this area and the need to be more sensitive in terms of cultural representation and to be aware of attitudes towards the 'Other'
• The contemporary relevance of slavery and its legacy in racist ideology and inequality
• The presentation of different stories that challenge assumptions made about the Transatlantic Slave Trade and its impact
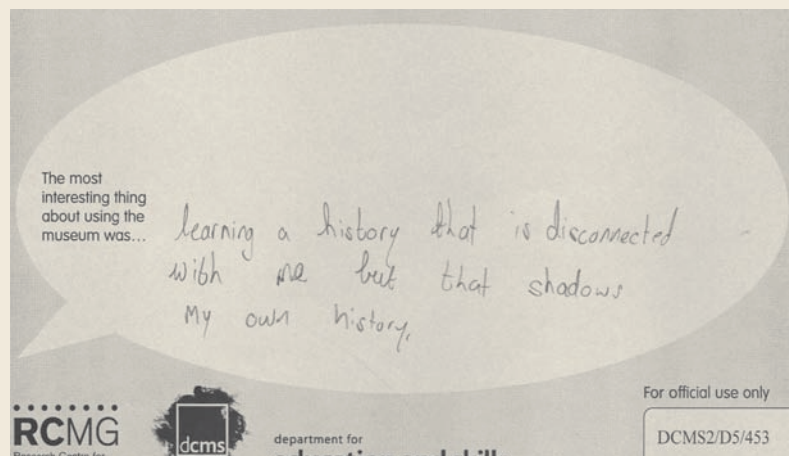
There is a keen focus on rigorous and comprehensive interpretation of museum artefacts and archival material with the aim of encouraging multiple perspectives on this difficult and sensitive history
Maria Amidu, former USI Project Development Manager, National Maritime Museum

The year 2006/2007 has seen USI gain momentum in light of the political importance of the Bicentenary of the Act for the Abolition of the Slave Trade in March 2007, with the partnership seizing the opportunity to introduce the subject matter to as wide an audience as possible. The significance of the project has caught the attention of government, with USI working in collaboration with DCSF to support the development of KS3 programmes of study and to promote 'The Big Conversation 2007'. The Understanding Slavery website (www.understandingslavery.com/) has the potential to reach a global audience.

Fig. 11: Anti-Slavery Jasperware Medallion (Wedgwood 1786)

Fig. 12: Michael, aged 18, reflects upon his visit to National Maritime Museum (*Understanding Slavery Initiative*)

The most interesting thing about using the museum was...

learning a history that is disconnected with me but that shadows my own history.

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Museum experiences make a strong impact on teachers' professional development

A new question for teachers in this study was: 'Has your involvement with museums helped your own professional development?' Over three-quarters of teachers (78%) ticked 'yes' to this question and secondary teachers (88%) were more likely to feel they had gained in relation to their professional development than primary teachers (84%).[14]

Fig. 13: Form A. Q. 27: Has your involvement with museums helped your own professional development? DCMS/DCSF2: 2007
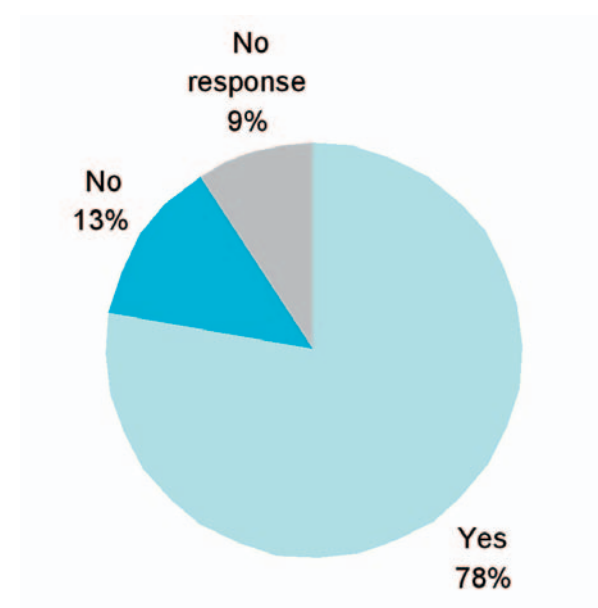
N=407

Teachers were asked to briefly indicate why they had responded as they did. There were two major themes that cropped up very frequently. These were *an increase in subject knowledge and understanding*, including an increased confidence in using subject-related material, and *the broadening of teaching methods*, which included an introduction to new ideas that could be used in the classroom and new skills that could be used in teaching. Teachers also stated that the museum experience had *increased their confidence in organising trips out of school*. In addition, their awareness of the existence and *value of the resources for learning outside school, including experts and networks of institutions*, had expanded.

- Increase in subject knowledge and understanding
  'up to date knowledge'
  '*refreshing my understanding'*

- The broadening of teaching methods
  'expanding the class opportunities for practical learning'
  '*It has enabled me to run groups of mixed ages and ability, trying out a range of new activities'*

- Increase in teachers' confidence in organising trips out of school
  'As a newly qualified teacher it has given me more confidence to take my class on trips and to use the museum as a fantastic resource'

- Value of the resources for learning outside school, including experts and networks of institutions
  '*It has opened my eyes to the value school trips can have to young children's education'*
  '*Increasing contact with outside agencies / practitioners - particularly relevant to specialist school targets'*

14 Percentages exclude non-respondents.

Working with new teachers, encouraging risk-taking and showing them the value of museums

Fewer of the teachers using the museums in this study were regular users of museums and other cultural organisations compared to the earlier DCMS/DfES study and the two Renaissance studies (70% compared to between 78% - 86%). This may be because secondary schools use museums less than primary schools and non-participating schools were targeted for this phase of the national/regional programme.

There was a decrease in the perceived importance of museums for teaching, from 47% of teachers agreeing that museums were very important in the first DCMS/DfES study in 2004 to 29% in the present 2007 study. This also suggests that many of the teachers were unfamiliar with how museums could be used. However, there is some qualitative evidence that having once become engaged with museums, teachers quickly understand how valuable they can be. Mr Liddle, the head teacher of Winifred Holtby School Technology College in Hull provides an example as his testimony shows below. Here, the history curriculum is being updated as a result of the museum project, and the head teacher is delighted with learning outcomes of the pupils, and the raised profile and increased esteem that the project has brought to the school. For him, this makes the risk of a new venture and the effort of incorporating the project into a busy school timetable worthwhile.

A school that is new to museums recognises their potential

Identified as a 'non-participating school' through research carried out by MLA Yorkshire, Winifred Holtby School Technology College in Hull became convinced of the '*phenomenal'* outcomes that can result for pupils from a museum experience after their involvement with *Campaign! Make an Impact*. The head teacher, Mr Liddle, was extremely pleased with how the project had turned out, particularly how it had exposed the young people to novel situations, places and people. For two pupils, these included visiting 10 Downing Street and talking to the (then) Prime Minister, Tony Blair himself:

"…they had the opportunities to meet so many people in varying circumstances in various situations that they wouldn't normally have an opportunity to do. And obviously an extreme bonus is the fact that two of them were given the opportunity to go and meet the Prime Minister, which was absolutely superb."

Fig. 14: Two pupils from Winifred Holtby School outside 10 Downing Street

Such experiences are seen as vitally important for widening the horizon of the pupils beyond the confines of the surrounding estates where poverty of experience may be a factor:

"Well, because of the position we find ourselves currently in, we're in a socio-economically deprived area, you've got a council estate of 30,000 people, third generation unemployment. It's the opportunity for people to aspire to do greater things and what more than aspiring to greater things than talking about William Wilberforce and how he moved countries... I certainly think it gives them a greater awareness of what actually goes on in the world, not only a number of years ago, but actually in this day and age…"

The value of emphasising the contemporary relevance of historical matters and using a learner-centred approach was that it encouraged the young people to take control of their own learning, to develop their own direction and to see how far it could go. This approach, of building pupils' capacity for learning and reflecting on their own learning, was one which the school encouraged. The head teacher felt certain that the pupils were aware of their own progress; they had changed a great deal from the beginning of the project and now had the confidence to go forward with their own campaign. And despite the challenges of the project, which required sustained contact over a number of weeks in an often strict secondary timetable, there was no question for the head teacher that it had been worth it - "…it's the short-term pain for the long-term gain."

Teachers continue to be satisfied with what they find in museums

It is very pleasing to note that teachers' levels of satisfaction with their museum experience remains very high. In this study, over two-thirds of teachers (67%) were very satisfied and a further 28.5% were satisfied with their museum experience. In all four studies, 96% of teachers have agreed that they were satisfied or very satisfied, which is a very pleasing statistic.

Fig. 15: Form A. Q. 24: How satisfied are you with the museum's provision? DCMS/DCSF2: 2007
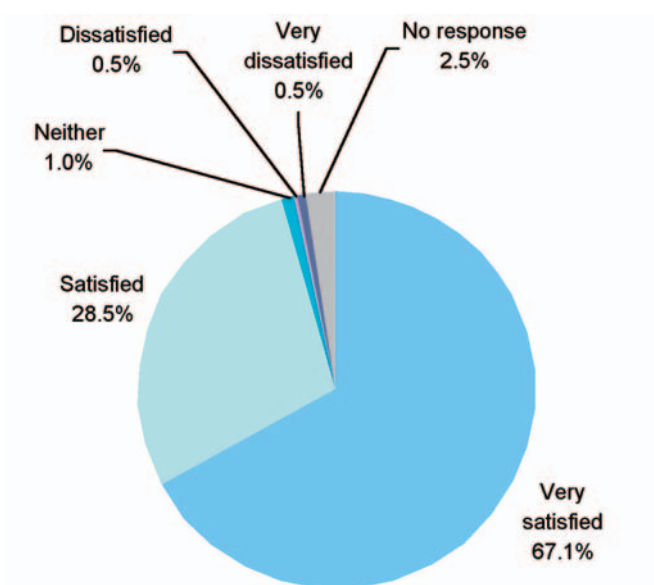
N=407

The National Gallery

During the case studies, talking to ITT students, providers and teachers from schools involved in the *Take One Picture* project, it emerged that there was a great deal of satisfaction with how the project had been developed and the learning outcomes it enabled, not just for pupils but for ITT students and also for teachers. One ITT student, who had taken part in training at the National Gallery, found her experience to be very positive:

> "…it's such an amazing… amazing sort of environment to be working in so that was brilliant. I really enjoyed it… It was so brilliant to see how they deal with the kids and how they draw the information out of the kids."

The head teacher of the primary school at which the ITT student was on placement was used to working with the National Gallery and was keen to be involved in the project because of the benefits for the whole school:

> "[The teachers] found it beneficial on two levels, on a personal level because they were just looking at paintings which they maybe wouldn't have looked at and just developing that interest and knowledge. But also that fed into their teaching, you know, so… they just got more knowledge and ways of how to use those paintings with children and like I said Jan's just very inspiring as a trainer."

POWERFUL LEARNING OUTCOMES FOR PUPILS

Powerful learning outcomes for pupils:

- The quantitative and the qualitative evidence are mutually supportive

- The perceptions of the teachers and of the children are mutually supportive

- The patterns of learning outcomes are highly consistent over time

- The vast majority of pupils of all ages (over 90%) enjoy their museum visits and think they have learnt something

- Older boys are uncharacteristically enthusiastic:
  89% agreeing that they had enjoyed their museum experience
  60% saying they had been inspired by the museum
  90% agreeing that they had discovered some interesting new things

- Teachers continue to value the inspirational quality of museum work because it enables their pupils to better understand their subject

- 99% of teachers think their pupils enjoyed the museum experience

- 97% of teachers think their pupils are likely to have been inspired to learn more

- 94% of teachers think their pupils will have gained subject-related facts

- 82% of teachers think the museum experience is likely to influence classroom teaching

- 94% of teachers think their pupils are likely to have developed thinking skills and 89% communication skills

- 94% of teachers think museums will enable their pupils to feel more positive about learning

- 65% of teachers think museums support their pupils in their assessed work

The significance of pupils' learning in museums

The evidence presented in the following pages represents the views of 3,579 teachers and 64,063 pupils of all ages and abilities over a five year period. Although learning in museums is enjoyed by all pupils, about one third of the pupils in all four studies are possibly at risk of social exclusion because of poverty, the unemployment of their parents, poor health and lack of personal aspiration. Museums emerge from these four studies as remarkable sites for learning, capable of inspiring teachers and pupils alike and able to respond flexibly to the interests of children and young people throughout the period of formal education. Some of the qualitative evidence shows how the experiences that museums can offer can touch pupils deeply, generating curiosity, motivating learning, and inspiring self-confidence.

Educational provision for schools is very well established. Over the last thirty years, building on work that goes back to the beginning of the twentieth century, museum educators have developed innovative and effective teaching methods that can be flexibly adapted as required. Basing their work on museums and their collections, museum educators are in many cases leading the way in enabling creative learning and in developing a twenty-first century curriculum.

The increased funding for museum education has enabled the expansion of the work into the secondary sector, the development of the longer term 'serial' offer to schools and the development of programmes that could potentially be rolled out on a national basis.

The research studies show that museums are very well placed to support the increased emphasis in schools to respond to the needs of individual learners and to develop a curriculum that motivates and engages all learners, encourages their curiosity and enjoyment in learning and helps them to succeed. As doing well in education is perceived as the most effective route out of poverty and

disaffection, museums are also capable of being used in a strategic manner to enable all children to fulfil their potential.

Consistent evidence over time

There are two main sources of quantitative data about pupils' learning outcomes and these are the teachers' questionnaire and the two age-related questionnaires for pupils. Both were used in all four studies and the responses are remarkably consistent throughout the five years. The teachers' perceptions of their pupils' learning, supported by the pupils' perceptions of their own learning, and sustained in the four studies since 2003, provide very powerful evidence for the value of museums as resources for learning. In addition to the quantitative data, there were a number of qualitative sources of evidence of the pupils' learning outcomes. These include the free drawing and writing added to the pupils' questionnaire in response to an open-ended question; and the opportunities in the case studies to observe pupils at work, to talk to them and their teachers and to see the work they had produced as a result of their museum experience. The qualitative evidence strongly supports the quantitative evidence and this has also been consistent since 2003.

## The pupils' attitudes to museums and their learning outcomes

There were two age-related questionnaires for pupils. The questions for pupils were slightly changed in the present study to allow the questionnaire to be used both in the museum and in school where museum outreach was taking place. The questionnaire for the younger pupils is presented in Table 4. The responses largely follow the pattern that has been established by the other three studies closely.

Table 4: Form B KS2. What the younger pupils said about their learning. Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005, and DCMS/DCSF2:2007

Younger pupils (KS2 and below)	'Yes' RR1:2003	'Yes' DCMS/ DfES1:2004	'Yes' RR2:2005	'Yes' DCMS/ DCSF2:2007
I enjoyed today's visit (DCMS/DCSF2:2007: I enjoyed using the museum)	94%	91%	93%	92%
I learnt some interesting new things	90%	90%	90%	92%
I could understand most of the things we saw and did	81%	79%	80%	82%
This is an exciting place (DCMS/DCSF2:2007: Working with the museum was exciting)	87%	83%	86%	87%
Visiting (It) has given me lots of ideas for things I could do	73%	71%	72%	72%
A visit is useful for school work (DCMS/DCSF2:2007: What I learnt will be useful for other things)	87%	83%	86%	75%
The visit has made me (I) want to find out more	77%	73%	76%	77%

RR1:2003, N=17198, DCMS/DfES1:2004, N=7354, RR2:2005, N=21845, DCMS/DCSF2:2007, N=3962

Fig 16: Callum, aged 9, was excited to come into contact with a 200,000 year-old piece of history (*Partners in Time*)
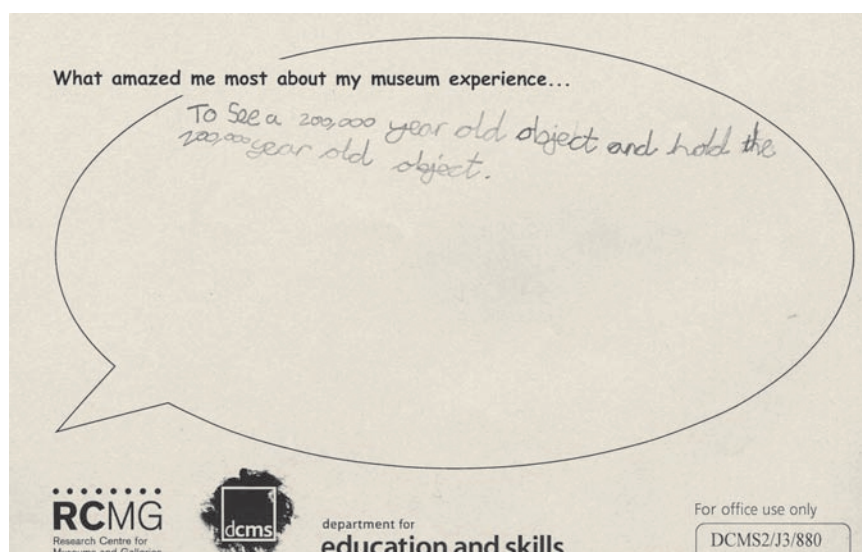
The responses of the older pupils in the present study can be compared with the responses from the three earlier studies and this is presented in Table 5.

Table 5: Form B KS3, 4 and 5. What older pupils said about their learning. Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005, and DCMS/DCSF2:2007

Older pupils (Key Stage 3 and above)	'Yes' RR1:2003	'Yes' DCMS/ DfES1:2004	'Yes' RR2:2005	'Yes' DCMS/ DCSF2:2007
I enjoyed today's visit (DCMS/ DCSF2:2007: I enjoyed today)	n/a	n/a	86%	91%
Today's visit has given me lots to think about	73%	77%	n/a	n/a
I discovered some interesting things (from the visit today)	87%	89%	85%	91%
A museum/gallery visit makes school work more inspiring (DCMS/ DCSF2:2007: Working with the museum has been very inspiring for me)	58%	64%	68%	61%
The visit has given me a better understanding of the subject (DCMS/DCSF2:2007: I feel I have a better understanding of the subject)	72%	77%	71%	82%
A museum visit is (DCMS/DCSF2:2007: It was) a good place to pick up new skills	62%	70%	68%	70%
The museum is a good place to learn in a different way to school (DCMS/ DCSF2:2007: Using the museum was a good chance to learn in new ways I had not considered before)	82%	86%	83%	65%
I could make sense of most of the things we saw and did (at the museum)	70%	74%	73%	84%
I would come again (DCMS/DCSF2: 2007: I would like to do this again)	55%	55%	54%	68%
I've left the museum (DCMS/DCSF2: 2007: I am now much) more interested in the subject than when I came (started)	59%	63%	58%	58%

RR1:2003, N=3406, DCMS/DfES1:2004, N=2061, RR2:2005, N=4946, DCMS/DCSF2:2007, N=3337

In the 2006-07 study, levels of enjoyment and interest are very high, as is the improved understanding of the subject. The general understanding of the museum experience ('I could make sense of most of the things') is also very high compared with the earlier studies. These older pupils are more enthusiastic about repeating their experience; 68% would like to do this again. It is important to note here that 'this' was not always as simple as a visit to a museum; museum experiences included a range of activities which were linked to and based on museums and their collections, but did not always involve a museum visit. This may have influenced the responses. However, given that museums targeted secondary schools and some of these were new to museums and/or teachers did not always think museums were very important for their teaching, these are extremely positive findings. Reviewing the responses in relation to gender, the older boys are shown to be surprisingly enthusiastic about their museum experience, with 89% agreeing that they had enjoyed it, 60% saying they had been inspired by the museum and an amazing 90% agreeing that they had discovered some interesting

new things; 82% agreed they could understand what they saw and did and 55% said they were more interested in the subject than before. These are very positive responses, and the girls' responses tend to be slightly higher. These high levels of enjoyment and learning for all age groups and both boys and girls confirm that museums are providing very high quality, skilful and well-researched teaching.

The teachers' attitudes to museums and the learning outcomes of their pupils

Extremely high levels of positive endorsement for all learning outcomes that may result from the use of museums were found in this study. There are very few teachers who do not value the outcomes of museum-based learning highly, with between 88% and 96% of teachers rating each GLO either 'important' or 'very important'. Enjoyment, Inspiration, Creativity is the outcome that is most highly valued by teachers, with a greater proportion (70%) indicating that this outcome is 'very important' than for any of the other GLOs. Nearly the same numbers of teachers (66%) considered that Action, Behaviour, Progression is 'very important'. Knowledge and Understanding is also frequently rated 'very important' (62% of teachers). The total of all positive responses for each of these is 96%. Skills and Attitudes and Values are less likely to be rated 'very important' but the percentages of all positive responses are still very high (Skills, 90%; Attitudes and Values, 88%).

Several questions asked teachers in detail about their views on what their pupils had learnt. On the whole, the pattern of responses from teachers in relation to the learning outcomes of their pupils confirms the patterns established in the three previous RCMG studies. The endorsement by teachers of the value of museums to their pupils is wholehearted and consistent over time. In this section, each of the GLOs is examined in turn across the four studies. This presents a very large and unique body of data which represents the views of 3,579 teachers over a five year period.

Enjoyment, Inspiration, Creativity

Enjoyment, Inspiration, Creativity, remains the most important learning outcome for teachers. Once this was discovered through the two earlier studies (RR1:2003 and DCMS/DfES1:2004) a direct question probed this dimension. The results speak for themselves.

Teachers (99%) expect their pupils to enjoy their museum visits and from this enjoyment to develop increased motivation to learn, increased confidence in their abilities, and to be inspired to find new interests. Enjoyment, Inspiration and Creativity emerged from all three studies as the most important Generic Learning Outcome for teachers. Because of the enjoyment experienced by their pupils during their museum visits, teachers expect their pupils to understand their subjects better, to think more clearly ('ask better questions', as one teacher put it) and to remember more. The focus group discussions confirmed that teachers find what they expect. The capacity of museums and galleries to generate learning through creative engagement with collections, sites and people emerges strongly.

Table 6: Form A. Responses to, 'To what extent do you think your pupils have enjoyed or been inspired by their museum visit?' Teachers ticking 'Very likely' and 'Quite likely'. Comparing RR2:2005 and DCMS/DCSF2:2007

| Enjoyment, Inspiration, Creativity	'Very likely' and 'quite likely' - RR2:2005	'Very likely' and 'quite likely' - DCMS/DCSF2:2007
Enjoyed the experience	99%	99%
Excited by new ways to learn	93%	93%
New interests aroused	95%	99%
Inspired to learn more	95%	97%
Inspired to make something creative	85%	81%

RR2:2005, N=1632; DCMS/DCSF2:2007, N=407

A second question about Enjoyment, Inspiration, Creativity was asked in the three earlier studies, and thus it is possible to compare earlier responses with those of the present study. Table 7 suggests that exploring new ideas is time and again the most likely learning outcome in relation to creativity, with a consistently higher percentage of teachers agreeing to this proposition.

Table 7: Form A. Responses to 'To what extent will you be using the museum experience to promote creativity?' Teachers ticking 'Very likely' and 'Quite likely'. Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007

Enjoyment, Inspiration, Creativity	'Very likely' and 'quite likely' RR1:2003	'Very likely' and 'quite likely' DCMS/DfES1:2004	'Very likely' and 'quite likely' RR2:2005	'Very likely'and 'quite likely' DCMS/DCSF2:2007
Exploring new ideas	89%	92%	88%	91%
Creative writing	79%	73%	74%	64%
Designing and making	75%	88%	76%	69%
Other forms of creative work	75%	74%	70%	63%
Dance/drama	45%	41%	49%	38%

RR1:2003, N=936; DCMS/DfES1:2004, N=503; RR2:2005, N=1632; DCMS/DCSF2:2007, N=407

Fig. 17: Chris, aged 19, saw a more enjoyable side to museums working with Birmingham Museum and Art Gallery (*Visual Dialogues*)
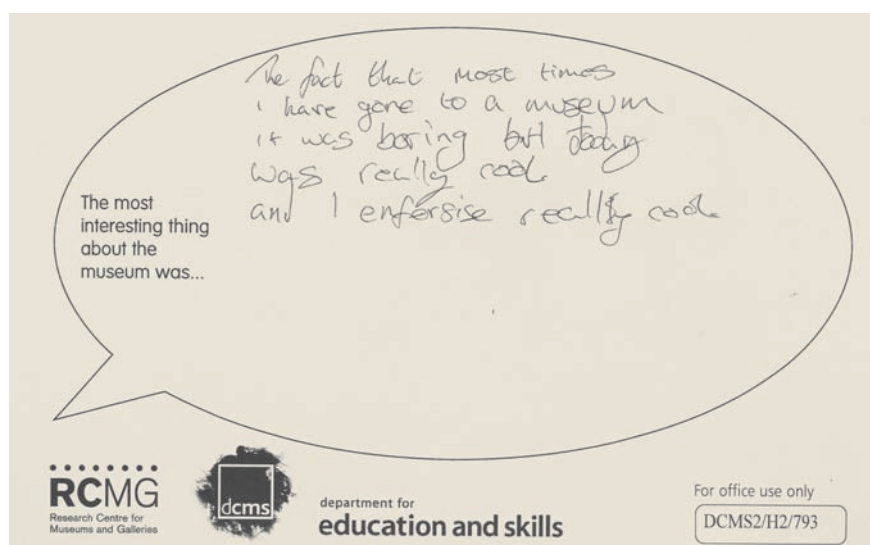
Action, Behaviour, Progression

There were two questions which focused on Action, Behaviour, Progression. This GLO was rated very important more frequently in the present study than in the three earlier studies, possibly because teachers understood more clearly what was meant. In the 2007 study teachers were asked about their attitudes to their pupils having 'had the experience/done the activities'; in the three earlier studies the expression 'Activity, Behaviour, Progression' was used.

The first question addressed the ways in which classroom-based behaviours might change following the museum experience. Comparing all positive responses across all four studies, the pattern established in the three earlier studies is upheld, with the museum experience generating a range of new ways of working in the classroom. Teachers in the present study seem more positive than in the earlier studies in relation to the ways in which pupils might work together (Table 8).

Table 8: Form A. Responses to, 'To what extent do you think that the experience of the museum will result in you working with your students in a different way?' Teachers ticking 'Very likely' and 'Quite likely'. Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007

Action, Behaviour, Progression	'Very likely' and 'quite likely' RR1:2003	'Very likely' and 'quite likely' DCMS/DfES1: 2004	'Very likely' and 'quite likely' RR2:2005	'Very likely' and 'quite likely' DCMS/DCSF2: 2007
Undertaking new activities	79%	83%	78%	82%
Using their new skills	76%	79%	78%	80%
Enabling them to work with their peers in new ways	65%	65%	68%	76%
Other new ways of working in the classroom	62%	63%	61%	72%

RR1:2003, N=936; DCMS/DfES1:2004, N=503; RR2:2005, N=1632; DCMS/DCSF2:2007, N=407

Fig. 18: Courtney, aged 13, was inspired by her involvement in *Campaign! Make an Impact* and so felt that she learnt more than she would have done at school (Hull Museums)
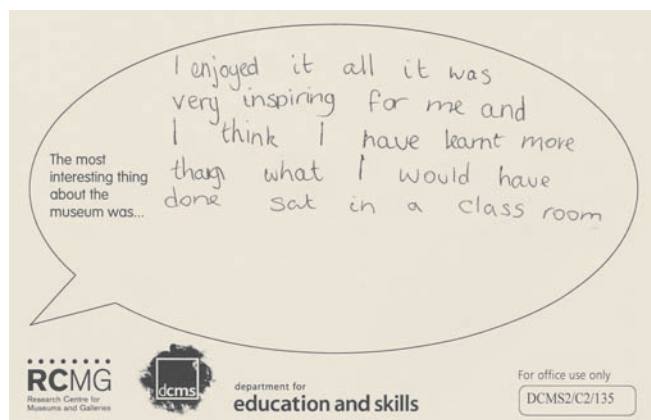
The second question in relation to Action, Behaviour, Progression, probed on the progression that teachers thought the museum experience might stimulate in their pupils. Comparing the findings across the four studies shows that, again, the pattern is sustained, with teachers being very positive that pupils will increase their subject-related understanding and their motivation to learn (Table 9). The degree of confidence about the increase in cultural understanding appears to have dropped and this is very difficult to explain. In all other respects, however, the data confirms that in addition to having a pleasurable learning experience that would open up new ideas and inspire pupils to learn more, teachers were confident that their pupils would increase their understanding of the subject. Teachers are less likely to see the value of museums for supporting assessed work, but secondary school teachers and those working on art and science and technology are the most likely to be aware of this.

Table 9: Form A. Responses to, 'To what extent do you anticipate that the museum visit will support pupil development?' Teachers ticking 'Very likely' and 'Quite likely'. Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007.

Action, Behaviour, Progression	'Very likely' and 'quite likely' RR1:2003	'Very likely' and 'quite likely' DCMS/DfES1: 2004	'Very likely' and 'quite likely' RR2:2005	'Very likely' and 'quite likely' DCMS/DCSF2: 2007
In their subject-related understanding	94%	96%	94%	94%
In increased motivation to learn	90%	88%	88%	88%
In their cultural understanding	84%	78%	78%	70%
In increased confidence	84%	83%	83%	83%
In learning across the curriculum	85%	85%	83%	83%
In their assessed work	67%	63%	61%	65%

RR1:2003, N=936; DCMS/DfES1:2004, N=503; RR2:2005, N=1632; DCMS/DCSF2:2007, N=407

Knowledge and Understanding

The third most important GLO for teachers in this study was Knowledge and Understanding. The question on this has been asked in all four of the RCMG evaluations of museum-based learning since 2003. Overall, teachers are pretty enthusiastic about the facts their pupils have gained, and the present study repeats the finding of earlier studies in its stronger emphasis on subject-specific facts (Table 10).

Table 10: Form A. Responses to, 'To what extent do you think your pupils will have gained facts and information during their museum visit?' Teachers ticking 'Very likely' and 'Quite likely'. Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007

Knowledge and Understanding	'Very likely' and 'quite likely' RR1:2003	'Very likely' and 'quite likely' DCMS/DfES1: 2004	'Very likely' and 'quite likely' RR2:2005	'Very likely' and 'quite likely' DCMS/DCSF2: 2007
Subject specific facts	97%	96%	95%	94%
Interdisciplinary or thematic facts	86%	85%	80%	83%
Facts about museums	78%	81%	76%	77%
Facts about themselves and/ or the wider world	68%	66%	65%	67%
Other kinds of facts	83%	81%	77%	72%

RR1:2003, N=936; DCMS/DfES1:2004, N=503; RR2:2005, N=1632; DCMS/DCSF2:2007, N=407

Fig. 19: John, aged 12, learned important facts about African culture prior to slavery and experienced what it would be like to be on a slave ship (Merseyside Maritime Museum)
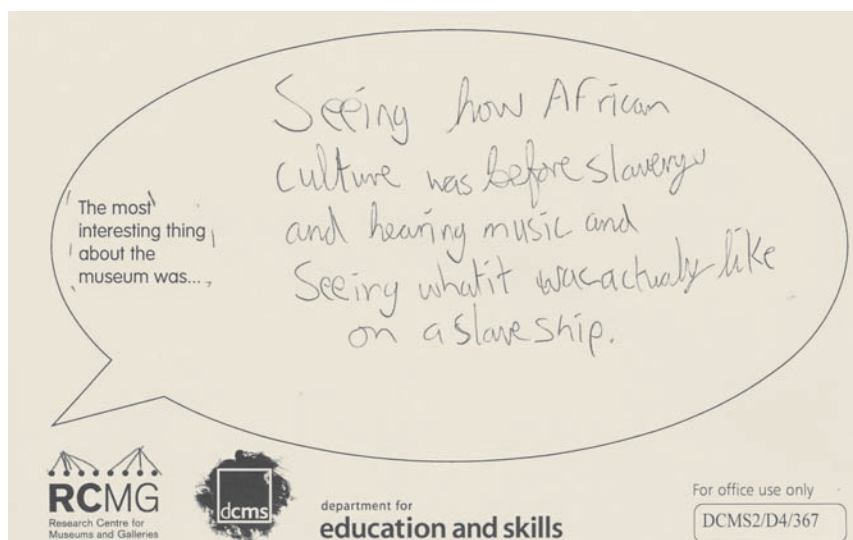
Skills

Teachers in all four studies think that thinking skills and communication skills are the most likely to have developed as a result of the museum experience, with social, practical and creative skills also likely to have increased. The degree of convergence between the four studies is remarkable (Table 11). It is interesting to see that more teachers expect to see ICT skills developing than in 2005 (the first time this skill was added to the question), and this probably reflects the greater use of the web, mobile technology and other ICT-related strategies on the part of museums.

Table 11: Form A. Responses to, 'To what extent do you think that your pupils will have increased or gained skills as a result of their museum experience?' Teachers ticking 'Very likely' and 'Quite likely'. Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007

Skills	'Very likely' and 'quite likely' RR1:2003	'Very likely' and 'quite likely' DCMS/DfES1: 2004	'Very likely' and 'quite likely' RR2:2005	'Very likely' and 'quite likely' DCMS/DCSF2: 2007
Thinking skills	93%	92%	92%	94%
Communication skills	89%	89%	87%	89%
Social skills	87%	85%	86%	83%
Practical skills	67%	76%	72%	70%
Creative skills	70%	71%	69%	73%
Literacy skills	72%	71%	66%	66%
Spatial skills	61%	65%	59%	60%
Other skills	59%	58%	41%	43%
Numeracy skills	29%	24%	23%	23%
ICT skills	n/a	n/a	10%	19%

RR1:2003, N=936; DCMS/DfES1:2004, N=503; RR2:2005, N=1632; DCMS/DCSF2:2007, N=407

Attitudes and Values

Teachers were asked to what extent the museum experience might change pupils' attitudes. Comparing the findings from the present study with the three earlier studies, it is clear that they follow the same pattern, with very little variation except in the case of attitudes to other people and communities where the results are more variable. It is difficult to explain exactly why this might be the case, as variation may relate to the theme of the work pursued at the museum, or the degree of emphasis placed in any theme on information about and perceptions of other people. On the whole, however, the present study would appear to confirm that teachers are confident that museums increase pupils' motivation to learn, confidence and cultural understanding.

Table 12: Form A. Responses to, 'To what extent do you think the museum visit will have enabled pupils to feel more positive about any of the following?' Teachers ticking 'Very likely' and 'Quite likely'. Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007

Attitudes and Values	'Very likely' and 'quite likely' RR1:2003	'Very likely' and 'quite likely' DCMS/DfES1: 2004	'Very likely' and 'quite likely' RR2:2005	'Very likely' and 'quite likely' DCMS/DCSF2: 2007
Learning	94%	92%	92%	94%
Museums and galleries	92%	92%	90%	90%
Other people/ communities	91%	78%	81%	76%
Themselves and their abilities	83%	87%	83%	86%

RR1:2003, N=936; DCMS/DfES1:2004, N=503; RR2:2005, N=1632; DCMS/DCSF2:2007, N=407

Fig. 20: Sonya, aged 11, was amazed to find something special in every painting she looked at in the National Gallery (*Take One Picture*)
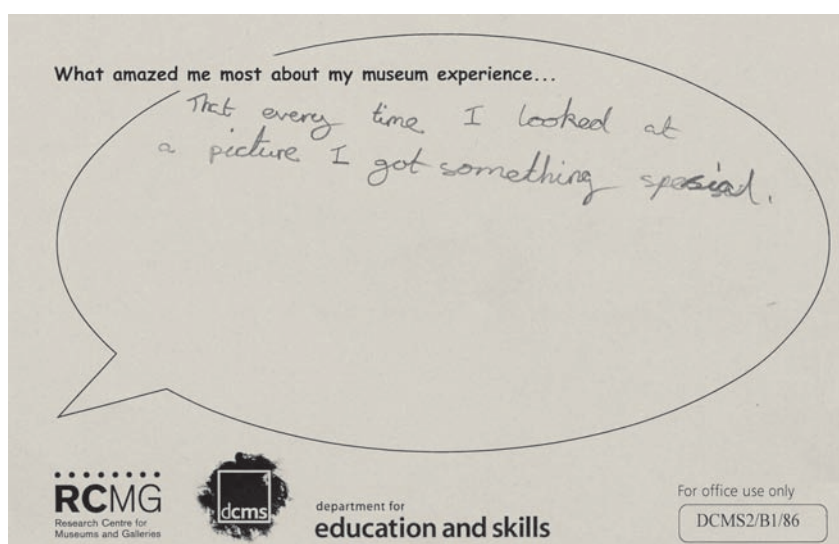
PARTNERSHIPS WITH POTENTIAL: MUSEUMS AND COMMUNITIES

Excellent opportunities for working with the community:

- Community work is relatively new in many of the museums in this study

- Some museums were using mature ways of engaging with communities, but some were failing to grasp what was needed

- Community groups use museums for different purposes from schools, but most group leaders were satisfied with their experiences

- Learning outcomes for community participants were very positive and often stronger than those of pupils of the same age. This was particularly marked with the boys, who were (uncharacteristically for them) highly enthusiastic

- When young people experience learning in the museum in a community context they are likely to be more responsive and positive than when they experience a museum event in a school context

- Museums have the potential to respond to learning needs over a broad spectrum

- The resources needed to provide valuable community learning should not be underestimated

- Not all museums seemed ready to work through the attitudinal changes necessary to embed community-based learning into museum culture

Expanding community provision: varied approaches

In the present study there was a considerable emphasis on work with community groups. These included groups such as NCH Hillingdon Children's Rights Service, working with looked after children, The Linx: Brent Youth Service in London and Noel Street Youth Forum, Liverpool for teenagers and young people. For many of the national museum partners, the DCMS/DCSF programme enabled the beginning of work with the community, and where it was more familiar, strategies of engagement with communities could be further developed. National museums learnt a good deal from their regional partners about how to work with communities, but the approach taken was not always as open to the values of community groups as is necessary.

Different approaches to engaging and working with communities could be found across the case studies. The most effective approaches involved openness on the part of museum staff to the perspectives of community participants and willingness and ability to shape projects around these perspectives. Where community participants co-authored the activities and took ownership, at least in part, of the experience they were undergoing, then this experience seemed to have the potential for a long-term and lasting impact, which was often related to the identity of the individuals concerned. The least effective approaches involved the transmission of museum-based themes and values to community groups, with very little reflection on the part of the museum staff as to why groups would benefit from this.

Different purposes from schools

The number of community group leaders' questionnaires that were completed was small, with just 35 respondents. However, the few questionnaires that were completed suggest that community groups use the museum for different purposes from schools. Where teachers are looking for their pupils to be inspired to learn and understand more about their subject, community group leaders are looking for opportunities for their group members to develop their skills and to increase their knowledge. Enjoyment and inspiration is less of an issue because the participants are not in a formal educational context. Discussions with key workers in museums, community leaders and participants in the case studies suggest that life-skills such as social and communication skills and especially language skills are very important for refugees and asylum seekers, as are skills at integrating into the community. For young people in the care system, being able to communicate in terms of their emotions is especially significant. It was also the case that more community sessions than school sessions were serial sessions.

Learning outcomes for community participants which are very positive and are often stronger than those of pupils of the same age

Many of the community groups were composed of children and young people who were of the same ages as school pupils. It was, therefore, fascinating to discover that when these school-aged children and young people used museums in a non-formal context, their attitudes and responses were sometimes more positive than were those of the same age using museums as school pupils. This was particularly interesting in the case of boys who were sometimes even more enthusiastic than the girls. As this is the first study of its kind, it is not possible to compare the community participants' responses across time.

Responses for the younger participants were very positive indeed (Table 13).

Table 13: Form Bc Using the Museum - Children aged 7-11. DCMS/DCSF2:2007

| Community group members; Children aged 7-11 DCMS/DCSF2:2007	Yes	No	Don't know
I enjoyed using the museum	93%	2%	5%
I learnt some interesting new things	83%	3%	14%
I could understand most of the things we saw and did	78%	8%	14%
Working with the museum was exciting	89%	3%	6%
It has given me lots of ideas for things I could do	84%	6%	9%
What I learnt will be useful for other things	78%	4%	18%
I want to find out more	79%	4%	17%

N=111

Older participants were also very positive about their museum experience.

Table 14: Form Bc Using the Museum - Young people and adults. DCMS/ DCSF2:2007

Young people and adults	Yes	No	Don't know
I enjoyed today	95%	1%	3%
Working with the museum has been very inspiring for me	82%	5%	12%
I discovered some interesting things	93%	3%	3%
I feel I have a better understanding of the subject	84%	7%	8%
It was a good chance to pick up new skills	77%	7%	12%
Using the museum was a good chance to learn in new ways I had not considered before	80%	6%	13%
I could make sense of most of the things we saw and did	85%	4%	9%
I would like to do this again	80%	3%	15%
I am now much more interested in the subject than when I started	78%	7%	11%

N=391

Fig. 21: Henry, aged 18, valued the way in which the workshop he attended at Tate Britain tackled 'serious things in a fun way' (Visual Dialogues)
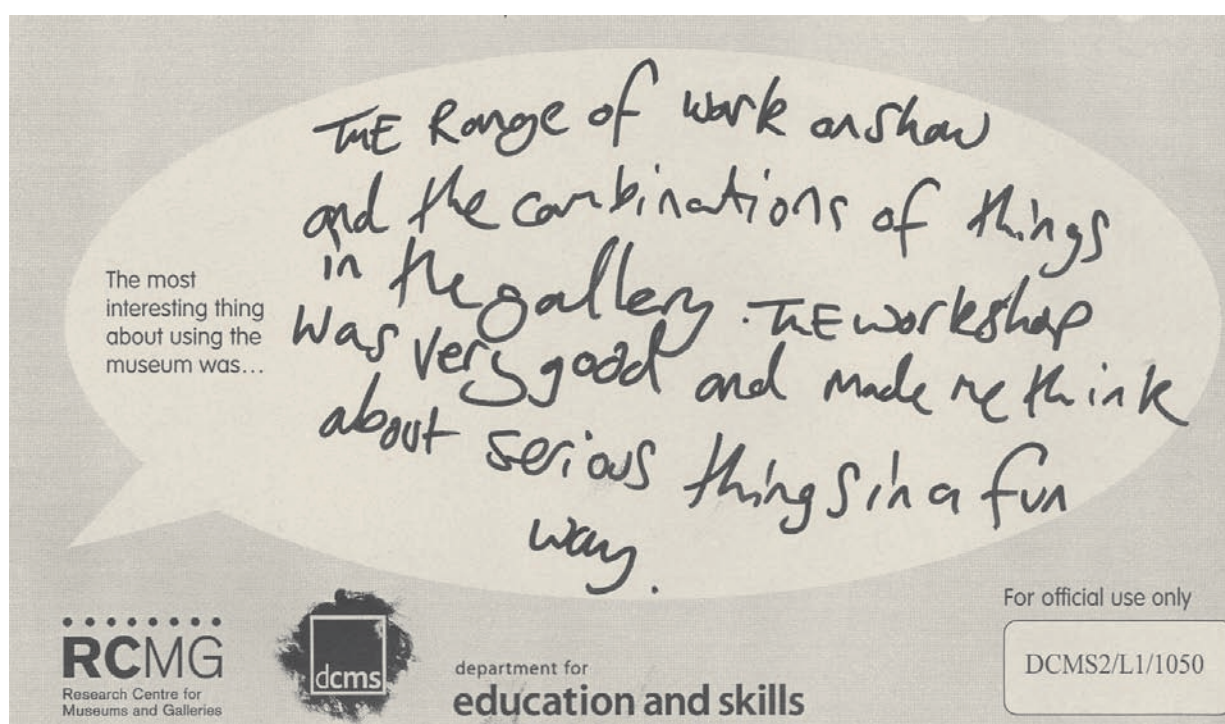
It is interesting to compare the results of the community questionnaire with the results of the school questionnaire. Although in some cases the questions have been modified slightly, it is generally the case that the young people found their museum experience much more positive when it was in the community rather than the school context. The table below gives a flavour of this phenomenon, which would be useful to explore in further research.

Table 15: Form B KS3 and above and Form Bc Young people and adults. What older participants said about their learning. Comparing three questions from RR1:2003, DCMS/DfES1:2004, RR2: 2005, and DCMS/DCSF2:2007

Research study	A museum/gallery visit makes school work more inspiring (DCMS/DCSF2:2007: Working with the museum has been very inspiring for me)	I would come again (DCMS/DCSF2:2007: I would like to do this again)	I've left the museum (DCMS/DCSF2:2007: I am now) more interested in the subject than when I came
RR1:2003 KS3 and above	58%	55%	59%
DCMS/DfES1:2004 KS3 and above	64%	55%	63%
RR2: 2005 KS3 and above	68%	54%	58%
DCMS/DCSF2:2007 KS3, 4 and 5	61%	68%	58%
DCMS/DCSF2:2007 Community - young people and adults	82%	80%	78%

RR1:2003, N=3406; DCMS/DfES1:2004, N=2061; RR2: 2005, N=4946; DCMS/DCSF2:2007, N=3337 for KS3, 4 & 5; Community - Young people and adults, N=391

The museum experience and personalised learning

The statistics disguise the human stories behind some of the museum-based learning. In the example which follows, which was one of many involving looked after children, the power of museum experiences to inspire and motivate learning in vulnerable young people is very clear. Lisa's story illustrates how the museum experience can have an impact on learning in its very broadest sense, to shape and develop the self, which in this case has taken some severe knocks. It is through the open-ended learning experiences that often have unpredictable outcomes that some of the deepest and most significant learning can occur and museums are particularly adept at enabling these experiences.

Lisa

Lisa is 13 years-old and has been involved in *Image and Identity* for the last three years. After an adoption failed, and when placements with several different foster homes had broken down, Lisa was placed in a children's home. A bleak picture was painted of her, with experts saying she had an attachment disorder, but *Image and Identity* has been an important part of her experience since then. It has involved workshops, gallery visits, creative activities, going to the Victoria and Albert Museum, and her first visit to London where she talked to the (then) Arts Minister David Lammy.

Fig. 22: Lisa's textile postcard which she made for *Image and Identity*

What impact has being involved in the project had on her? A senior social worker reflected:

"*It has had a holistic effect. The project has impacted on her in every way - emotionally, on her mental health, physically and on her ability to manage situations, it has really impacted on her in every way. Lisa has looked and analysed, and learnt skills which have helped her to express who she is. This has built her confidence, as for example when she has confidently talked to large groups of adults. Her most recent representation of her identity illustrates a considerable move forward, and now she is thriving and achieving in every direction; in school, making friends, doing very well at swimming, cycling and dancing.*"

She now guides her social worker around Manchester Art Gallery and confidently tells her things about the work!

Excellent potential for extending community work

A strong conclusion that can be drawn concerns the flexibility of the museum as a learning resource. Seventy-four percent (74%) of community group leaders agreed that museums were important for their work. And, even though the community group leaders wanted to use the museum for purposes that were different from those of schools, and were using museums in a number of different ways, the museum provision seems to have been very appropriate as 83% of respondents were satisfied/very satisfied.

This seems to suggest that museums have the potential to respond to learning needs over a broad spectrum. Community work is relatively new in many of the museums in this study, but this evidence suggests that museums have the potential to appeal to community users as well as to school-based users. However, the achievement of outcomes such as those in the research are very resource-heavy, demanding staff with specialist skills and experience, and a commitment to opening up the museum to new ideas and new ways of working. Not all museums in the programme seemed able or ready to cope with that. While the potential is there, it may not be realised.

Fig. 23: Elham, an ESOL learner aged 18, enjoyed her experience at Salford Museum because learning was active, not passive (*Engaging Refugees and Asylum Seekers*)
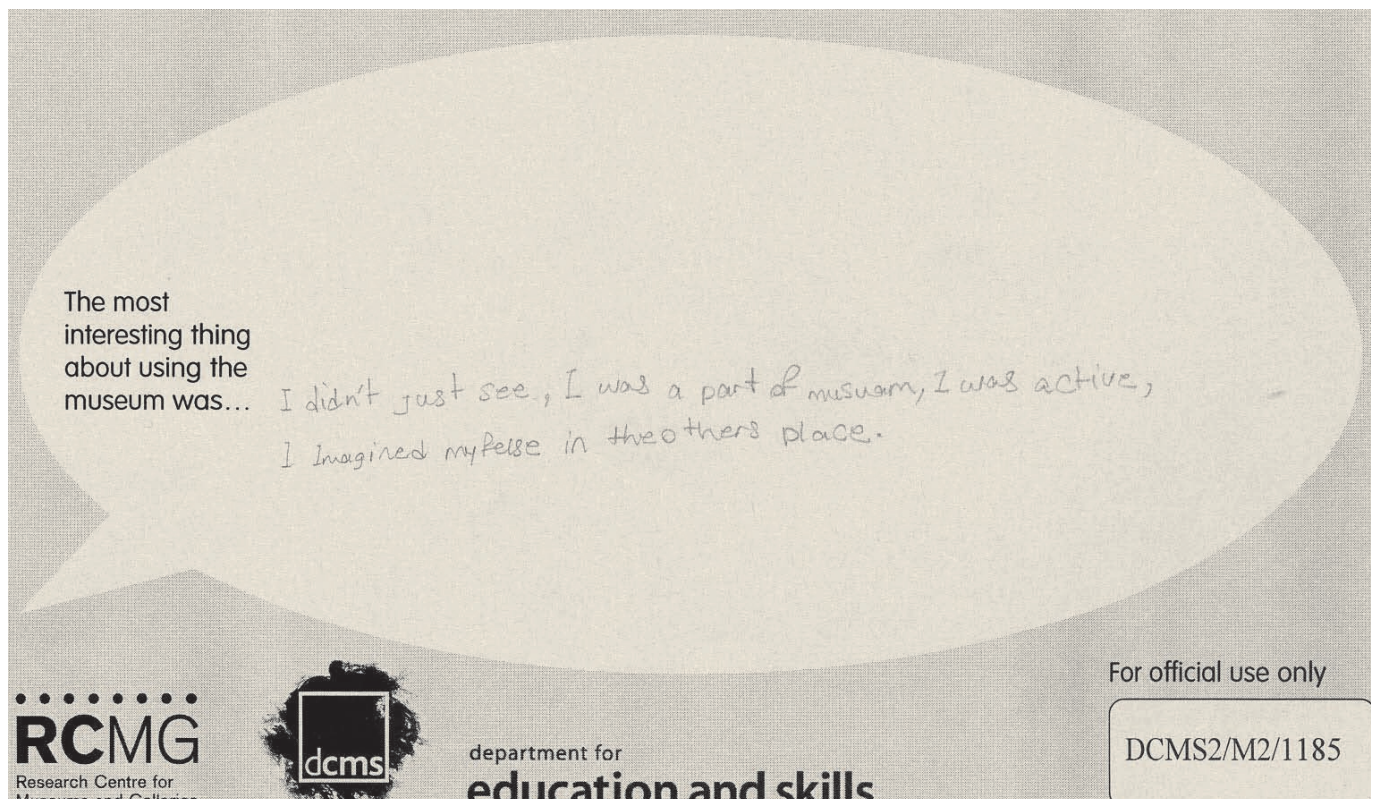
CONCLUSION

The evaluation research study shows that high quality learning opportunities are being offered by museums, that teachers value these opportunities greatly and use them well, and that pupils enjoy and are motivated to further learning by their work with museum. The very positive findings from this specific study are consistent with those from three earlier evaluations. One of the most impressive findings is the capacity of museums to work effectively with pupils who find learning difficult and those who may be at risk of social exclusion. In each of the four studies approximately one third of schools using museums are located in areas of deprivation and have high percentages of pupils entitled to free school meals.

The DCMS/DCSF programme has encouraged national and regional museums to experiment with innovative ways of engaging new audiences and new partners which would not have been possible without the special funding. This has led to methods of working beyond what has normally been possible. One example of this is the focus on vulnerable people, which is very resource heavy and often on a very small scale, but which can have a profound significance for the individuals concerned. A second example is the development of longer term 'serial' sessions for primary and secondary schools that have facilitated deeper learning outcomes, and have encouraged a closer integration of museum-based learning into the curriculum and more resilient relationships between teachers and museum staff. Experimental projects working with school-aged children and young people outside the school context have found participants, especially older boys, to be very highly motivated and here there is great potential for development.

The DCMS/DCSF programme has enabled experimentation with new and difficult themes such as the transatlantic slave trade which has had a tremendous influence on curriculum development and the experience of asylum seeking, which has challenged negative media-influenced perceptions of refugees and asylum seekers. *Campaign! Make an Impact* encouraged young people with little to look forward to in life to understand that they could have an opinion and take an active role in acting on it and *Image and Identity* has emerged as a remarkable generic tool for self analysis and self development. New partnerships have been established, some with unusual partners for museums (such as NCH the children's charity); partnerships between national and regional museums; and stronger partnerships between schools and museums. These links and connections are vital to integrate museums more fully into social life. The work with communities suggests that museums can contribute to community-building. The programme demonstrates the willingness and the energy of the sector to respond to a range of important government priorities.

These are encouraging findings that suggest that museums can play a significant role in national life through contributing to state educational provision and through shaping and strengthening self-identities and increasing inter-cultural knowledge and tolerance.