



Research Centre for
Museums and Galleries



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education and skills

Inspiration, Identity, Learning: The Value of Museums

The evaluation of the impact of DCMS/DfES Strategic Commissioning
2003-2004: National/Regional Museum Education Partnerships
June 2004

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This report has been prepared by the Research Centre for Museums and Galleries for the Department of Media Culture and Sport in collaboration with the Department for Education and Skills

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Contents

Summary	Inspiration, identity, learning: the value of museums	1
Section 1	Context and background	7
1.0	Context for the Evaluation	7
1.1	Research aims and intentions	8
1.2	Specific research objectives	11
Section 2	Research methods	13
2.0	What evidence of impact was gathered?	13
2.1	Methods of data collection	13
2.2	Museums involved in Strategic Commissioning National / Regional Partnerships	14
2.3	Designing the data-gathering process	21
2.4	Familiarisation visits	21
2.5	The evaluation packs: Form A and B	22
2.6	Collecting numbers of pupils using Form C	23
2.7	Recording numbers of participants at community activities using Form E	23
2.8	Summarising the project using Form H	24
2.9	Organisations completing Forms A, B, C, E and H	25
2.10	Numbers of Evaluation Packs distributed and returned	30
2.11	Case study visits	34
Section 3	The 12 Projects Described	36
3.0	Introduction	36
3.1	The Story of Money	36
3.2	Texts in Context	38
3.3	Partners in Time	40
3.4	People, Places, Portraits	42
3.5	Understanding Slavery	45
3.6	Anim8ed	48
3.7	Creative Canals	51
3.8	Supporting Regional Schools	53
3.9	Image and Identity	57
3.10	Take One Picture: North, East, South, West	61
3.11	Engaging Refugees and Asylum Seekers	62
3.12	Moving Minds	65
Section 4	Data collection using Forms C and E	69
4.0	Summary	69
4.1	Numbers of contacts with school pupils between September 2003 and March 2004	69
4.2	Recording community-based activities between August 2003 and March 2004	76
4.3	Conclusions	89

Section 5	Developing a picture of the impact of museum provision for schools: the teachers, the pupils and the schools involved	90
5.0	Evaluation Packs completed and included in the data	90
5.1	The Museums and Galleries visited by school groups who completed Evaluation Packs	92
5.2	Numbers of school visits, pupils, teachers and accompanying adults	93
5.3	Reaching schools from areas of deprivation	95
5.4	School and Key Stage breakdown	111
5.5	The pupils who completed Form B	113
Section 6	How museums are used by teachers	120
6.0	Evidence from the teachers' questionnaires	120
6.1	Conclusion	128
Section 7	Valuing the five Generic Learning Outcomes	130
7.0	Introduction and comparison with Renaissance in the Regions	130
7.1	How teachers at KS2 and below and KS3 and above value the five Generic Learning Outcomes	133
7.2	How teachers on visits with different themes value the five Generic Learning Outcomes	135
7.3	Enjoyment, Inspiration, Creativity	139
7.4	Knowledge and Understanding	142
7.5	Attitudes and Values	144
7.6	Action, Behaviour, Progression	146
7.7	Skills	148
7.8	Conclusion	150
Section 8	What did the pupils learn? The teachers' views	152
8.0	Introduction	152
8.1	Enjoyment, Inspiration, Creativity	152
8.2	Knowledge and Understanding	167
8.3	Attitudes and Values	182
8.4	Action, Behaviour, Progression	197
8.5	Skills	229
8.6	Differences between teachers of KS2 and below and KS3 and above pupils	253
8.7	Differences between teachers on visits for different themes	254
Section 9	What did the pupils learn? The pupils' views	259
9.0	Summary	259
9.1	Pupils' views of their own learning as a source of evidence	260
9.2	Who completed questionnaires?	260
9.3	Summary of results	261
9.4	Comparing the DCMS/DfES results with Renaissance in the Regions	263
9.5	The learning outcomes for KS2 and below pupils	265

9.6	Learning in the museum at KS2 and below	281
9.7	The learning outcomes for KS3 and above pupils	283
9.8	Learning in the museum at KS3 and above	306
9.9	Conclusion	306
Section 10	The case-studies	308
10.0	Background to the case-studies	308
10.1	Take one picture North East	311
10.2	Anim8ted	323
10.3	Image and Identity	333
10.4	Engaging Refugees and Asylum Seekers	340
10.5	Moving Minds	349
10.6	Partners in Time	355
10.7	Understanding Slavery	364
10.8	People, Places & Portraits	375
Section 11	Conclusions – inspiration, identity, learning: the value of museums	382
11.1	The twelve projects	382
11.2	Common themes, and shared convictions about the potential of museums	384
11.3	The character of the projects: ambitious projects, multi-stranded and geographically dispersed	388
11.4	An opportunity for innovation and experiment	389
11.5	Partnerships and project management	390
11.6	Critical success factors for projects	393
11.7	The impact of the DCMS/DfES programme on schools - the use of museums by teachers	396
11.8	The impact of the DCMS/DfES programme on learning - two illustrative examples	399
11.9	The impact of the DCMS/DfES programme on learning in schools: The five Generic Learning Outcomes	402
11.10	The impact of the DCMS/DfES programme - the use of museums by communities	408
11.11	The impact of the DCMS/DfES programme on museums	412
11.12	Key issues for the future	414
Appendices		
1	Research Tools	420
2	Completed Form H	430
3	Teachers' Themes	451

Summary

Inspiration, identity, learning: the value of museums

S.1 The twelve projects

The Department for Culture, Media and Sport and the Department for Education and Skills commissioned 12 projects through the Strategic Commissioning Programme 2003-2004: National/Regional Museum Education Partnership programme. These projects consisted of museum education partnerships between nation and regional museums, strengthened and enhanced by other organisations.

The DCMS/DfES programme has been evaluated by the Research Centre for Museums and Galleries (RCMG) at the University of Leicester. The evaluation has focused on the impact on learning of the programme and has also reviewed issues of partnerships and project management. Where possible, the same research methods have been used as were used for the evaluation of the first phase of the Renaissance in the Regions programme. The focus of the evaluation for both programmes was the impact of learning, using the General Learning Outcomes (or GLO) approach previously developed by RCMG and MLA.

S.2 The character of the projects

The projects were multi-stranded, ambitious in scale and complexity. They were geographically dispersed across England. They were seized as an opportunity for innovation and experiment, through developing new audiences and partnerships, using existing partnerships in new ways, expanding the scope and scale of existing work and extending existing work into new areas.

S.3 Common themes, and shared convictions about the potential of museums

The twelve projects shared a number of themes. They worked towards community cohesion and social inclusion, and successfully targeted schools in some of the most deprived areas of England. Just under one third of the visits from schools in the DCMS/DfES programme were located in wards classified (by IMD2004) as the 20% most deprived, and where child poverty is highest (according to IADCI).

Museums worked with vulnerable individuals such as refugees and asylum seekers, teenage mothers, young people who are not in mainstream schools because of illness, and children who are at risk because of environmental and behavioural difficulties. Museums also engaged groups unaccustomed to using museums such as rural schools and hospital schools.

Many of the projects focused on inspiration, identity and the sense of self. The evaluation confirmed that museums are able to find ways to engage with children and young people across the social spectrum. Through empowering successful learning, museums in the DCMS/DfES programme enabled increased self-esteem and a higher sense of self-worth. This is valuable for all, but especially important for those who are disadvantaged or disempowered.

S.4 Partnerships and project management

The core of the DCMS/DfES Strategic Commissioning Museum Education Programme was partnership. The evaluation procedures enabled a review of the workings of these partnerships. Project management worked well (and very well) in some instances, less well in others. Different partnership models could be observed, with varying ways of developing projects. Some based their new work firmly on well-established ways of doing things, and others attempted new things. The recruitment and selection of new staff was essential, but not always straightforward.

S. 5 Critical success factors for projects

The evaluation looked at a small number of component strands (8) in detail, and also looked across the programme as a whole. From this, a number of critical success factors for projects have been identified. Projects had most chance of success where five elements were in place:

- Limited innovation
- Strong museum-related ideas
- Appropriate management
- Project workers with appropriate skills and experience
- Participants and partners needs are met

S.6 The impact of the DCMS/DfES programme on schools

There were 29,701 contacts with school pupils as part of the 12 projects from September 2003 to March 2004. Of these, 424 distinct museum visits, which involved 12,009 pupils, accompanied by 735 teachers and a further 1458 adults were the subject of detailed research, using questionnaires (using the same questionnaires as for the Renaissance in the Regions evaluation).

The schools

The majority of schools visiting museums as part of the DCMS/DfES scheme were primary schools (71% of the total). Secondary schools and colleges made up 18% of the total and there was a very low proportion of other schools such as special and private schools. When these findings are compared with those from the Renaissance in the Regions Education Programme evaluation it can be seen that the DCMS/DfES programme reached a higher proportion of secondary schools (18% of the total compared with 13%).

The teachers

The majority of teachers said that museums were either very important (47%) or important (47%) to their teaching. 66% of teachers said that this the first time they

had visited this museum with a class, (compared with 47% of new users in the Renaissance research) and 68% of teachers were very satisfied and a further 28% were satisfied with their experience.

The pupils

9415 completed pupil questionnaires (Forms B) were returned to RCMG (approximately 63% of the pupils whose teachers completed their own questionnaires).

- 78% of pupils were Key Stage 2 and below (boys 48% and girls 50%)
- 21% of pupils were Key Stage 3 and above (boys 42% and girls 56%)

The themes that teachers used

85% of the teachers visiting museums agreed that their visit was directly linked to the curriculum. Teachers (the majority of whom were primary teachers) were working in the museums on the following subject areas:

- History (51%),
- Science/Technology (26%)
- Art (18%)
- With much smaller proportions for other subjects

The proportion of teachers working on science-based themes is very high, compared with the Renaissance evaluation. These teachers are the least confident about using museums, and the least likely to use them in a broad-based way.

S.7 The five Generic Learning Outcomes

The Generic Learning Outcomes approach was used to focus the evaluation, to structure research tools and to analyse and interpret the data.

The teachers' views

Teachers completing questionnaires were asked how important they considered each of the five generic learning outcomes to be. Each GLO was rated separately on a scale from 'very important' to 'not at all important'. Teachers classified the GLOs as 'very important' as follows:

Enjoyment, Inspiration, Creativity	79%*
Knowledge and Understanding	63%
Attitudes and Values	55%
Action, Behaviour, Progression	50%
Skills	46%

*(i.e. 79% of those teachers completing questionnaires rated EIC as 'very important')

Combining the numbers of teachers ticking 'very important' and 'important' in the case of both Enjoyment, Inspiration, Creativity and Knowledge and Understanding, it emerges that 97% of teachers tick either of these categories in both cases. Clearly both these GLOs are of very high importance to all teachers. Other outcomes seem less important for teachers. There were only minor differences between teachers of primary and secondary pupils. There were more significant differences according to the themes on which teachers were working.

The pupils' views

Pupils were very positive about their museum experience, and what they felt they had learnt. In fact, cross-tabulations show that they were more positive than their teachers.

Pupils enjoyed and were inspired by their museum experience:

91% of KS2 and below pupils agreed	<i>'I enjoyed today's visit'</i>
64% of KS3 and above pupils agreed	<i>'A visit to the museum / gallery makes school work more inspiring'</i>

When pupils at KS2 and below were asked if they had learnt some interesting new things, 90% of pupils agreed with this. There were a number of questions about knowledge and understanding for the older pupils:

89% of KS3 and above pupils agreed	<i>'I discovered some interesting things from the visit today'</i>
77% of KS3 and above pupils agreed	<i>'The visit has given me a better understanding of the subject'</i>
77% of KS3 and above pupils agreed	<i>'Today's visit has given me lots to think about'</i>
74% of KS3 and above pupils agreed	<i>'I could make sense of most of the things we saw and did at the museum'</i>

When asked whether they found the museums they visited exciting places, 83% of the younger pupils agreed with this statement, and 83% agreed that a visit was useful for school-work. 86% of the older students thought that museums were good places to learn in different ways from school.

There was strong agreement about the potential of the pupils' learning for the future:

73% of KS2 and below pupils agreed	<i>'The visit has made me want to find out more'</i>
71% of KS2 and below pupils agreed	<i>'Visiting has given me lots of ideas for things I could do'</i>
55% of KS3 and above pupils agreed	<i>'I would come again'</i>

The older pupils were asked about their view of the museum as a place where new skills can be picked up, and 70% agreed that it was useful for this.

The research shows that teachers are not maximising the outcomes of museum use. The research also identified a number of barriers for teachers.

S.8 The impact of the DCMS/DfES programme - the use of museums by communities

There were 34,147 contacts with participants in community events, workshops and activities in the 12 DCMS/DfES projects between August 2003 and March 2004. In addition, there were 1609 contacts with community workers who facilitated these

events, and also 1748 contacts with other participants who benefited from the projects more indirectly.

A small number of learning outcomes were suggested by DCMS/DfES as appropriate for communities. These focused on attitudes to museums and the experience they offer. The case-studies provide examples of how the involvement with museums can sometimes be much more substantial than might be expected in terms of learning outcomes, especially when museums are working with community groups who are engaged in activities that focus mainly on learning.

The research found strong examples of the value of museums to communities, especially vulnerable and/or new communities. Museums can provide links between old familiar worlds and new worlds by using collections to compare the familiar and the unfamiliar across cultures. Museums can establish a sense of place and have the potential to enable a broadening of identity. A number of barriers to community use were identified.

S.9 The impact of the DCMS/DfES programme on museums

While this was not the main focus of the evaluation, considerable new resources were produced during the programme and a number of examples were found of factors that suggest the potential for future impact of the programme.

S.10 Key issues for the future

A number of key issues have emerged from the extensive and deep evidence on which the report is based.

Learning in museums – increased strategic focus

The potential for museum-based learning is shown very clearly in this research. The challenge now is to find the structures and the means to use this power more effectively and more consistently.

Some improvements to the overall programme design

The research uncovered matters concerning the purpose, parameters and timescale of the DCMS/DfES programme that could be improved in future programmes.

Museums and schools

Teachers' satisfaction levels and confidence levels following museum use could be improved. The rates are consistently lower than was found in the Renaissance research. Timescales for the programme may have affected teachers' planning.

There is evidence that teachers are underestimating the power of museums to stimulate learning and to provoke learning in some of the more intangible dimensions of learning. Pupils are consistently more positive about their learning than teachers are.

Teachers working on science-based themes were consistently less confident about the way they used the museum – their work was narrower in compass and they were less confident of success. There are opportunities here for museums to help.

Museums and communities

Community outreach work is still undeveloped; however, the work observed as part of this evaluation shows how very effective work with communities, especially vulnerable communities, can be. An engagement with communities is a very significant and important part of the work of museums, but it has to be planned for in the long term, and in acknowledgement of the issues.

Museums as resources where schools struggle – working with community organisations

Museums in partnership with community organisations, such as hospital schools, language centres and centres for children and young people at risk, can offer highly successful alternative approaches to learning, providing different routes to learning for these children and young people. This is a strength that can complement the work of schools and colleges, but as yet the structures are not in place to enable this strength to be exploited.

Issues for museums

Three large long-term and deeply embedded matters stand out as major issues for museums to consider when seeking to move forward with programmes such as these. These issues concern capacity, organisational culture and the expectations of audiences and partners.

S.11 The social value of museums

While museums are changing, becoming more in tune with contemporary issues and more aware of their social potential, the DCMS/DfES programme shows how the social value of museums can be enhanced far beyond what is currently expected. This research provides examples of the extraordinary power of museums and their collections, but also shows clearly some of the challenges that museums face in realising this power.

Section 1

Context and background

1.0 Context for the Evaluation

The Department for Culture, Media and Sport commissioned 12 learning projects consisting of partnerships between national and regional museums during 2003-2004. The partnerships focused on two areas – Education and Community. The Strategic Commissioning 2003/4: National and Regional Partnerships Guidance Notes describe the scope and intentions of the scheme (henceforward DCMS/DfES scheme or programme). The DCMS/DfES scheme will extend over three years, and 2003/4 was the first and pilot year of the scheme. RCMG was commissioned to evaluate the first phase of the scheme.

At the same time, the Museums, Libraries and Archives Council (MLA; formerly Resource: the Council for Museums, Archives and Libraries) awarded funding to the museums that make up the Renaissance in the Regions First Phase Hubs to extend their school services. RCMG evaluated this programme between August and November 2003 and submitted the final report *What did you learn at the museum today?* in February 2004. It was intended that as far as possible the two evaluations should work in parallel.

This report of the DCMS/DfES Programme presents in detail the data and evidence from the evaluation, which was carried out between August 2003 and the end of March 2004. It is accompanied by a short advocacy document, also entitled *The Value of Museums: Inspiration, Identity, Learning*, which sets out the main themes and key findings of the evaluation.

The DCMS/DfES evaluation was initially planned for completion by December 2003; subsequently, however, it was extended, and data was collected up until the end of March 2004. An Interim Report was submitted to DCMS in March 2004 and two earlier reports were submitted in September and November 2003. Meetings were held with DCMS on November 26th 2003 and January 19th 2004. Seminars with delegates from participating organisations were held on July 24th 2003, October 20th 2003, January 22nd 2004 and June 16th 2004. The interim findings, mainly on the quantitative side of the evaluation, were discussed with seminar participants including DCMS at the January seminar. At the June seminar, both quantitative and qualitative findings and interpretations were discussed with participants, including DCMS, DfES and delegates from organisations taking part in the next phase of the Strategic Commissioning scheme.

The Generic Learning Outcome system developed by RCMG and MLA was used to structure both the evaluation of the DCMS/DfES Strategic Commissioning National/Regional Museum Education Partnerships 2003-2004 and the Renaissance in the Regions Education Programme. Five broad categories of learning outcomes were identified during the Learning Impact Research Project (LIRP) conducted earlier for MLA by RCMG. Learning outcomes are distinguished from learning itself (learning processes) and from learning objectives (the intentions of teaching). Learning outcomes are the effects or results of learning – i.e. the outcomes of successful learning processes or experiences. Each individual learns in their own way, using their own preferred learning styles, and according to what they want to

know. Each person experiences their own outcomes from learning but individual learning outcomes can be grouped into generic categories.

The five Generic Learning Outcomes are:

- Knowledge and Understanding
- Skills
- Attitudes and Values
- Enjoyment, Inspiration, Creativity
- Action, Behaviour, Progression

(See two papers by Hooper-Greenhill and Moussouri, and final project summary report, on the RCMG website <https://swww2.le.ac.uk/departments/museum/research-centre-for-museums-and-galleries/projects/lirp-1-2>).

The GLOs have been developed on the basis of deep knowledge and long experience of the power and potential of learning in museums, archives and libraries. The GLOs have been verified through the piloting process of LIRP. Learning from culture has the potential to be broader, more open, less structured and more motivating than learning within the formal sector. While cultural learning is entirely complementary to formal learning, it has its own character and the GLO system reflects this difference. There is a greater emphasis on the inspirational and motivational aspects of learning from culture, and on the contribution that culture can make to the developing sense of self and personal identity. The flexibility of the GLO system allows the diversity of learning in museums, archives and libraries to be captured and measured.

The Generic Learning Outcomes enable the identification, capture, categorisation and discussion of learning in museums, archives and libraries. In effect, the wide-ranging, but frequently formerly invisible, effects of learning through culture are brought to visibility through the GLO system. Using the GLOs, learning may be researched using either quantitative or qualitative methods and standard good research practice. The GLOs may be used to structure (or pre-code) research studies or tools, or may be used to categorise (or post-code) what people say about their learning experiences. References and comments pertaining to each of the GLOs may be counted and compared in relation to the others, and the GLOs may be compared across time and/or compared between organisations, thus presenting a broad survey of learning. The data that results from in depth interviews or focus group discussions about the impact of learning may be sorted into themes that expand and explore the generic outcomes of learning in detail and complexity, thus giving a deep description of learning. Both depth and breadth may be linked. It is this approach that has informed the evaluation plan for the DCMS/DfES scheme.

1.1 Research aims and intentions

The broad aim of the evaluation research was to assess the educational impact of the DCMS/DfES scheme. In addition, it was intended to link this research to the evaluation of the MLA Renaissance-funded Education Programme, so that a national picture of the educational impact of museums emerges. The specific research objectives of the evaluation of the DCMS/DfES scheme are set out in Section 1.2 below. Links to the evaluation of the MLA scheme have been established through the use of a common conceptual framework based on the GLOs and the use of

common tools, and the results of the DCMS/DfES evaluation are compared where feasible with the Renaissance findings in this report.

In the Strategic Commissioning 2003-2004: National/Regional Museum Education Partnerships Guidance Notes some desired and measurable outcomes for the projects to achieve are set out. The specific research objectives for the DCMS/DfES scheme accommodate these proposed outcomes.

The desirable and measurable outcomes from DCMS Strategic Commissioning 2003/4: National and Regional Partnerships Guidance Notes pages 4-6 are set out as follows:

A. Education	
1	Fulfilment and satisfaction from achievement for children: <ul style="list-style-type: none"> • Increased learning within a subject area • Increased understanding of connections between subjects • Increased learning across subjects
2	Increase in self-confidence and self esteem for children: <ul style="list-style-type: none"> • Increased cultural understanding and respect and tolerance for others • Increased ability to work with others • Increased involvement in class, school or community events • Ability to make informed choices beyond and within planned experiences • Positive attitudes to experience and desire for further experiences
3	Increase in confidence, expertise and personal satisfaction of teachers
4	Increase in total numbers of children and young people who participate in educational programmes in the regions
5	Increase in participation of schools (teachers and students) in development of museum programmes
6	Increased satisfaction of schools with museum education programmes (as seen through educational attainment of children)
7	New partnerships developed with schools
8	Increase in volume of on or off-site education by museum education staff
9	Increase in object-based teaching at museums or schools

Table 1.1 DCMS/DfES desirable and measurable outcomes for children and teachers

B. Communities	
1	Improved outcomes (motivation, engagement, self-confident, comfort, satisfaction) for participants in museum programmes
2	Enhanced perception of importance and value of museum and services they provide amongst participants
3	Increase in participation in the museums activities by communities
4	Increase in outreach sessions provide by national museums
5	Increase in the number of visits to national, regional or hub museums by new users

6	New partnerships with communities, or community led bodies
7	New projects developed through partnerships with communities or community led bodies: e.g. education programmes, exhibitions, handling sessions, etc
8	Repeat visits by new users or increase in repeat visits by targeted groups

Table 1.2 DCMS desirable and measurable outcomes for communities

By dividing the proposed outcomes into learning outcomes and educational outputs, the relationship to the GLO scheme can be seen. The specific objectives for the evaluation focus on learning outcomes. This was confirmed during discussions with DCMS at the time of commissioning the extension of the evaluation.

<p>Learning outcomes for children</p> <p>Knowledge and understanding</p> <ul style="list-style-type: none"> • Increased learning within a subject area • Increased understanding of connections between subjects • Increased learning across subjects • Increased cultural understanding <p>Skills</p> <ul style="list-style-type: none"> • Increased ability to work with others • Ability to make informed choices beyond and within planned experiences <p>Attitudes and values</p> <ul style="list-style-type: none"> • Increase in self-confidence and self-esteem for children • Increased cultural understanding and respect and tolerance for others <p>Enjoyment, inspiration, creativity</p> <ul style="list-style-type: none"> • Fulfilment and satisfaction from achievement for children <p>Activity, Behaviour, Progression</p> <ul style="list-style-type: none"> • Increased involvement in class, school or community events
<p>Learning outcomes for teachers</p> <p>Attitudes and values</p> <ul style="list-style-type: none"> • Positive attitudes to experience and desire for further experiences • Increase in confidence, expertise and personal satisfaction of teachers • Increase in satisfaction of schools with museum education programmes (e.g. as seen through educational attainment of children)
<p>Educational outputs for museums and schools</p> <ul style="list-style-type: none"> • Increase in total numbers of children and young people who participate in museum educational programmes in the regions • Increase in participation of schools (teachers and students) in development of museum programmes • New partnerships developed with schools • Increase in volume of on or off-site education by museum education staff • Increase in object-based teaching at museums or schools

Table 1.3 DCMS/DfES desirable and measurable outcomes for children and teachers linked to the Generic Learning Outcomes

Learning outcomes for communities

Attitudes and values

- Improved outcomes (motivation, engagement, self-confident, comfort, satisfaction) for participants in museum programmes
- Enhanced perception of importance and value of museum and services they provide amongst participants

Educational outputs for communities

- Increase in total numbers of children and young people who participate in educational programmes in the regions
- Increase in outreach sessions provide by national museums
- Increase in the number of visits to national, regional or hub museums by new users
- New partnerships with communities, or community led bodies
- New projects developed through partnerships with communities or community led bodies: e.g. education programmes, exhibitions, handling sessions, etc
- Repeat visits by new users or increase in repeat visits by targeted groups

Table 1.4 DCMS desirable and measurable outcomes for communities linked to the Generic Learning Outcomes

1.2 Specific research objectives

The specific objectives for the evaluation were developed through discussion with DCMS and in relation to the desired and measurable outcomes set out in the Guidance Notes (as above). These objectives were confirmed during the negotiations for the extension of the research.

1. To ascertain who benefited from the DCMS/DfES scheme and what was the increased volume of educational and community-based activity as a result of the DCMS/DfES scheme
2. To describe the approach of the 12 projects
3. To assess the value of the DCMS/DfES scheme by identifying the learning outcomes for teachers, children and communities in quantitative and qualitative terms
4. To review the character of the partnerships between national and regional museums
5. To establish some tools and methodologies that can be used in a generic manner at a later stage of the DCMS/DfES scheme if appropriate
6. To review the social value of museum education and community work and the potential for the future

Six specific objectives are identified above; however, the most substantial part of this research focuses on assessing the value of the scheme by identifying the learning outcomes (i.e. Objective 3). This objective is specifically met in Chapters 7 to 10 of

this report, which deal with the quantitative and qualitative findings of the evaluation in detail.

Objective 1 enables evaluation in relation to participation and outputs. This objective is achieved in Chapter 4, which gives overall participation figures, Chapter 3, which includes details of outputs in each project, and Chapters 5 and 6, which examine who benefited in terms of the teachers and pupils who completed evaluation forms, and how the museum projects were used by teachers.

Objective 2 is met in Chapter 3, in which each project is described and summarised. This objective is also integral to the case studies in Chapter 10. Objective 4 is integrated into the whole evaluation scheme –the strengths and weaknesses of the partnerships are assessed as part of the main body of the work. Issues are raised particularly in Chapter 10. Objective 5 has been achieved through the methods and tools developed and used in the evaluation, which can be re-used later if appropriate. Objective 6 is encompassed by the conclusions to this report and also by the accompanying advocacy document, also entitled *Inspiration, Identity, Learning: The Value of Museums*, which sets out the main themes and key findings of the evaluation. The report is set out with a succinct Executive Summary, which is supported by robust and comprehensive evidence for the claims made. Conclusions are drawn in Section 11.

Section 2

Research Methods

2.0 What evidence of impact was gathered?

This evaluation focuses on the impact of the DCMS/DfES Strategic Commissioning National/Regional Partnerships Museum Education Programme on children, young people and community participants between August 2003 and March 2004. The programme consisted of 12 projects, each of which had a National partner and one or more Regional partners. Forty-two organisations were involved overall. The 12 projects included Education and Community elements, in which participants visited museums and galleries and took part in outreach workshops and activities in schools and community venues.

From September 2003 to March 2004, the impact of school visits to museums and outreach visits to schools was measured using questionnaires for teachers and children, for those projects that worked with school groups. During January, February and March 2004, 8 out of the total of 12 projects were visited as case studies, in order to collect in-depth information about the impact of the partnerships upon the schools and community groups involved through a mixture of interviews, focus groups and observation.

2.1 Methods of data collection

Data was collected in a number of ways:

- Questionnaires for teachers and pupils
- Data collection forms for partner organisations
- Familiarisation visits to each of the projects (National partners in all but one case)
- Visits to schools / community venues involved
- Focus groups and interviews
- Observation
- Telephone interviews

A number of specific research tools were devised. These are described below in Table 2.1 and included in **Appendix 1**.

Form	Title	Description
A	Evaluation of school visits and outreach	Post-visit questionnaire for teachers
B	My Visit Key Stage 2 (Also used for outreach)	Post-visit questionnaire for children aged 7-11
B	My Visit Key Stage 3 and above (Also used for outreach)	Post-visit questionnaire for young people aged 11 and over
C	Numerical data collection of school pupil usage September 2003 to March 2004	Template for partner organisations to record information about the number of contacts with school participants for each month
E	Record of DCMS/DFES scheme	Template for partner organisations to

	community activities between 1 August 2003 and March 2004	record information about the number of contacts with participants, community workers and other participants for each month
H	Summary of DCMS/DfES Project	Template for National partners to record information about their project*

Table 2.1: List of tools for gathering data for the evaluation

* Form H was designed to collect information for use by RCMG during the Evaluation process. Organisations were asked to fill in Form H at the beginning of the project. However, many organisations completed the form during, or in some cases at the end of the project.

Forms H are included in **Appendix 2**, however in Section 3 where each project is described, the information from these forms has been combined with additional sources, such as individual project reports produced by partners and specific information elicited at the end of projects.

2.2 Museums involved in Strategic Commissioning National / Regional Partnerships

In total, 12 projects were funded by DCMS/DfES. Eight of these had both Education and Community elements. Of the remaining four projects, two projects had an Education element only, and worked only with school groups: *Texts in Context* and *Partners in Time*, and two projects were involved only with community-based activities: *Moving Minds* and *Engaging Refugees and Asylum Seekers*. For instance, *Moving Minds* worked with groups of older pupils but not as part of their mainstream curriculum.

Each of the 12 projects involved a National partner organisation and one or more Regional partner organisations. Forty-two organisations were directly involved in provision and delivery of the projects. Many other new and existing partnerships with a diverse range of organisations were used to facilitate aspects of the projects or reach certain target groups, for instance the partnership between V&A and NCH the Children's Charity, or between Imperial War Museum North, the Race Relations Archive and Wai Yin Community Centre. These specific examples are examined in more detail in the case studies in Chapter 10.

Most of the forty-two partners were museums or galleries, but they also included:

- University of Bristol
- The British Library
- Beauchamp Lodge Settlement (charity and owner of the floating classroom canal boat)
- Mid Anglia SATRO

The museum partners among the forty-two organisations were of varying types, including:

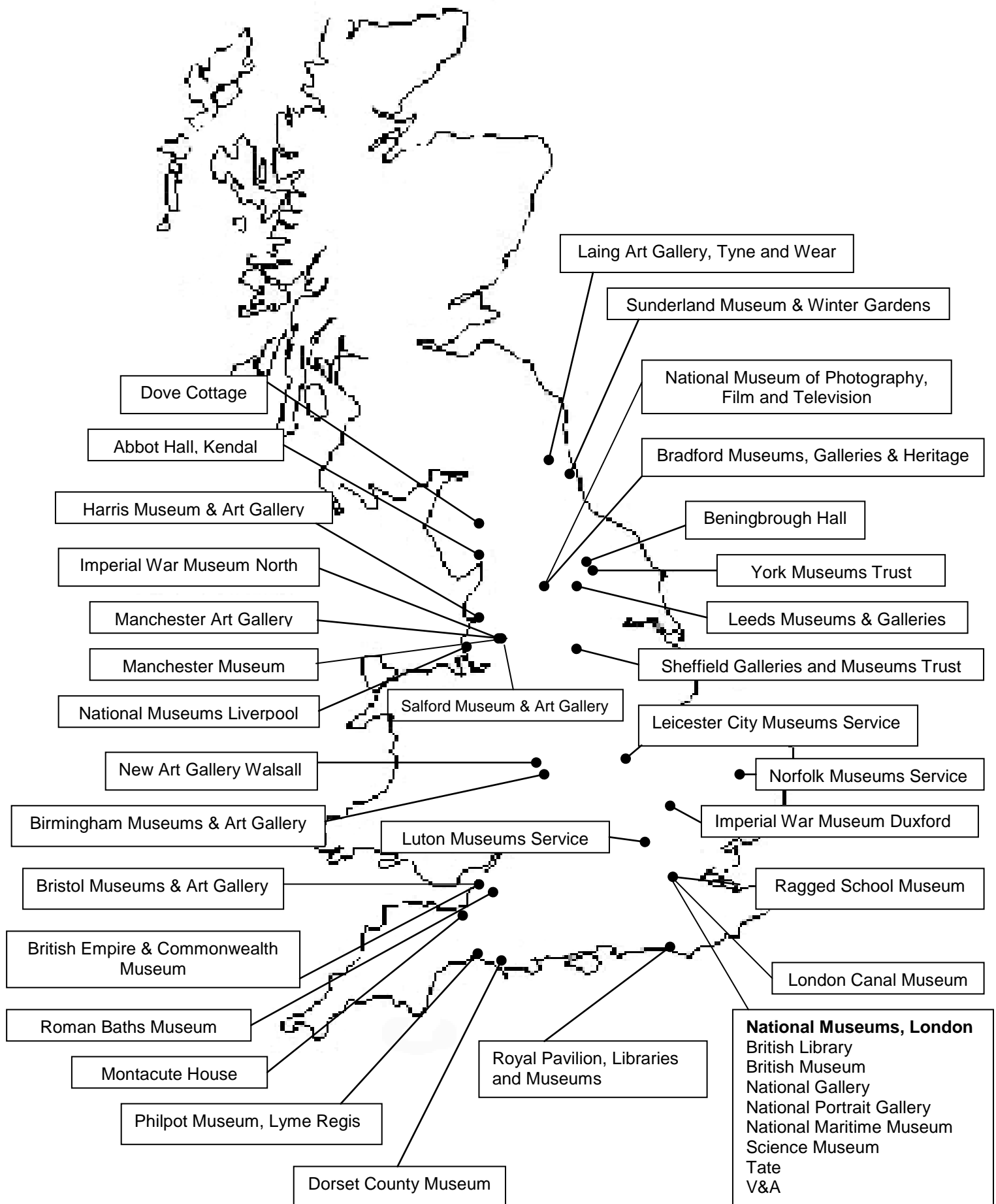
- National museums like the V&A, Imperial War Museum Duxford, National Gallery
- Regional museum services such as Norfolk Museums and Archaeology Service
- Regional museums such as Manchester Museum

- Art galleries such as Abbot Hall Art Gallery
- National Trust properties such as Beningbrough Hall and Montacute House
- Independent museums such as the British Empire and Commonwealth Museum

Each organisation delivers museum education and outreach services in different ways and collects information about participation in different ways. Research methods were developed with the partners' agreement in order to take these differences into account.

The museums and galleries involved were spread widely across England. Most of the National partners were based in London, although four projects had National partners based outside London: Imperial War Museum Duxford, Imperial War Museum North, National Museums Liverpool and National Museum of Photography, Film and Television in Bradford. Figure 2.1 shows the geographical distribution of the museum and gallery partners.

Figure 2.1 Geographical distribution of museum and gallery partners involved in DCMS/DFES Strategic Commissioning National / Regional Partnerships



The relationships between these museums, galleries and other organisations are complex. Seven of the 42 partner organisations were involved in more than one project:

- Sheffield Galleries and Museums Trust (3 projects)
- Bristol City Museums and Art Gallery (2 projects)
- British Empire and Commonwealth Museum (2 projects)
- Norfolk Museums and Archaeology Service (2 projects)
- Sunderland Museum and Winter Gardens (2 projects)
- National Museums Liverpool (2 projects – acting as National partner in *Engaging Refugees and Asylum Seekers*, and as a partner in *Understanding Slavery* which was led by the National Maritime Museum)
- Bradford Museums, Galleries and Heritage (2 projects).

Table 2.2 lists the 12 projects and the 42 organisations involved, including the National partner for each project. Each partner was assigned a code by RCMG, for instance 'DCMS/DfES/A1' (shortened to 'DCMS/A1'), to identify particular projects and partners in the data collection process.

Figure 2.2 (p19) provides an organisational map of the whole DCMS/DfES programme showing the relationships between the partners, while Figure 2.3 (p20) focuses on the particular cases where museums and galleries were involved in more than one project.

Table 2.2 Organisations involved in DCMS/DFES Strategic Commissioning National / Regional Partnerships		
Project Name	Lead Partner(s)	DCMS Code
The Story of Money	British Museum	DCMS/A1
	British Museum	DCMS/A1
	Manchester Museum	DCMS/A2
Text in Context	British Library	DCMS/B
	British Library	DCMS/B1
	University of Bristol	
	Lyme Regis Philpot Museum	DCMS/B2
	Dorset County Museum	DCMS/B3
	Roman Baths Museum	DCMS/B4
Partners in Time	British Empire and Commonwealth Museum	DCMS/B5
	Imperial War Museum Duxford	DCMS/C
	Imperial War Museum Duxford	DCMS/C1
	Norfolk Museums and Archaeology Service	DCMS/C2
	Luton Museums Service (Stockwood Craft Museum and Gardens)	DCMS/C3
People, Places, Portraits	Mid Anglia SATRO	
	National Portrait Gallery	DCMS/DM
	National Portrait Gallery	DCMS/DM1
	Beningbrough Hall	DCMS/DM2
	Montacute House	DCMS/DM3
	Sheffield Galleries and Museums Trust	DCMS/DM4
	Sunderland Museum and Winter Gardens	DCMS/DM5
Dove Cottage and the Wordsworth Museum	DCMS/DM6	
Understanding Slavery	National Maritime Museum	DCMS/EN
	National Maritime Museum	DCMS/EN1
	British Empire and Commonwealth Museum	DCMS/EN2

	National Museums Liverpool (Merseyside Maritime Museum)	DCMS/EN3
	Bristol City Museums and Art Gallery	DCMS/EN4
Anim8ed	National Museum of Photography, Film and Television	DCMS/F
	National Museum of Photography, Film and Television	DCMS/F1
	Bradford Museums, Galleries and Heritage (Cartwright Hall)	DCMS/F2
	York Museums Trust (York Castle Museum)	DCMS/F3
Creative Canals	National Museum of Science and Industry	DCMS/G
	National Museum of Science and Industry	DCMS/G1
	Ragged School Museum	DCMS/G2
	London Canal Museum	DCMS/G3
	Beauchamp Lodge Settlement	
Supporting Regional Schools	Tate Britain	DCMS/H
	Tate Britain	DCMS/H1
	New Art Gallery, Walsall	DCMS/H2
	Norfolk Museums and Archaeology Service (Norwich Castle Museum)	DCMS/H3
	Abbot Hall Art Gallery	DCMS/H4
	Sheffield Galleries and Museums Trust	DCMS/H5
Image and Identity	Victoria and Albert Museum	DCMS/IL
	Victoria and Albert Museum	DCMS/IL1
	Birmingham Museums and Art Gallery	DCMS/IL2
	Manchester Art Gallery	DCMS/IL3
	Royal Pavilion, Libraries and Museums, Brighton and Hove	DCMS/IL4
	Sheffield Galleries and Museums Trust	DCMS/IL5
	Harris Museum and Art Gallery	DCMS/IL6
Take One Picture	National Gallery	DCMS/JK
	National Gallery	DCMS/JK1
	Bristol City Museums and Art Gallery	DCMS/K1
	Laing Art Gallery	DCMS/J1
Engaging Refugees and Asylum Seekers	National Museums Liverpool	DCMS/O
	National Museums Liverpool	DCMS/O1
	Sunderland Museum and Winter Gardens	DCMS/O2
	Leicester City Museums Service	DCMS/O3
	Salford Museum and Art Gallery	DCMS/O4
Moving Minds	Imperial War Museum North	DCMS/P
	Imperial War Museum North	DCMS/P1
	Leeds Museums and Galleries	DCMS/P2
	Bradford Museums, Galleries and Heritage (Cartwright Hall)	DCMS/P3

Table 2.2 Organisations involved in DCMS/DFES Strategic Commissioning National / Regional Partnerships

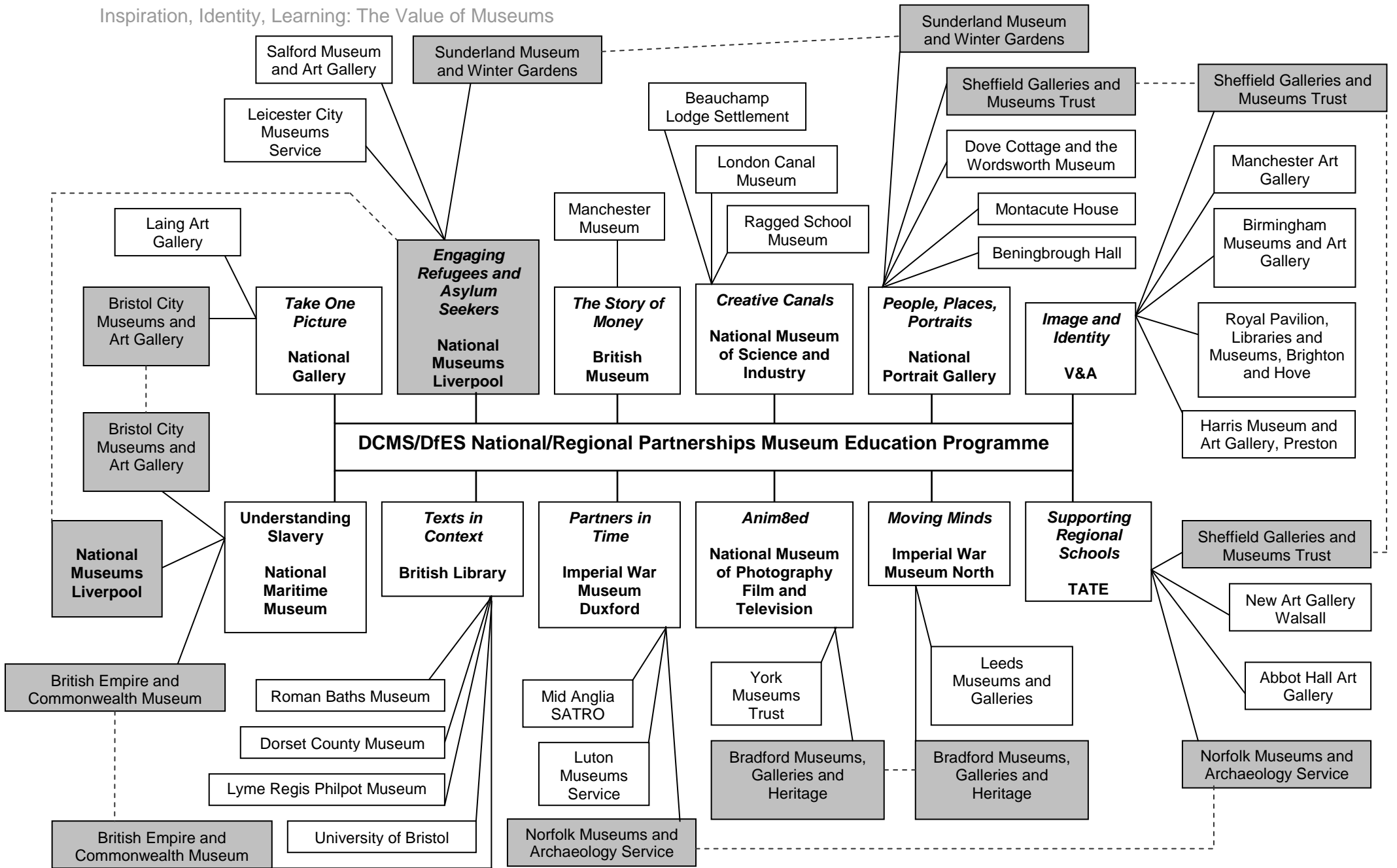


Figure 2.2 Map of the 42 organisations involved in the DCMS/DfES programme.

Seven organisations were involved in more than one project and are denoted by shaded boxes joined by dotted lines (also see Figure 2.3)

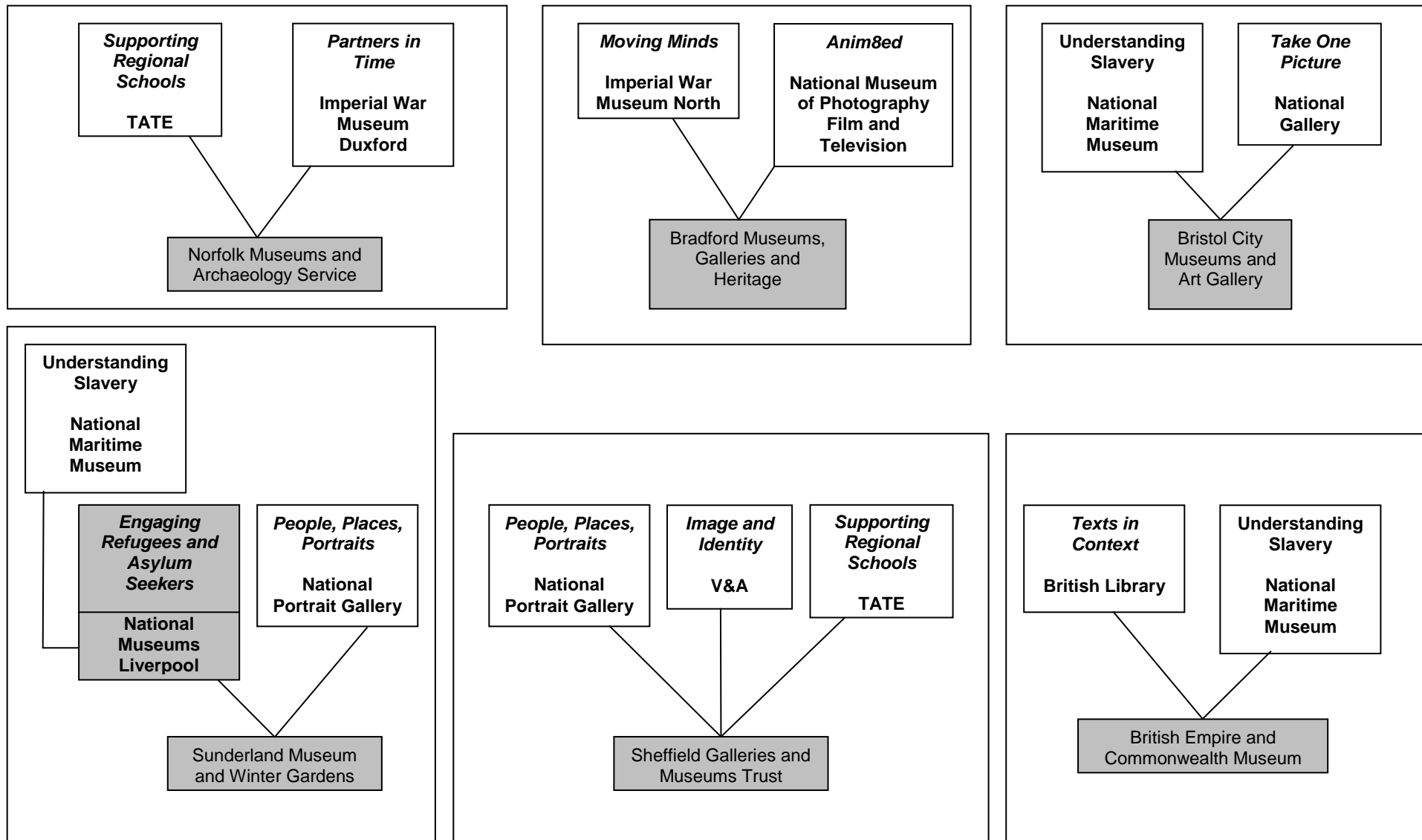


Figure 2.3 Organisations involved in more than one DCMS/DfES project (also see Figure 2.1)

2.3 Designing the data-gathering process

The research design was developed during July 2003 in discussion with MLA, DCMS and DfES. As far as possible, it was planned to use the same methods for both the DCMS/DfES scheme and Renaissance in the Regions Education Programme evaluation, in order to develop a national picture of museum education. Two seminars were held during the research design process with museum staff involved in the two evaluations:

- 24 July 2003 – seminar with Strategic Commissioning participants from national and regional museums
- 31 July 2003 – seminar with museum staff involved in the Renaissance in the Regions Education Programme

A review of the issues and possibilities for how the information could be collected by the museums involved was conducted at both the seminars. The review led to some modification of the data collection, which was agreed with all concerned. For example it was impossible for some museums to provide figures for numbers of teachers or schools using their museums. All museums however could provide figures relating to pupil contact / use. It was agreed that this would be the common information that would be collected (using Form C).

2.4 Familiarisation visits

RCMG researchers made visits during September and October 2003 to each of the National Museums leading a DCMS/DfES Strategic Commissioning project, to gain an overview of the projects and the partnerships involved (Table 2.3).

Project name	DCMS Code	Researcher	Date
The British Museum <i>The Story of Money</i>	DCMS/A	HO	30/09/2003
The British Library <i>Texts in Context</i>	DCMS/B	JD	19/09/2003
Imperial War Museum Duxford <i>Partners in Time</i>	DCMS/C	EHG	02/10/2003
National Portrait Gallery <i>People, Places, Portraits</i>	DCMS/DM	EHG	29/09/2003
National Maritime Museum <i>Understanding Slavery</i>	DCMS/EN	EHG	11/09/2003
National Museum of Photography, Film and Television, Bradford <i>Anim8ed</i>	DCMS/F	HO	18/09/2003
National Museum of Science and Industry London <i>Creative Canals</i>	DCMS/G	HO	26/09/2003
Tate <i>Supporting Regional Schools</i>	DCMS/H	EHG	29/09/2003
Victoria and Albert Museum <i>Image and Identity</i>	DCMS/IL	JD	30/09/2003

Tyne and Wear Museums / National Gallery <i>Take One Picture North East / South and West</i>	DCMS/JK	JD	18/09/2003
National Museums Liverpool <i>Engaging Refugees and Asylum Seekers</i>	DCMS/O	JD	12/09/2003
Imperial War Museum North <i>Moving Minds</i>	DCMS/P	EHG	24/09/2003

EHG – Eilean Hooper-Greenhill

HO – Helen O’Riain

JD – Jocelyn Dodd

Table 2.3 Familiarisation visits to National museums

The Familiarisation Visits were critical in developing an understanding of the complex and varied projects. However, as only the National partners were visited, the projects were only viewed from their perspective. One exception to this was a visit to Sunderland Museum, where a visit was already being carried out for the Renaissance in the Regions Evaluation, and where the opportunity was taken to discuss the project *People, Places, Portraits*.

2.5 The Evaluation Packs: Form A and B

2.5.1 Design and pilot of Forms A and B

All the projects involved with school visits to museums and outreach visits to schools were expected to ask all teachers visiting as part of the DCMS/DfES scheme to complete a teachers’ questionnaire (Form A). At the same time it was planned (where teachers felt it was appropriate) for pupils to complete a student questionnaire (Form B). Both questionnaires were structured in relation to the Generic Learning Outcomes.

Forms A and B were piloted before the end of the summer term 2003. Feedback from this process was instrumental in the eventual design of successful research tools. Form A required little modification; Form B however needed to be completely redesigned. Piloting revealed that it was problematic using one questionnaire for all ages of pupils so two Forms B were devised.

- Form B KS2 for ages 7-11
- Form B KS3 and above for age 11 and over

The Form B for younger children was designed with an open section for free-form writing or drawing and this has provided some very rich data. Blank copies of Forms A and B are included in **Appendix 1**.

2.5.2 Distribution, completion and processing of Evaluation Packs

It was planned to give each teacher who visited a museum or participated in an outreach visit an Evaluation Pack containing one Form A and copies of each of the Form Bs. Discussions at the two seminars with museum staff in July indicated that it would be necessary to include 40 copies of each Form B.

Partner organisations were asked to give Evaluation Packs to teachers visiting museums or involved in outreach sessions related to DCMS/DfES Strategic Commissioning projects only. Packs were only given to those projects involved in education activities (as opposed to those working with community participants) and who would have school groups visiting or would be holding outreach sessions between September 2003 and March 2004. Teachers were asked to complete the questionnaire and hand it in before the end of the session. Briefing materials were supplied by RCMG to help with this process.

A coding system was used on the questionnaires to enable data management and to match teachers' Forms A with their pupils' Forms B. The Freepost system was used to enable partners to return the packs to RCMG. The Evaluation packs were listed and checked before being sent to Infocorp Ltd (<http://www.infocorp.co.uk/>) for data entry. The resulting data files and tables were returned to RCMG for analysis and interpretation.

2.6 Collecting numbers of pupils using Form C

Form C asked the museums involved in the DCMS/DfES scheme (and the Renaissance scheme) to collect total numbers of pupil contacts each month from September 2003 to March 2004. Museums were asked to count pupils each time that they took part in an activity. This included school visits to museums and museum outreach visits to schools. Other forms of pupil contact e.g. through teachers packs or the Internet were not counted.

Unlike the Renaissance in the Regions Education Programme, museums were not asked to compare their figures with 2002 but only to collect figures for September 2003 for the duration of the project. The Renaissance scheme was concerned with increased volume of educational provision for schools, and focused on the development of core services, whereas the DCMS/DfES scheme was project-based, and did not focus solely on the development of services to schools.

Data from the Forms C received from partner organisations are summarised in Section 4.

2.7 Recording numbers of participants at community activities using Form E

Form E asked museums to collect numbers of participants in community activities, community workers (e.g. artists, poets, scientists and writers) and others who were not direct participants but who benefited from the project (e.g. other community members or peers to whom participants might present their work) each month from August 2003 to March 2004. This last category of 'Other Participants' was added after the Evaluation seminar in October, when museum partners suggested that some projects benefited a wider range of people than direct participants alone. The

Renaissance in the Regions Education Programme evaluation was concerned with school visits to museums so did not use Form E.

As with Form C, museums were asked to count numbers of contacts, so that participants were counted each time that they took part. Museums were not asked to describe the activities on this form, as this would be included in Form H. However, if museums gave a number of 'Other Participants', they were asked to specify who these indirect participants were and how they were involved. Some museums also supplied information on direct participants and community workers. For others it was necessary for RCMG to verify the identity of some of those included on Form E at the end of the data collection period in order to ensure that the same criteria for counting were being applied across all projects.

Data from the Forms E received from partner organisations are summarised in Section 4.

2.7.1 Criteria for including participants and workers on Form E

Certain criteria were used to define who should be counted on Form E, and to ensure that the same conditions were applied across the projects.

In a few cases, the figures that organisations supplied on Form E have been slightly adjusted retrospectively to take account of these criteria. The summary of data in Section 4 and all instances where totals from Form E are cited have been adjusted in line with these criteria, applied as follows:

- Teachers, museum staff and people visiting exhibitions have been excluded from the count where museums specified these
- People in other organisations who may have been contacted to set up projects have not been included if they did not facilitate or participate in activities themselves
- Those attending events such as launches or private views of work from projects, but not directly taking part in projects themselves, have been included as 'Other Participants'
- Volunteers and community representatives have been counted as 'Community Workers'
- General museum visitors have been included where additional provision or facilities have been provided, such as handling opportunities funded by this programme

Examples to demonstrate these criteria are given in Section 4, where the data from Form E is discussed.

2.8 Summarising the project using Form H

All 12 projects completed Form H. This form asked the National partner of each project to summarise the details of their project. Many projects were quite detailed and multi-layered so this form was designed to provide an overview of the project

(from the point of view of the National Partner) for the purposes of RCMG during the Evaluation process.

Form H gathered information on aims, activities, expected participants, major intended outputs and intended outcomes from the project. The National partners were asked to fill in Form H at the beginning of the project. However, many organisations completed the form during, or in some cases at the end of the project. Therefore, these forms do not always provide a summative overview of the finished projects. Other sources, such as the organisations' individual project evaluations and additional information elicited at the end of the projects have been used to compile the project descriptions in Section 3. The original Forms H are included in **Appendix 2**.

2.9 Organisations completing Forms A, B, C, E and H

2.9.1 Organisations issuing Evaluation Packs (Forms A and B)

Thirty-two of the total of 42 organisations worked with school groups in some way. Of these, 27 organisations issued Evaluation Packs (Forms A and B). In some cases, National partner organisations distributed packs on behalf of all partners, for instance in the *Creative Canals* project.

Two of these 27 organisations issued packs for more than one project (British Empire and Commonwealth Museum was involved in 2 projects; Sheffield Galleries and Museums Trust was involved in 3 projects). Therefore, 30 sets of Evaluation Packs were issued in total (see Table 2.4).

Two organisations worked with school groups but did not issue Evaluation Packs: the British Library and the Laing Art Gallery. The British Library provided text resources for work led by school teachers in the classroom, while the Laing Art Gallery focused on teachers' INSET and the project took place entirely in schools with resident artists, so it was inappropriate to use Evaluation packs in these cases.

Two of the 12 projects were entirely community-based and therefore were not asked to distribute Evaluation packs (*Engaging Refugees and Asylum Seekers* and *Moving Minds*).

2.9.2 Organisations completing Form C

In total, 32 out of the 42 organisations worked with school groups. Of these, 27 organisations completed Form C, since some National partners completed the form for their partners.

Two of these 27 organisations took part in more than one project (British Empire and Commonwealth Museum took part in 2 projects and Sheffield Galleries and Museums Trust took part in 3 projects). Therefore, 30 Forms C were completed in total (see Table 2.4).

These were not necessarily the same 27 organisations as those that issued Evaluation Packs:

- The British Library and Laing Art Gallery completed Form C but did not issue packs

- Imperial War Museum Duxford completed one Form C for all three partners, although each partner issued their own packs

Two of the 12 projects were entirely community-based and therefore were not asked to complete Form C (*Engaging Refugees and Asylum Seekers* and *Moving Minds*). Seventeen of the 42 different organisations worked on both a school and community element within the same project, and therefore completed both Form C and Form E for the same project.

2.9.3 Organisations completing Form E

Twenty-seven out of the total of 42 organisations worked with community groups in some way or provided activities and events for community participants outside of formal learning. Twenty-four of these 27 organisations completed Form E. As with Form C, in some cases National partners completed the form for their partners.

Three of these organisations took part in more than one project (Sheffield Galleries and Museums Trust was involved in 2 projects, National Museums Liverpool in 2 projects, and Sunderland Museum and Winter Gardens in 2 projects). Therefore, 27 Forms E were completed in total (see Table 2.4).

Two of the 12 projects did not involve community participants but only worked with school groups, and therefore were not asked to complete Form E (*Texts in Context*, and *Partners in Time*). Seventeen of the 42 different organisations worked on both a school and community element within the same project, and therefore completed both Form C and Form E for the same project.

2.9.4 Organisations completing Form H

The National partners of all 12 projects completed Form H (see Table 2.4, p27). The original forms are included in **Appendix 2**; however, see Section 3 for full overall project descriptions.

Table 2.4 DCMS/DfES Programme: Organisations completing data gathering forms						
Projects	Organisations	DCMS code	Forms A & B	Form C	Form E	Form H
The Story of Money	British Museum	DCMS/A1				✓
	Manchester Museum	DCMS/A2	✓	✓	✓	
Texts in Context	British Library*	DCMS/B1		✓		✓
	University of Bristol *					
	Lyme Regis Philpot Museum	DCMS/B2	✓	✓		
	Dorset County Museum	DCMS/B3	✓	✓		
	Roman Baths Museum	DCMS/B4	✓	✓		
	British Empire and Commonwealth Museum	DCMS/B5	✓	✓		
Partners in Time	Imperial War Museum Duxford	DCMS/C1	✓	✓ **		✓
	Norfolk Museums and Archaeology Service	DCMS/C2	✓			
	Luton Museums Service (Stockwood Craft Museum and Gardens)	DCMS/C3	✓			
	Mid Anglia SATRO ***					
People, Places, Portraits	National Portrait Gallery	DCMS/DM1				✓
	Beningbrough Hall	DCMS/DM2	✓	✓	✓	
	Montacute House	DCMS/DM3	✓	✓	✓	
	Sheffield Galleries and Museums Trust	DCMS/DM4	✓	✓	✓	
	Sunderland Museum and Winter Gardens	DCMS/DM5	✓	✓	✓	
	Dove Cottage and the Wordsworth Museum	DCMS/DM6	✓	✓		
Understanding Slavery	National Maritime Museum	DCMS/EN1	✓	✓	✓	✓

	British Empire and Commonwealth Museum	DCMS/EN2	✓	✓	✓	
	National Museums Liverpool (Merseyside Maritime Museum)	DCMS/EN3	✓	✓	✓	
	Bristol City Museums and Art Gallery ****	DCMS/EN4				
Anim8ed	National Museum of Photography, Film and Television	DCMS/F1	✓	✓		✓
	Bradford Museums, Galleries and Heritage (Cartwright Hall)	DCMS/F2	✓	✓		
	York Museums Trust (York Castle Museum)	DCMS/F3	✓	✓	✓	
Creative Canals	National Museum of Science and Industry	DCMS/G1	✓	✓	✓	✓
	Ragged School Museum *****	DCMS/G2				
	London Canal Museum *****	DCMS/G3				
	Beauchamp Lodge Settlement *****					
Supporting Regional Schools	Tate Britain	DCMS/H1				✓
	New Art Gallery, Walsall	DCMS/H2	✓	✓		
	Norfolk Museums and Archaeology Service (Norwich Castle Museum)	DCMS/H3			✓	
	Abbot Hall Art Gallery	DCMS/H4	✓	✓	✓	
	Sheffield Galleries and Museums Trust	DCMS/H5	✓	✓		
Image and Identity	Victoria and Albert Museum	DCMS/IL1	✓	✓	✓	✓
	Birmingham Museums and Art Gallery	DCMS/IL2	✓	✓	✓	
	Manchester Art Gallery	DCMS/IL3	✓	✓	✓	
	Royal Pavilion, Libraries and Museums, Brighton and Hove	DCMS/IL4	✓	✓	✓	

	Sheffield Galleries and Museums Trust	DCMS/IL5	✓	✓	✓	
	Harris Museum and Art Gallery	DCMS/IL6	✓	✓	✓	
Take One Picture	The National Gallery	DCMS/JK1			✓	✓
	Bristol City Museums and Art Gallery	DCMS/K1	✓	✓	✓	
	Laing Art Gallery *****	DCMS/J1		✓		
Engaging Refugees and Asylum Seekers	National Museums Liverpool	DCMS/O1			✓	✓
	Sunderland Museum and Winter Gardens	DCMS/O2			✓	
	Leicester City Museums Service	DCMS/O3			✓	
	Salford Museum and Art Gallery	DCMS/O4			✓	
Moving Minds	Imperial War Museum North	DCMS/P1			✓	✓
	Leeds Museums and Galleries	DCMS/P2			✓	
	Bradford Museums, Galleries and Heritage (Cartwright Hall)	DCMS/P3			✓	
Total			30 sets of packs	30 Form C	27 Form E	12 Form H

Table 2.4 DCMS/DfES Programme: Organisations completing data gathering forms

- * Form C figures for the British Library reflect classroom work in schools, facilitated by school teachers, using the texts and resources provided. It was not appropriate to use Evaluation packs in these cases. University of Bristol acted as a partner facilitating the project with the British Library but did not work directly with school groups. Therefore it did not issue Evaluation Packs or complete Form C.
- ** Imperial War Museum Duxford completed one Form C for all three partners.
- *** Mid Anglia SATRO was a partner organisation delivering Science sessions at Duxford and in schools. Therefore this organisation did not independently complete forms.
- **** Bristol City Museums and Art Gallery produced a resource pack only and did not work directly with school or community groups. Therefore it did not issue Evaluation Packs or complete Form C or E.
- ***** The Ragged School Museum, London Canal Museum and Beauchamp Lodge Settlement did not independently issue Evaluation packs or complete Forms C or E because they were all involved in delivering a single project with the National Museum of Science and Industry.
- ***** The Laing Art Gallery focused on teachers' INSET to enable sessions with resident artists to take place entirely in schools. Therefore, it was inappropriate for this project to use Evaluation Packs (Forms A and B).

2.10 Numbers of Evaluation Packs distributed and returned

RCMG sent 968 Evaluation Packs to partner organisations for distribution, in two main batches in August 2003 and January 2004. Twenty-seven of the 42 organisations issued Evaluation packs to school groups (see Section 2.9.1). Additional packs were supplied at other times where necessary.

A total of 620 packs were distributed to school groups by 27 museum and gallery partners in 10 of the 12 projects in the DCMS/DfES Programme.

Five hundred and forty-five packs were received back by RCMG by 20th April when the forms were sent for data entry. Therefore, the overall response rate based on packs distributed by museums was 87.9%. This is an excellent response rate, which reflects the great efforts made by partner organisations to distribute and collect the Evaluation Packs.

Table 2.5 (p31) shows the number of packs given out and returned to RCMG before 20th April 2004.

Projects	Organisations	DCMS code	Packs supplied by RCMG	Packs given to groups by museum	Packs received by RCMG	Response rate
The Story of Money	British Museum	DCMS/A1	0			
	Manchester Museum	DCMS/A2	60	40	37	92.5%
Texts in context	All partners	DCMS/B	10			
	British Library*	DCMS/B1	0			
	University of Bristol *		0			
	Lyme Regis Philpot Museum	DCMS/B2	*	1	1	100%
	Dorset County Museum	DCMS/B3	*	2	2	100%
	Roman Baths Museum	DCMS/B4	*	3	1	33%
	British Empire and Commonwealth Museum	DCMS/B5	*	2	1	50%
Partners in time	All partners	DCMS/C	250	231	224	97%
	Imperial War Museum Duxford	DCMS/C1	*			
	Norfolk Museums and Archaeology Service	DCMS/C2	*			
	Luton Museums Service (Stockwood Craft Museum and Gardens)	DCMS/C3	*			
	Mid Anglia SATRO ***		*			
People, Places, Portraits	National Portrait Gallery	DCMS/DM1	0			
	Beningbrough Hall	DCMS/DM2	30	25	22	88%
	Montacute House	DCMS/DM3	100	95	64	67%
	Sheffield Galleries and Museums Trust	DCMS/DM4	22	12	11	92%
	Sunderland Museum and Winter Gardens	DCMS/DM5	45	35	29	83%

	Dove Cottage and the Wordsworth Museum	DCMS/DM6	10	5	4	80%
Understanding Slavery	National Maritime Museum	DCMS/EN1	45	18	17	94%
	British Empire and Commonwealth Museum	DCMS/EN2	25	21	19	90%
	National Museums Liverpool (Merseyside Maritime Museum)	DCMS/EN3	20	9	8	89%
	Bristol City Museums and Art Gallery ****	DCMS/EN4	0			
Anim8ed	All partners	DCMS/F	10	6	4	67%
	National Museum of Photography, Film and Television	DCMS/F1	*			
	Bradford Museums, Galleries and Heritage (Cartwright Hall)	DCMS/F2	*			
	York Museums Trust (York Castle Museum)	DCMS/F3	*			
Creative Canals	All partners	DCMS/G	32	20	19	95%
	National Museum of Science and Industry	DCMS/G1	*			
	Ragged School Museum *****	DCMS/G2	*			
	London Canal Museum *****	DCMS/G3	*			
	Beauchamp Lodge Settlement *****		*			
Supporting Regional Schools	Tate Britain	DCMS/H1	5	0	N/A	N/A
	New Art Gallery, Walsall	DCMS/H2	32	11	10	91%
	Norfolk Museums and Archaeology Service (Norwich Castle Museum)	DCMS/H3	10	0	N/A	N/A
	Abbot Hall Art Gallery	DCMS/H4	22	9	9	100%
	Sheffield Galleries and Museums Trust	DCMS/H5	15	5	5	100%
Image and Identity	Victoria and Albert Museum	DCMS/IL1	5	1	0	0%
	Birmingham Museums and Art Gallery	DCMS/IL2	32	10	8	80%
	Manchester Art Gallery	DCMS/IL3	20	10	10	100%

	Royal Pavilion, Libraries and Museums, Brighton and Hove	DCMS/IL4	85	13	12	92%
	Sheffield Galleries and Museums Trust	DCMS/IL5	17	10	10	100%
	Harris Museum and Art Gallery	DCMS/IL6	20	10	8	80%
Take One Picture	The National Gallery	DCMS/JK1	0			
	Bristol City Museums and Art Gallery	DCMS/K1	26	16	10	63%
	Laing Art Gallery *****	DCMS/J1	20	0	N/A	N/A
Engaging Refugees and Asylum Seekers	National Museums Liverpool	DCMS/O1	N/A – Community project			
	Sunderland Museum and Winter Gardens	DCMS/O2				
	Leicester City Museums Service	DCMS/O3				
	Salford Museum and Art Gallery	DCMS/O4				
Moving Minds	Imperial War Museum North	DCMS/P1				
	Leeds Museums and Galleries	DCMS/P2				
	Bradford Museums, Galleries and Heritage (Cartwright Hall)	DCMS/P3				
Total			968	620	545	87.9%

Table 2.5 Distribution and return of Evaluation Packs

For Texts in Context, Partners in Time, Anim8ed and Creative Canals, RCMG supplied packs to the lead partner for distribution

2.11 Case study visits

During January, February and March 2004, further visits were carried out to 8 out of the 12 projects to elicit more in-depth qualitative evidence of the impact upon participants.

Project	DCMS Code	Partner or Venue visited	Date	Researchers
<i>Anim8ed</i>	DCMS/F	Cartwright Hall, Bradford	14&15 January	Helen O'Riain Jenny Woodward
<i>Take One Picture</i>	DCMS/JK	Laing Art Gallery	15 January	Jocelyn Dodd Ceri Jones
<i>Engaging Refugees and Asylum Seekers</i>	DCMS/O	National Museums Liverpool	26 January	Jocelyn Dodd Eilean Hooper Greenhill
		Leicester City Museums	29 January 20 March	Jocelyn Dodd Ceri Jones Jocelyn Dodd
<i>Image and Identity</i>	DCMS/IL	Manchester City Art Gallery	1 February	Helen O'Riain Ceri Jones
<i>Moving Minds</i>	DCMS/P	IWM North	5 February	Jocelyn Dodd Ceri Jones
<i>Partners in Time</i>	DCMS/C	Outreach at Northrepps School	11 February	Helen O'Riain Jenny Woodward
		IWM Duxford	26 February	Eilean Hooper- Greenhill Helen O'Riain Jenny Woodward
<i>Understanding Slavery</i>	DCMS/EN	British Empire and Commonwealth Museum	31 March	Eilean Hooper- Greenhill Jenny Woodward
		National Museums Liverpool	14 March	Jocelyn Dodd Ceri Jones
		National Maritime Museum	24 March	Jocelyn Dodd
		Thomas Tallis School	1 April	Jocelyn Dodd
<i>People, Places, Portraits</i>	DCMS/DM	Beningbrough Hall	30 March	Eilean Hooper- Greenhill Jocelyn Dodd

Table 2.6 Case study visits

Case-study visits were problematic to arrange in many cases. There were a large number of people and organisations involved (museums, their museum and non-museum partners, museum staff, project leaders, project workers, participants and their leaders/teachers, artists etc), and communication was sometimes complicated between the various agents involved. Visits to sites outside museums required the co-operation of those who normally work on that site (teachers, centre workers, artists etc).

On the case study visits, RCMG researchers undertook focus groups, interviews, observations of events and activities, and collected additional materials such as

resources produced during the projects, photographs, and examples of participants' work. In some cases, telephone interviews and email were also used to gather additional information.

Section 3

The 12 projects described

3.0 Introduction

DCMS commissioned 12 separate projects as part of the Strategic Commissioning Programme. This section describes the approach of the 12 projects, in particular: the aims of the project; themes; detail of the project where available, including the participants involved and main activities undertaken; and a summary of the project outputs. Each project is presented as a short end of project report.

Information for each of the 12 projects has come from a variety of sources including:

- Familiarisation visits
- Form H completed by National museums
- Evaluations and reports from the museums sent to RCMG

Where possible, the reports have been checked by the museums involved in the project.

Audience figures have either been supplied by the museums or extrapolated from figures sent to RCMG using Forms C and E. The figures sent to RCMG are explained in greater detail in Section 4.

3.1 The Story of Money

Lead Museum	British Museum
Partners	Manchester Museum
Description	The <i>Story of Money</i> project enabled the development of an education programme for the Manchester Money Gallery to ensure the Gallery is appropriate and accessible for the widest possible audience. The project built upon the success of a long-term relationship between the British Museum and the Manchester Museum and their close collaboration over the development of the Manchester Money Gallery.
Themes	The <i>Story of Money</i> focused on developing an education programme, in particular for schools covering History (Romans and Greeks), Geography, and Citizenship for KS2 and KS3 students. The gallery covers the form and function of money as well as considering its history.
Aims	<ul style="list-style-type: none"> • Develop a long-term audience for the Manchester Money gallery, particularly amongst schools • Develop sustainable resources and teaching programmes that will benefit users • Increase understanding for all visitors about the history of money • Increase access to the gallery to a wide range of visitors through developing ideas that mediate between the gallery and the visitor

	<ul style="list-style-type: none"> • Introduce innovations through sharing skills and experience to the museums • Sustain and strengthen a lively and profitable relationship between the two museums • Increase exposure of and access to National Collections • Raise the awareness in teachers of the value of using handling collections to teach curriculum subjects including citizenship and history
<p>Project detail</p>	<p>The British Museum and Manchester Museum collaborated on the development of an education programme for the Manchester Money Gallery between July 2003 and March 2004, to evaluate the Gallery for target audiences, introduce a volunteer programme to provide regular object handling and provide a wide-ranging education programme for teachers and schools. This included teachers’ resources and taught and self-taught schools’ sessions using money to access subjects across the curriculum including citizenship, history and geography.</p> <p>A successful outcome of the project was the development of a volunteer programme and handling collection. The handling programme attracted 9591 visitors in the first six months and sessions expanded from two to five days a week. It was found that visitors who used the handling desk were more likely to visit the Money Gallery and appreciated the opportunity to talk to an informed mediator: “Very interesting account of early money. It is so nice to be able to handle to objects, It helps transport us into another era” (Visitor comment, Manchester Museum). The success of the handling collection has encouraged the museum to employ a volunteer co-ordinator and plans have been made to develop the handling programme throughout the museum.</p> <p>The project evaluated the delivery of a schools’ programme, <i>Money Matters</i>, both on and off site to a variety of local schools. <i>Money Matters</i> included a teacher’s resource pack and the development of a series of teaching sessions. These sessions had been delivered to 1657 pupils by the end of March. ‘Explorer’ sessions were found to be effective, developed following a model created by the British Museum Education and Information Department whereby teachers are trained to deliver their own sessions using a museum teaching collection.</p> <p>Ensuring the Gallery was accessible to a wide audience led to a number of changes including the introduction of an activity station for families. The Gallery’s own evaluation noted that these changes had a marked impact on the use of the gallery “especially in tripling the average amount of time families spent in the space but also of increasing use of the gallery by independent adult visitors.”</p> <p>For the Manchester Money Gallery, the project has provided a sustainable resource and new models of working for the Manchester Museum. Plans have been made to increase the number of volunteers, handling provision and Explorer sessions for schools. A further development will be the use of the handling collection of money in outreach work with local communities.</p>

Outputs	Handling programme 9591 visitors in 6 months Increased from 2 days a week to 5 days a week	
	Money Matters Schools resource packs 1657 students involved in teaching sessions in the Gallery by the end of March Explorer sessions Volunteer programme – employed volunteer co-ordinator	
	Audience Figures*	
	Schools – pupil contacts 1657	Community – participant contacts 9591
*From figures sent to RCMG using Form C and Form E		

3.2 Texts in Context

Lead Museum	British Library
Partners	University of Bristol SWMMLAC British Empire and Commonwealth Museum, Bristol Dorset County Museum Philpot Museum, Lyme Regis Roman Baths and Pump Room, Bath
Description	<i>Texts in Context</i> involved collaboration between the British Library, four museums and six secondary schools in the South West to address the imbalance in the range of material available for English Language teaching in most secondary schools. The encounter with facsimile texts from the British Library collections lay at the heart of the project, with the role of local museums to enrich the possibilities for situating the texts in different contexts through drama, site visits and museums collections.
Themes	Teachers and learners to produce learning resources using regional museums to provide context for British Library Texts
Aims	<ul style="list-style-type: none"> • Enable museum educators to engage in an underdeveloped area and an innovative form of collaboration • To support museums in understanding how they can contribute to learning in language and literacy, and to provide resources for this • Museums to provide the background context for the Text and enrich the possibilities for situating the texts in different contexts for example through drama, site visits and object handling • Encourage secondary teachers to develop approaches and resources for exploring different historical texts in meaningful contexts, both for language education and across the secondary curriculum

	<ul style="list-style-type: none"> • Exploring the possibilities for school students to engage with facsimile texts from different historical periods and gain knowledge and understanding about language; develop skills in critical thinking; develop appropriate attitudes and skills related to research • Contribute to the professional development of teachers by extending their knowledge of new resources and pedagogical skills in incorporating them into their practice
<p>Project detail</p>	<p><i>Texts in Context</i> involved the creation of facsimile kits for teachers through consultation and development with secondary school teachers to support the use of texts in the secondary English Language curriculum. Themes for the packs were developed around texts from the British Library collections. Four museums in the South West were identified as venues, using the museums collections to contextualise and explore the historical and social construct of the texts.</p> <p>Eight teachers and their students from six secondary schools in the South West region were involved in the project – each school working with one museum. Three classes were KS3 level, including high attaining Year 8 and Year 9 classes and a lower attaining Year 9 class, and six A2 English Language (AQA) classes who focused on language change and editorial writing.</p> <p>The British Library provided the schools involved with facsimile texts and support and expertise in the use of these texts in the classroom. The role of the museums was to situate the texts in different historical, social and cultural contexts to help the students explore how language has developed. A number of different experiences were available to facilitate their understanding including site visits, object handling sessions, drama and stimulation, and the museums also provided students with opportunities for directed and self-directed research.</p> <p>During the Autumn term, a texts-only pilot was undertaken to enable teachers to begin to explore the pedagogy of working with facsimile texts, and introductory visits were made to the museums for teachers to familiarise themselves with the museums’ collections and staff they would be involved with in Phase 2. The outcomes of the pilot informed Phase 2. Themes for exploration were jointly negotiated between teachers and museum education staff and included:</p> <ul style="list-style-type: none"> • Shipwrecks, Smuggling • Taking the waters • Town and Tourists • Experiences of Empire <p>Texts in facsimile form were researched and produced by the British Library to accompany the chosen themes for the appropriate schools. Each class made two whole day visits to their chosen museum, where activities and research around the texts was undertaken. Discussions around the texts were designed to encompass different perspectives, global as well as local issues, and generic as well as specific examples.</p> <p>The impact on the students’ learning was articulated through individual and group work in a self-selected creative form. Examples of these creative outcomes include an A2 class who produced a radio programme from the 1903 Delhi Durbar, incorporating interviews with Lord and Lady Curzon, an argument between a colonial hunter and a present day human rights activist and several advertisements for Edwardian products. A KS3 class produced a</p>

	multi-voiced narrative based on a record in the Church register of burials, of the death of a 15-year old apprentice at the hands of preventive officers in a smuggling incident. Other outcomes from the project include digitised British Library sources of facsimile texts, which are available generally for teachers, and the dissemination of the results of the project to teachers and others via the British Library website.
Outputs	<p>18 visits to 4 regional museums (2x full day visits for each class)</p> <ul style="list-style-type: none"> • 22 pupil contacts Philpot Museum, Lyme Regis* • 76 pupil contacts Dorset County Museum* • 102 pupil contacts Roman Baths Museum* • 34 pupil contacts British Empire and Commonwealth* <p>Eight teachers and nine classes involved in the project 151 pupils access British Library Texts (January – March)*</p> <p>Student's creative projects Facsimile texts - digitised British Library website *Figures supplied by the British Library</p>

3.3 Partners in Time

Lead Museum	Imperial War Museum Duxford
Partners	Luton Museums Service Norfolk Museums and Archaeology Service Mid Anglia SATRO Ltd
Description	<i>Partners in Time</i> involved using museums and artefacts to support knowledge and skills development in History and Science and technology through a series of outreach and museum visits. Through increasing access to museums for schools and young people in deprived areas of the Eastern regions, the project aimed at encouraging schools to engage more actively with local museums and integrate them into their planning and teaching.
Themes	Focused on two areas of the National Curriculum - History and Science and Technology – and promoted knowledge and skills based development around these areas Increased access to and awareness of museums for schools in the Eastern region Broadened access to young people and communities from areas of deprivation
Aims	<ul style="list-style-type: none"> • Deliver activities to schools to support History and Science and Technology through outreach and museum visits in Norfolk and Luton • Provide opportunities for young people to develop a variety of skills using imaginative resources • Increase access to museums for schools in areas of the Eastern region identified as having high levels of deprivation • Raise awareness amongst teachers of the resources available for them in regional museums

	<ul style="list-style-type: none"> • Develop partnerships with schools - encouraging and training teachers to engage more actively with local museums and integrate them into teaching • Encourage teachers to feel more confident in using museums and teaching with artefacts • Develop partnerships with other museum services in the Eastern region, and to share good practice with colleagues from those services
<p>Project detail</p>	<p>Imperial War Museum Duxford worked in partnership with Norfolk Museums and Archaeology Service to deliver the History Outreach programme, and with Luton Museums Service and Mid Anglia SATRO Ltd to deliver the Science and Technology outreach programme. The aim of the project was to motivate teachers and students in areas of high economic deprivation to visit regional museums to either support work done in school or to inspire them to think about how museums might support them in future planning. Teachers were encouraged to make the most of museums in their local area. Close links were developed between all the partners involved in order to share good practice and offer the opportunity for professional development.</p> <p>Classes were invited to take part in the programmes, with 90 places available in each county. Each class involved received a free skills-based outreach session followed by two visits to a regional museum to support the work covered in the outreach session. To increase access for schools from deprived areas, each class participating received a subsidy toward the costs of travel to the museums of their choice. The restrictive timetable imposed upon the project meant only 44% of classes were able to fulfil the whole offer with the majority of schools completing the outreach session and one museum visit. However teachers who completed evaluation forms after the sessions were very positive about the benefits of the programmes. 94% of teachers felt that it was very likely or quite likely their museum visit had enabled pupils to feel more positive about museums and galleries, and 74% of teachers in Norfolk and 61% of teachers in Luton felt that the outreach session had raised their awareness of the value of using artefacts to teach skills in the classroom.</p>
<p>Outputs</p>	<p>Norfolk – 90 places were originally filled but one school could not take up 3 places it had reserved so 87 classes were involved</p> <p>Luton – 89 places were filled and 89 classes took part</p> <p>All 176 classes received an outreach visit and were able to visit at least 1 museum 77 classes (44%) visited 2 museums</p> <p>Travel subsidy of up to £150 to each class visiting a museum Free admission to all museums</p> <p>2 films produced 1. Evaluation of the impact of the project 2. Teacher Training video <i>Making the Most of Museums</i></p> <div data-bbox="475 1917 1305 2022" style="border: 1px solid black; padding: 5px; margin-top: 10px;"> <p>Audience figures*</p> </div>

	Pupil contacts across the whole project	10258
*From figures sent to RCMG using Form C and E		

3.4 People, Places, Portraits

Lead Museum	National Portrait Gallery
Partners	Beningbrough Hall Montacute House Sheffield Galleries and Museums Trust Sunderland Museum and Winter Gardens Wordsworth Trust, Dove Cottage
Description	<i>People, Places, Portraits</i> is closely linked to the National Strategy of the National Portrait Gallery, its mission, Education Policy and its relationships with its regional partners. The project focused on developing stronger links with new and existing regional partners, broadening access for schools and young people to the Gallery's collections and enhancing opportunities for formal and informal learning.
Themes	Developing new audiences in rural and urban areas and increasing access to the collections and educational experience of the National Portrait Gallery and its Regional partners. <i>People, Places Portraits</i> also looks at how portraiture can be used to engage young people and communities with history, art and to explore identity and citizenship.
Aims	<ul style="list-style-type: none"> • Developing new partnerships between the National Portrait Gallery and the regions • Increasing access to and participation for new audiences with the Gallery's collections - rural and urban areas – through local education and community work • Developing new learning resources and opportunities through engagement with portraiture • Develop innovative and effective components in the programme to engage participants from diverse backgrounds to ensure social inclusion is achieved • Enhance formal learning through providing different learning experiences and inform future education practice • Encourage the local community to engage with the development of the region and develop a greater sense of pride and investment
Project detail	<i>People, Places, Portraits</i> aimed to build on existing and new partnerships to widen participation and access to the National Portrait Gallery's collections through its regional partners. Four main strands existed within the project; reaching rural areas through new work with existing partners; developing education through portraiture and developing nationwide learning resources and opportunities for schools and young people; extending engagement with the Gallery's collections for schools across the country and increasing access for urban audiences through developing regional partnerships.

	<p><i>Increasing access for audiences in rural locations</i></p> <p>Beningbrough Hall, near York, developed a programme of activities based on the National Portrait Gallery's collection of 19th century portraits to increase access to the House and its collections. Rural schools, defined as having less than 60 pupils, were targeted from across North Yorkshire and encouraged to visit through the provision of assisted transport, which brought many children to the Hall for the first time. Work with schools also included outreach visits, digital photography on and off site, and the development of resource folios containing activities for use within the classroom. Other activities included the creation of special resources and activities for blind and partially sighted visitors, and family-orientated activities such as creative writing and drawing. Volunteers and trainee teachers from local schools were given training to involve them in the running of the project, and in the production and writing of new interpretive materials for a range of audiences.</p> <p>At Montacute House in Somerset, Tudor life and collections of Tudor portraits formed the focus of a range of activities to involve the local community and visitors to the House, from making miniatures, to exploring aspects of conservation and workshops based around <i>Tudor portraits: Costume and Dance</i>. Outreach sessions were held in Yeovil and the surrounding rural areas with traditionally non-visiting schools, families and community groups. The project involved extensive training in interpreting and using portraits to bring the Tudor period to life for local teachers and volunteers. A Portrait Study Day was also organised after staff from Montacute attended further training sessions at the National Portrait Gallery. A database of the schools involved with the project and an outreach handbook were produced to provide a resource for future visits.</p> <p>The Wordsworth Trust, Dove Cottage delivered a programme of workshops for Year 8 and Year 9 pupils from 3 Secondary schools in rural and west Cumbria, to increase cultural access for young people through providing new learning experiences in art, literature and creative writing. Each school, assisted by a transport subsidy, attended artist-led workshops at the Wordsworth Trust. The first workshop explored themes associated with 'celebrity' in conjunction with the touring exhibition from the National Portrait Gallery, <i>Mad, bad and dangerous to know: The cult of Lord Byron</i>, and a second workshop focused on creative writing. Feedback from the teachers and the students both on and after the sessions was very positive and all the schools have arranged follow-up sessions.</p> <p><i>Increasing access for audiences in urban areas</i></p> <p>Sheffield Galleries and Museums Trust worked with pupils from secondary schools across the city to question and create works of art, in conjunction with the <i>Turning Heads</i> exhibition. <i>Turning Heads</i> was an exhibition of powerful portraits selected from the National Portrait Gallery, London and from the art collection of the Graves Art Gallery in Sheffield. A range of people from Elizabeth I to David Beckham were selected to demonstrate the changing nature of power, democracy, freedom and rules throughout history. Drama workshops encouraged pupils aged from 11-18 years to empathise with a selection of the characters through role-play and to think about how individuals can make a difference to society. Work from the project created by the students involved was displayed in the Gallery as part of the <i>InsideOut</i> exhibition.</p> <p>The <i>Claim to Fame</i> exhibition at Sunderland Museum and Winter Gardens</p>
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	<p>enabled visitors and schools to explore themes of image and identity, with portraits borrowed from the National Portrait Gallery including Henry VIII, JK Rowling and David Beckham, and those of local personalities were also represented. Integral to the project was outreach work with local schools and community groups, whose work was displayed alongside the exhibition. Interpretive materials were produced by groups of young people involved, including a children's trail for the exhibition by 11-13 year olds working with Steve Donald of <i>Viz</i> fame, and a series of workshops looked at historical figures and "who are heroes and why?" through drama and role-play.</p>
<p>Outputs</p>	<p>Beningbrough Hall Total number of participants – 1694* Programme of activities / resources for families, blind and partially sighted visitors School visits to Beningbrough – assisted transport Outreach visits to schools 4 Resource folios available to schools Interpretive materials</p> <p>Montacute House Total number of participants – 4515* Programme of activities for families, schools and community groups Outreach INSET training for 60 local teachers Schools database Outreach handbook Portrait Study Day and volunteer training</p> <p>Wordsworth Trust, Dove Cottage Total participants – 155* Three secondary schools 5 workshops at Dove Cottage and 1 outreach workshop for schools Transport subsidy</p> <p>Sheffield Galleries and Museums Trust Total participants – 698* Programme of workshops with Secondary Schools INSET training for teachers Exhibition of students work</p> <p>Sunderland Museum and Winter Gardens Total participants – 2276* Outreach and workshops for schools INSET training for local teachers Interpretive materials Exhibition of students work * Figures supplied by the National Portrait Gallery</p>

3.5 Understanding Slavery

Lead Museum	National Maritime Museum
Partners	National Museums Liverpool British Empire and Commonwealth Museum, Bristol Bristol City Museums and Art Gallery
Description	<i>Understanding Slavery</i> was a innovative and significant pilot project that sought to engage museums, teachers, educators and young people in developing museum and classroom based resources to support teaching and learning around the sensitive and challenging subject of the Transatlantic Slave Trade. Museums used their existing collections as a starting point for the research and development of new resources to raise awareness of Slavery in relation to themes of citizenship, heritage and social responsibility.
Themes	To combat the stereotyping and misunderstanding related to the understanding of slavery, and increase the confidence of those who interpret and teach, and involve target audiences in the consultation and development of resources. This project explored the legacy of slavery in society today for communities, landscapes, culture, economy and identity and encouraged educators and curators to work together to support a change in ownership of the interpretation of objects and cultural artefacts in museums.
Aims	<ul style="list-style-type: none"> • Use existing museum collections as the starting point for research and development of new resources and projects to teach Slavery within museums and in the classroom • To engage school teachers and pupils in consultation to develop and evaluate taught sessions, resources and workshops for museum gallery and classroom-based learning • Explore how curriculum development activity in this area can support community building activities for young people within broader society • Raise awareness of the British involvement in the Transatlantic Slave Trade in relation to citizenship, heritage and social responsibility • Share experience and expertise across the museum partnership to become centres of expertise in teaching sensitive material • Maximise the impact of the outcomes of audience participation by sharing the results and expertise gained within the wider education and cultural sector
Project detail	Phase 1 of <i>Understanding Slavery</i> brought together community educators, teachers and students in three regions to actively engage them in developing and evaluating learning resources and programmes which responded to their own views about the relevance and importance of understanding slavery. Between September – October 2003, the Susie Fisher Group undertook formal learning consultations at each museum to assess the needs of teachers and students and explore appropriate ways to address the sensitivities associated with teaching the subject in classrooms and museums. Further consultations were undertaken by each of the museums to assess in more detail the needs of local teachers in relation to specific museum collections and resources. The evidence collected from the first, pilot stage of the project will be disseminated to the wider education and cultural sector and participants views and experiences will shape recommendations for long-term learning and

	<p>access strategies for future partnership working in this subject area.</p> <p>National Maritime Museum, London <i>Consultation</i> – the museum invited a group of 6 students from a Greenwich Secondary school to take part in a consultation at the museum around resources and objects used to teach the Transatlantic Slave Trade. Consultation with community groups included a discussion hosted at the National Maritime Museum entitled <i>Community, Citizenship, Heritage</i>, attended by key professionals and educators working in community contexts.</p> <p><i>Freedom Dance Project</i> – a 10-week dance project in which KS2 pupils from 4 local schools pupils explored themes of slavery and freedom, using the collections of the Trade and Empire Gallery to inspire their work.</p> <p><i>Freedom Resource Pack</i> - activity pack providing KS3 teachers with an ideas bank to support teaching of the Transatlantic Slave Trade in school, enabling students to research, review and discuss the facts and raise their awareness of issues relating to citizenship and social responsibility today. Teaching sessions and online resources have been developed as part of the museums' offer to schools.</p> <p><i>Trade and Empire</i> – this project focused on developing self-directed learning with Gifted and Talented students in Years 6 and 7, building their research, communication, presentation and ICT skills. <i>Trade and Empire</i> ran twice throughout the project with students from schools in Waltham Forest, Greenwich and Tower Hamlets.</p> <p><i>Other resources</i> – as part of the initiative, high quality replica objects were commissioned for all the museums involved after consultations demonstrated that objects could be powerful learning tools.</p> <p>Bristol City Museums and Art Gallery <i>Consultation</i> – the museum invited teachers to two sessions in December and February to give them the opportunity to input into the development of new resources.</p> <p><i>Transatlantic Slavery at Bristol Industrial Museum</i> – new resources have been made available for KS3 museum and classroom use; addressing Transatlantic Slavery from both an historical and contemporary viewpoint and dispelling the myths and misconceptions associated with the subject. Each pack includes teacher's notes and activities to facilitate opportunities for research and discussion. The resource is one of a series of packs covering historical periods produced by the museum and is available as both as a printed version and online (Port Cities website).</p> <p><i>Poetry Workshop</i> – KS3 students worked with a local poet to produce pieces of work broadcast on Commonwealth FM, the British Empire and Commonwealth radio station.</p> <p>British Empire and Commonwealth Museum <i>Consultation</i> – a group of 15 young people from Kumani Group, St Paul's Adventure Playground and Full Circle – predominately of Afro-Caribbean and Somali heritage – were invited to discuss their feelings about slavery and how the museum could help to extend their understanding.</p>
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	<p><i>Slavery: Interpreting the Evidence</i> – the museum worked with an education consultant to review their existing slavery workshop and trail, and identify new material from the archives to offer a more in-depth history of the Transatlantic Slave Trade.</p> <p><i>Role-play workshops</i> – three theatre educators developed role-play workshops with St Thomas More Catholic Secondary School, Bristol. 16 students worked with the museum over 5 weeks developing drama-based activities, using film, sound and artefacts, to explore the Transatlantic Slave Trade. The outcome of these workshops was a number of teaching activities and a radio play available to groups booking sessions in the museum’s radio room from September 2004.</p> <p><i>Visual Arts Workshops</i> – two local community artists worked with a youth group to research young peoples’ perceptions of the Transatlantic Slave Trade, ideas of cultural identity and issues of legacy in today’s society. Inspired by objects from museum collections, their representations of slavery through art will form part of a travelling display or loan box to be used with community groups as part of the museum’s outreach programme.</p> <p>National Museums Liverpool <i>Consultation</i> - In October 2003 a short questionnaire was mailed out to schools asking teachers how useful a digital resource would be to teach slavery. A CD-ROM developed to give support when using the Transatlantic Slavery Gallery at the Merseyside Maritime Museum, was introduced to teachers at two INSET sessions, giving them the opportunity to discuss how they might use it in the classroom. Print resources developed during the project were also piloted with one local school.</p> <p><i>CD – ROM: Transatlantic Slavery Gallery Virtual Tour</i>– the CD ROM was developed in response to the difficulty that some school groups had with using the Transatlantic Slavery Gallery. It gives a virtual tour of the Gallery with downloadable resources and activities for schools. Two different narrators give access for students and teachers / educators to support their learning and teaching needs, and the Gallery and objects within it are brought to life through 7 “eyewitness testimonies” from figures central to the history of the Transatlantic Slave Trade. In addition to enriching the experience of schools, a new kiosk in the museum foyer will enable general visitors to benefit from the CD-ROM.</p> <p><i>A Taste of the Afro-Caribbean Past (formerly Connections)</i> – a one-day event at the Merseyside Maritime Museum provided an opportunity for the general public to visit the museum and participate in a number of events around the Transatlantic Slavery Gallery. Activities included a preview of the CD-ROM, drumming workshop, story-telling, and a trail of slavery-related landmarks in the city.</p> <p><i>Other resources</i> – the museum extended current on-site activities to include additional handling and print-based material.</p>
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Outputs	<p>Consultation – Susie Fisher Group Three consultation sessions in each region; 1 teachers’ session and 2 students’ sessions Final report to the Steering Group</p> <p>National Maritime Museum <i>Freedom</i> Dance project workshops – 10 weeks Trade and Empire project – 8 days? <i>Freedom</i> resource pack (available June 2004) – 3000 copies Online resources</p> <p>Bristol Museums and Art Gallery 2 INSET days <i>Transatlantic Slavery at the Bristol Industrial Museum</i> – 100 copies sent to Bristol secondary schools</p> <p>British Empire and Commonwealth Museum, Bristol Role-play workshops – 5 days Visual arts workshops – 8 days 3 new loan boxes to schools</p> <p>National Museums Liverpool CD-ROM: <i>Transatlantic Slavery Gallery Virtual Tour</i> (2000 copies April 2004) <i>Taste of the Afro-Caribbean Past</i> 1 day event Regular handling sessions at weekends</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: left;">Audience Figures*</th> <th style="text-align: center;">Total pupil contacts</th> <th style="text-align: center;">Total community contacts</th> </tr> </thead> <tbody> <tr> <td>National Maritime Museum</td> <td style="text-align: center;">828</td> <td style="text-align: center;">129</td> </tr> <tr> <td>Bristol Museums and Art Gallery</td> <td style="text-align: center;">N/a</td> <td style="text-align: center;">N/a</td> </tr> <tr> <td>British Empire & Commonwealth Museum</td> <td style="text-align: center;">983</td> <td style="text-align: center;">923</td> </tr> <tr> <td>Merseyside Maritime Museum</td> <td style="text-align: center;">690</td> <td style="text-align: center;">1151</td> </tr> <tr> <td>Total</td> <td style="text-align: center;">2501</td> <td style="text-align: center;">2203</td> </tr> </tbody> </table> <p>*Figures sent to RCMG using Forms C and E</p>			Audience Figures*	Total pupil contacts	Total community contacts	National Maritime Museum	828	129	Bristol Museums and Art Gallery	N/a	N/a	British Empire & Commonwealth Museum	983	923	Merseyside Maritime Museum	690	1151	Total	2501	2203
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3.6 Anim8ed

Lead Museum	National Museum of Photography, Film and Television, Bradford
Partners	Cartwright Hall, Bradford Museums, Galleries and Heritage Castle Museum, York Museums Trust
Description	<i>Anim8ed</i> explored the process of animation as a potential learning tool for enhancing both formal and informal learning, and delivering a variety of areas within the National Curriculum. Each of the three venues worked with pupils and young people of mixed ability, developing their creative responses to original works of art, enabling sustained access to animation technology and

	creating permanent displays and resources.
Themes	<p>To encourage pupils and young people to utilise the skills they build throughout the project across the school curriculum</p> <p>Developing new audiences and building partnerships with schools and community groups</p> <p>Creating a long-term legacy in each of the venues through permanent displays, exhibitions and web resources</p> <p>Exploring new interpretations of collections through the medium of animation</p>
Aims	<ul style="list-style-type: none"> • To explore the potential of animation in supporting the National Curriculum – particularly art • To discover how animation works as a learning tool both in schools and Museums and galleries • To establish partnerships between the National Museum of Photography, Film and Television, Cartwright Hall (Bradford Museums, Galleries & Heritage) and Castle Museum (York Museums Trust) • For the three partner venues to forge new supportive partnerships with schools and community groups • For staff in all three organisations to learn, share skills and make links • To have a long term effect – leave a legacy in all three organisations; Cartwright Hall and Castle Museum will showcase the work of schools and groups as part of permanent displays and have lifelong legacy developed via the web presence • To gain new insights into historic objects and collections at all three sites
Project detail	<p>Between January and May 2004, the National Museum of Photography, Film and Television worked in partnership with 7 Yorkshire schools / groups to produce a total of 9 animations. The purpose of the project was to encourage young people to engage with the moving image and produce an animated film and to enable students to use the skills they learnt during this process across the school curriculum. The partnership venues provided the primary resources and expertise from which students and teachers could draw a wealth of inspiration and knowledge. Each project produced by the schools and young people involved contributed to enhanced permanent gallery displays in all the three venues.</p> <p><i>Nursery Rhymes</i> Students from Lees Primary School and Margaret McMillan Primary School in Bradford worked together to produce a series of short animated films, using cut-out and silhouette animation techniques.</p> <p>Both schools visited Cartwright Hall Art Gallery for a full day as an introduction to the work they would carry out in the following weeks, exploring the paintings and producing their own artworks in response to the Gallery's collections. The main focus for the day was <i>Nursery Rhymes for Dmitri</i> (1997) a painting by Balraj Khanna constructed from multiple cut-out shapes which introduced the students to one of the animation techniques they would be using. Drawing inspiration from the artwork they had seen, the students created their own nonsense rhymes and sentences as the basis for their animated films. Back in the classroom, the pupils worked with animator Emma Lazenby in groups, creating their animation films based on the rhymes they produced. Students were able to grasp the complex process of putting</p>

	<p>an animation film together - they produced storyboards; drew, painted and cut out characters; scanned their characters into the computer; manipulated the images to produce a series of short films; and worked with a professional musician to create the narration and sound effects. The students also made shadow puppets for some of the rhymes, filming their performance as part of the finished animation piece.</p> <p><i>Hearth and Home</i> Pupils from Years 5 and 6 from Headlands Primary School in Haxby, York used York Castle Museum's Hearth Gallery as the inspiration for their animated film, <i>Hearth and Home</i>. Working with animator Vikaas Mistry, museum education staff and curators from the Museum, pupils had the opportunity to work with objects from the museum's handling collections in school, linking the past with the present. They created observational drawings of objects from the Victorian era and worked on animated drawings that showed the gradual alteration of Victorian items to their 20th century equivalents. Their completed film was shown at York Castle Museum from 1 May to 31 October 2004.</p> <p><i>Pop Art</i> Year 8 class from Salt Grammar School worked with a pop art theme to complete their animation project. The students had already carried out work on the Pop Art movement so were familiar with the styles and concepts associated with it, and were keen to incorporate aspects of these into their finished animation. Students worked collaboratively to produce one animated film, working in school with animator, with the overall theme of journeys. Dividing into 6 groups, each group worked on a simple story idea showing one clear action to animate, producing their ideas in a storyboard. When the individual storyboards were complete they were photocopied and the copies cut into individual storyboard panel sections. Each member of the group contributed several of their story panels to the group storyboard. This aided group collaboration and produced a clear vision and idea for the film. Students drew out their film sequences by hand which could then be scanned into the computer and coloured and animated using the computer software. Once animation was complete, students could see the various clips compiled into the longer film.</p> <p><i>Funktasia</i> Students from Beckfoot school worked with animator Rosi Fuller to create 3 animated films inspired by the abstract paintings of Wassily Kandinsky. The students began by creating paintings and sculptures inspired by Kandinsky, which students from the school's music department used as a starting point to create 3 short musical compositions. Students from Years 8 and 9 were then divided into groups. Each group listened to one of the compositions and produced abstract paintings in response to the music, picking out sounds and phrases that could be visualised in the artworks. Using storyboards to plan their animations, the students created patterns and shapes which moved and changed over time, matching the way the musical sounds evolved in the compositions. Animated sequences were then created, similar to abstract paintings, to synchronise with the music. The students' work was finally edited together to create three films – <i>Slosh</i>, <i>MTP</i> and <i>Funktasia</i> - to accompany each music track.</p>
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	<p><i>Statement of War</i> Sixth formers from Huntington School worked with the animator Richard Jousiffer to create 2 animated films inspired by the Military Gallery at York Castle Museum – <i>Statement of War</i> and <i>Too Short, Too Heavy and Too Slow!</i> One film shows soldiers being conscripted during wartime, as victims of a production line, and the second tells the story of a lone soldier approached by a threatening army, trying to choose the best weapon to use. The inspiration for these films came from exhibits at the Castle Museum, which the students visited to study the military uniforms and weaponry. Sketches and preliminary discussions were made before the students used Flash MX animation software to complete their final films, which were on display at the Castle Museum from 1 May to 31 October 2004.</p> <p><i>From Cradle to Grave</i> A group of 16-25 year olds from York's Future Prospects Learning and Work Advice Centre produced their animated film <i>From Cradle to Grave</i>, after being inspired by a major exhibition at York Castle Museum. Participants worked with animator Clive Tonge, who helped them to bring their ideas to life. Using images of artefacts from across the Museum, the film takes the viewer on a journey from life to death, through Georgian times to the Victorian era and ending in the 20th century. The group visited the museum on several occasions to photograph the collections on display, and these digital photographs then formed the basis of the animated sequences that were manipulated using computer software to create the final animation piece.</p>															
<p>Outputs</p>	<p>9 animation films Participants - 6 schools and 1 community group <i>Anim8ed</i> – DVD of work produced by the schools and young people involved <i>Anim8ed</i> website – www.nmpft.org.uk/anim8ed</p> <table border="1" data-bbox="480 1171 1506 1516"> <thead> <tr> <th data-bbox="480 1171 1142 1341">Audience Figures*</th> <th data-bbox="1142 1171 1318 1341">Total pupil contacts</th> <th data-bbox="1318 1171 1506 1341">Total community contacts</th> </tr> </thead> <tbody> <tr> <td data-bbox="480 1341 1142 1411">National Museum of Photography, Film and Television</td> <td data-bbox="1142 1341 1318 1411">486</td> <td data-bbox="1318 1341 1506 1411">-</td> </tr> <tr> <td data-bbox="480 1411 1142 1444">Cartwright Hall</td> <td data-bbox="1142 1411 1318 1444">382</td> <td data-bbox="1318 1411 1506 1444">-</td> </tr> <tr> <td data-bbox="480 1444 1142 1478">York Castle Museum</td> <td data-bbox="1142 1444 1318 1478">322</td> <td data-bbox="1318 1444 1506 1478">100</td> </tr> <tr> <td data-bbox="480 1478 1142 1516">Total</td> <td data-bbox="1142 1478 1318 1516">1190</td> <td data-bbox="1318 1478 1506 1516">100</td> </tr> </tbody> </table> <p>*Figures sent to RCMG using Forms C and E</p>	Audience Figures*	Total pupil contacts	Total community contacts	National Museum of Photography, Film and Television	486	-	Cartwright Hall	382	-	York Castle Museum	322	100	Total	1190	100
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3.7 Creative Canals

Lead Museum	Science Museum
Partners	Beauchamp Lodge Settlement The London Canal Museum The Ragged School Museum
Description	<i>Creative Canals</i> united the expertise, resources and diverse audiences of four organisations, bringing hands-on science to London's waterways and delivering high quality learning experiences in an innovative and exciting way

	to schools and communities from some of London's most disadvantaged areas.
Themes	The project focused on facilitating and promoting formal, community and inter-generational learning. Integrating science and technology across a broad curriculum, the project tackled social exclusion through engaging children and young people who under-achieve educationally due to poverty and disadvantage.
Aims	<ul style="list-style-type: none"> • To bring hands-on science to London's waterways and link the science and technology of the canal with the history of Victorian London • To create sustainable relationships with partners uniting expertise, resources and the diverse audiences of the four organisations • To create high impact outreach targeting underachieving schools and groups at the heart of London's disadvantaged communities • To leave every group with a fun, memorable experience and positive association with science, canals and museums
Project detail	<p><i>Creative Canals</i> brought together the Science Museum, Kensington, The Ragged School Museum, The London Canal Museum and Beauchamp Lodge Settlement to enable access to high quality learning experiences at the three museum venues and on the barge, run by Beauchamp Lodge Settlement along Regent's Canal.</p> <p>The project involved taking groups of children and young people onto the barge to deliver a cross-curricular outreach programme, with the Canal Museum and Ragged School Museums acting as venues for school and community group visits. Benefits for the partners involved included:</p> <ul style="list-style-type: none"> • Access to new and diverse community groups and schools • Improved delivery of science education and broadening science into arts and history • Increased resources and equipment for small museums • Increased confidence for museum staff in working with different audiences • Increased motivation for staff and volunteers <p>Educational programmes were run on and off the barge in collaboration with education staff from the museum partners and from Beauchamp Lodge. This 'floating classroom' played a central role in the project, providing a venue for workshops, interactive shows, storytelling and activities delivered by experienced science communicators. Themes and activities were adaptable depending on the age group of the young people and children attending. Although the project focused on hands-on science, collaboration with the museum partners and the environment of the canal itself opened up access to a wider curriculum including art, technology and history:</p> <ul style="list-style-type: none"> • Structures and forces • Hot and cold • Life sciences – biological, environmental, habitat, eco systems, understanding and awareness of the canal and its environment, pollution... • History – industrial revolution, transport, history of the canals and docks... • Art workshops and drama

	<p>At the museum venues along the canal, London Canal Museum and the Ragged School, these themes were brought to life through shows, drama and role-play to enhance and reinforce the learning on the barge. Bookings were taken for 60 children and adults per day, with groups split into two (as the boat could only accommodate 30 participants at a time) and taking it in turns to experience both the museum visit and the trip in the floating classroom.</p> <p>At the end of the project, a science night / sleepover was offered at the Science Museum to reinforce the museum experience and end the project with a memorable occasion - “sleeping amongst the museums’ priceless objects.” Families and groups who attended the event were mainly first time visitors to the Science Museum.</p> <p>Over the duration of the project, <i>Creative Canals</i> worked with KS2 schools, KS3 schools and community groups, ESOL groups, supplementary schools, young carers, Education Action Zone groups, under 7’s and their grandparents and a wide range of family groups.</p> <p><i>Creative Canals</i> provided the opportunity for socially disadvantaged groups to participate in high quality learning activities, with the unusual experience of these activities taking place on a barge. Through integrating science into hands-on activities and a broader curriculum covering art and history, and providing venues along the canal to further enhance learning experiences with a final event at the Science Museum, the project encouraged the view that science is fun and memorable.</p>										
<p>Outputs</p>	<p>Trained science communicators Informal science education outreach programme Improved science workshop resources and visitor programmes sessions</p> <p>40 workshops / days on the Canal boat – 21 community and 19 school days 2 Science Museum sleepovers – 325 participants (adults and children) in total</p> <table border="1" data-bbox="478 1299 1292 1512"> <thead> <tr> <th>Audience figures*</th> <th>Total number</th> </tr> </thead> <tbody> <tr> <td>KS2 students</td> <td>431</td> </tr> <tr> <td>KS3 students</td> <td>163</td> </tr> <tr> <td>Under 7s and grandparents</td> <td>23</td> </tr> <tr> <td>Community participants</td> <td>570</td> </tr> </tbody> </table> <p>*Figures supplied by the Science Museum</p>	Audience figures*	Total number	KS2 students	431	KS3 students	163	Under 7s and grandparents	23	Community participants	570
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3.8 Supporting Regional Schools

<p>Lead Museum</p>	<p>Tate</p>
<p>Partners</p>	<p>Lakeland Arts Trust, Abbot Hall Museum & Art Gallery Norwich Castle Museum Sheffield Galleries and Museums Trust New Art Gallery Walsall</p>
<p>Description</p>	<p>Building on the Tate Partnership Scheme, <i>Supporting Regional Schools</i> targeted school-aged young people and the curriculum. A key focus of the partnership is the educational activity it provides and Tate worked with the</p>

	four museums involved to produce additional resources and programmes around displays from the Tate Collection.
Themes	This project delivered a new programme of educational initiatives for museums associated with the Tate Partnership Scheme, building on existing activities and relationships. Secondary schools were targeted, particularly in Education Action Zones and New Deal areas, and projects in the individual museums focused on exploring citizenship through art, using artists as mediators to work with teachers, pupils and galleries, and participants creating visual diaries to aid the learning process and convey their experiences to a wider audience.
Aims	<ul style="list-style-type: none"> • Encourage national and regional partnerships between museums, galleries and communities • Sharing expertise and collections to develop partnerships • Provide new learning opportunities and different learning experiences • Improve language and ICT skills • Improve and increase educational resources within museums and galleries • Using available resources to encourage teacher confidence • Increase access to Tate collections in the regions • Discovering new ways of understanding collections because of new relationships in new gallery / collection contexts • Provide alternative learning strategies and demonstrate different and beneficial effects on the educational process
Project detail	<p>The four museums involved in the project developed educational programmes and activities based around collections of artwork on loan from the Tate Collection. A selection of work completed by the schools was exhibited at the Tate Britain.</p> <p><i>William Blake – Inspiration and Illustration</i> An exhibition of William Blake’s paintings and prints, on loan from the Tate, provided the inspiration for a series of workshops with 14-15 year old pupils run by Sheffield Galleries and Museums Trust. Artists worked with students and teachers from four secondary schools across Sheffield to find new ways to question and create art work. The project offered the opportunity to support learning across the curriculum, including Art, Literacy and Citizenship, and teachers and artists met during an INSET day to establish learning objectives.</p> <p>Students were encouraged to use sketchbooks and portfolios, to experiment with drawing, painting and print techniques and to gain the confidence to work independently. They considered how Blake questioned the world around him and expressed opinions through his art. Some pupils went on to develop work around social themes such as racism, child abuse or bullying.</p> <p>Work from the project was displayed, along with work from the two other DCMS-funded projects in which Sheffield Galleries and Museums Trust was involved, as part of the InsideOut exhibition. Four artworks from the project were selected for display at the Tate Britain and two schools visited the Tate to see their work on display and the William Blake Gallery.</p> <p><i>Visualising Norfolk Market Place</i> Norwich Castle Museum developed this project from the exhibition <i>A period Eye: Photography Then and Now</i>. From the starting point of three views of</p>

	<p>Norfolk market Place – a watercolour by John Sell Cotman, <i>Norwich Market Place</i> on loan from the Tate; a related study by Cotman from Abbot Hall in Kendal, and an early photograph from 1854 by GR Fitt - an artist-educator worked with a group of young people to co-ordinate and encourage imaginative responses to these images. The Market Place, was already a subject of considerable public interest due to plans for its refurbishment Through Youth and Community Services, a small group of young people, all with a history of challenging behaviour, were recruited to see how they might respond to the programme. Visits to the museum and Norwich School of Design and Art, who provided studio facilities, enabled the group to learn and develop their photography skills, handle optical aids used by 19th century artists, and discuss and compare historic and contemporary work from the exhibition, <i>A Period Eye</i>. The work culminated in photographic work by six participants displayed at Norwich Castle Museum and two participants went on to take part in animation sessions and develop a short film for public presentation.</p> <p>The project concentrated on providing a high quality learning experience for a small group of students. The experience was very positive for most of the young people involved and enabled those who would not otherwise have access to artists or museum collections to gain confidence and new skills.</p> <p><i>Lucian Freud Display</i> New Art Gallery Walsall centred their work on a display of works by Lucian Freud from the Tate Collection and several works from the Garman Ryan collection housed in the Gallery. A facilitator worked with teachers from local schools in Walsall, developing a permanent gallery-based resource for use by teachers and students to develop creative thinking and explore the citizenship curriculum. <i>The Box</i> contains replica 2D and 3D objects from the Garman Ryan collection and flexible guidelines to introduce teachers to new ways of working within the Gallery. In conjunction with the artist-in-residence, employed by the Gallery to develop their own practice and respond to the Garman Ryan and Lucien Freud exhibition, a series of workshops were held with four schools in Walsall. Students were given the opportunity to develop their creative skills, find out more about creative processes and explore techniques used by Freud and the artist-in-residence.</p> <p><i>Sculpture by Degas and Picasso</i> Working with the Tate, Abbot Hall Museum and Art Gallery in Kendal developed a series of workshops and resources for local schools, predominantly rural, to help teachers have access to the national collections in their own region and increase their awareness of how they can benefit from the collections and resources offered by local art galleries. Two sculptures were loaned from the Tate Collection whose names would be familiar to teachers: Picasso's <i>Le Coq</i> and Degas' <i>Girl Looking at the sole of her right foot</i>. The sculptures formed the basis of new educational workshops used in conjunction with Abbot Hall's own collections, for local schools. Travel subsidies were made available as the cost of visiting a museum or art gallery was identified as a major barrier to rural schools. Four local schools worked with a range of artists, including a sculptor and trained dancer, at Abbot Hall to create a number of visual art and performed pieces related to the two sculptures. It was a valuable opportunity for the schools involved to work in a new environment, and with inspirational collections, without having to travel out of their region. Two INSET sessions</p>
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	<p>aimed at introducing teachers to the workshops and increasing their awareness of what was available for them on their doorstep. The Gallery also produced printed information sheets and online resources. As a result of the project, more teachers have been made aware of the links between Abbot Hall and the Tate and the opportunities for them to access national collections in their own locality.</p>												
<p>Outputs</p>	<p>Tate Britain Selected artworks from the museums involved displayed at the Tate Britain</p> <p>Sheffield Galleries and Museums Trust 1x INSET day for teachers Series of workshops for 4 schools with 4 artists Total number of pupil contacts – 494*</p> <table border="0"> <thead> <tr> <th data-bbox="496 734 596 763">School</th> <th data-bbox="1007 734 1117 763">Activity</th> </tr> </thead> <tbody> <tr> <td data-bbox="496 770 639 799">All schools</td> <td data-bbox="1007 770 1469 835">1 day at the Graves Art Gallery visiting the William Blake exhibition</td> </tr> <tr> <td data-bbox="496 835 890 864">Firth Park Community College</td> <td data-bbox="1007 835 1481 934">5 full days of artist-led workshops at the Millennium Galleries Learning Centre for 2 GCSE groups</td> </tr> <tr> <td data-bbox="496 934 711 963">Waltheof School</td> <td data-bbox="1007 934 1477 1068">5 full days of artist-led workshops; 1 day at school and 4 days at the Graves Art Gallery for 2 GCSE groups</td> </tr> <tr> <td data-bbox="496 1068 703 1097">The City School</td> <td data-bbox="1007 1068 1469 1167">20 pupils from Year 10 worked with an artist for 2 days; 1 day at school and 1 day at Graves Art Gallery</td> </tr> <tr> <td data-bbox="496 1167 951 1232">Abbeydale Grange South Sheffield Learning Centre</td> <td data-bbox="1007 1167 1485 1232">1 day visit for a small group of pupils to the Graves Art Gallery</td> </tr> </tbody> </table> <p><i>InsideOut</i> exhibition February – March 2004</p> <p>Norwich Castle Museum Series of intensive workshops for participants and artist-educator Total number of participant contacts – 41* 2 participants took part in animation sessions - short film for public presentation 19th century and modern optical aids added to handling collection Additional funding from Norwich City Council – Liveable City project</p> <p>New Art Gallery Walsall <i>The Box</i> Permanent gallery based resources 8x 1-day sessions with teachers from 4 local schools October 2003 -March 2004 <i>Artist –in-residence</i> October 2003 -March 2004 KS2, KS3 and Gifted & Talented students from 4 local schools 2x 1-day gallery-based workshops 1x outreach workshop for all schools 4x critical analysis workshops – 4 sessions of 1.5 hours per day Total number of pupil contacts – 404*</p>	School	Activity	All schools	1 day at the Graves Art Gallery visiting the William Blake exhibition	Firth Park Community College	5 full days of artist-led workshops at the Millennium Galleries Learning Centre for 2 GCSE groups	Waltheof School	5 full days of artist-led workshops; 1 day at school and 4 days at the Graves Art Gallery for 2 GCSE groups	The City School	20 pupils from Year 10 worked with an artist for 2 days; 1 day at school and 1 day at Graves Art Gallery	Abbeydale Grange South Sheffield Learning Centre	1 day visit for a small group of pupils to the Graves Art Gallery
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	<p>Abbot Hall Museum and Art Gallery Travel subsidies for rural schools 2x local rural primary and 2x secondary schools invited to participate in 1x full-day workshops (4 days) with 3 artists Other workshops – Early Years, holiday, Saturday Club... 2x INSET sessions for teachers Printed information sheets and online resources Total number of pupil contacts – 413* Total number of community participant contacts – 86*</p> <p>*From figures sent to RCMG using Form C and E</p>
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3.9 Image and Identity

Lead Museum	Victoria and Albert Museum
Partners	Birmingham Museums and Art Gallery Manchester City Galleries Royal Pavilion, Libraries and Museums, Brighton and Hove Harris Museum and Art Gallery, Preston Sheffield Galleries and Museum Trust National Foundation for Educational Research Campaign for Drawing NCH - the children's charity Museums, Libraries and Archives Councils
Description	Taking as its starting point collections of twentieth century fashion, photography, graphic art and Cinema India, <i>Image and Identity</i> is a multi-faceted project which seeks to encourage participants to explore the ways in which the material conveys social, historical and cultural messages about the societies in which they are produced.
Themes	The broad overarching theme of <i>Image and Identity</i> enabled museums to encompass a number of activities and participants to explore a number of issues including inner-self, personal style, idols and role models, the relationship between space and place and "difference."
Aims	<ul style="list-style-type: none"> • Engage young people, families and community groups across six regions, many from disadvantaged areas, to respond creatively to museum collections and displays of modern popular culture • Inspire creativity through drawing and image making using a variety of media • Increase participants' self-esteem, confidence and sense of entitlement to participate in cultural activities • Increase sensitivity to cultural difference • Improve young peoples' performance, behaviour and attitudes towards learning across the curriculum • Encourage people to engage with museums and galleries and attract new audiences – to reach out to communities through the theme of image and identity • Increase the participation of non-users and under-represented groups

<p>Project detail</p>	<p><i>Image and Identity</i> involved six museums and three national organisations in engaging young people, families and community groups from across the UK in responding creatively to museum collections and displays of modern popular culture. Each museum brought in young people and community groups to work with their collections and related material borrowed from partner museums or temporary exhibitions around the image and identity theme. <i>Cinema India</i>, the V&A's Bollywood exhibition, was one of the starting points for <i>Image and Identity</i> and toured to Preston and Birmingham museums. Indian film poster artists travelled from Mumbai to work with young people in London, Preston and Birmingham. Most of the museums involved also developed resources for teachers in response to the theme and participated in large-scale activities such as the Big Draw.</p> <p>Working with NCH - the children's charity was a successful feature of the project for both the charity and the V&A. Four of the museums involved worked with a total of thirteen NCH projects; five in Manchester, four in London, three in Brighton and one in Preston - enabling access to new creative and learning opportunities for some of the most vulnerable and hard to reach young people in the country.</p> <p>Throughout the project, the Campaign for Drawing investigated how drawing can be used a medium for learning and the National Foundation for Educational Research evaluated the impact of the project upon young people, their teachers and community workers. Six case studies from the museums involved in the project showed that the participants enjoyed the experience and powerful outcomes were described – the activities had increased confidence and self-esteem as well as creativity and self-expression.</p> <p>Exhibitions of work completed by participants went on display in each of the partner museums and the project culminated in a display at the V&A of work from all of the projects March-April 2004. A Young People's Conference in March brought together over 250 young people involved in the project from across the regions to celebrate what they had achieved during the project, see the exhibition and talk about what they desired for the future.</p> <p>Royal Pavilion, Libraries and Museums, Brighton The museum worked with 6 local Secondary schools, and made links with another 3, to encourage the greater use of local resources to support learning across the curriculum. During the project, young people explored galleries related to Body, World Art, Performance, Fashion and Style. Focusing on how other artists express their clothing, appearance and style, the participants collected material through drawing and writing to produce related work in a range of media. Brighton also worked with youth clubs and three NCH centres. Participants were invited to explore their identity through creating self-portraits and photographic images.</p> <p>Manchester Art Gallery <i>Image and Identity</i> enabled Manchester Art Gallery to support small groups of young people in an intense series of workshops based on a series of exhibitions related to the overall theme. Five NCH groups and four groups from secondary schools participated and were targeted from the most deprived areas of Manchester to increase access to socially excluded young people to broaden both their social and cultural horizons. Each group was partnered with their own artist to create an environment in which young</p>
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	<p>people could safely explore the themes of personal image and identity, and each group responded in a unique way. The galleries were used as the starting point for the exploration of their identity and continued with a series of artist-led workshops in the Gallery, schools and community venues. Artwork is currently on display at the Gallery and from the project, several personal transformations and success stories have emerged.</p> <p>Sheffield Galleries and Museums Trust Sheffield Galleries and Museums Trust used costumes from their collections and portraits from the <i>Turning Heads</i> exhibition as an inspiration and stimulus for secondary school pupils from schools across Sheffield. Pupils took part in mixed media and textiles workshops which encouraged them to reflect upon and respond to their own sense of identity. They created mood boards to help develop their ideas. Experiments with textile techniques led to the customisation of fashion items to show how they are seen by others and how they view themselves. Alongside this work, pupils also took photographs of themselves in response to a workshop on portraiture. This enabled them to consider how a snapshot in time can say so much about someone forever. Work from the project was displayed, along with work from the two other DCMS-funded projects in which Sheffield Galleries and Museums Trust was involved, as part of the InsideOut exhibition</p> <p>Birmingham Museums and Art Gallery Birmingham Museums and Art Gallery worked with three local secondary schools who had not worked with the museum previously. Using the Bollywood theme and <i>Cinema India</i> as a starting point and inspiration, young people were encouraged to look at how different cultures can influence society. Indian poster artists from Mumbai also worked with the groups. The community programme involved two local Asian women's textile groups participating in workshops using embroidery, textiles and Asian fashion.</p> <p>Harris Museum and Art Gallery, Preston Seven local schools, a mix of primary and secondary, and one NCH centre in Bolton were involved with the museum; schools from inner-city wards were targeted to increase awareness of the museum within the community and increase access from under-represented groups. Working with the <i>Cinema India</i> exhibition and artists, the young people produced textile hangings, silk paintings, plaster panels and film posters. Artists from Mumbai worked on two large film hoardings in the exhibition space, and students from the University of Central Lancashire took part in a Day of Record.</p> <p>Victoria and Albert Museum The Victoria and Albert Museum united a number of activities together using the theme of image and identity. Workshops and talks for young people were run on Saturdays around a variety of themes including "Creating your own fashion style." For A Day of Record at the London Asian Mela, individuals and families were photographed and asked for their feelings about their own image and identity. "Gifted and Talented" young people (Excellence in Cities programme) worked with Indian poster artists and created large-scale paintings. The V&A also worked with four NCH centres.</p>
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Outputs	<p>Toolkit, <i>What makes an effective partnership?</i> <i>"A good image of myself": An evaluation of the Image and Identity Scheme</i>, National Foundation for Educational Research, April 2004 Campaign for Drawing evaluation DVD containing two films and three slideshows, a record of young peoples' achievements</p> <p>Cinema India on tour to Preston and Birmingham Exhibitions at each of the partner museums Work with 13 NCH projects</p> <p>2000 <i>Image and Identity</i> teachers resource packs sent out by the V&A to secondary schools and INSET session for teachers Teacher resource packs created by Royal Pavilion, Libraries and Museums Teachers information pack and 2 teachers courses – Manchester Art Gallery</p> <p>SEMLAC training day in March to explore the benefits of the project Conference in Sheffield for museum professionals in March - <i>Talking Partnerships</i> Exhibition of participants work at the V&A between March and April 2004 Young People's Conference at the V&A – 10 March 2004</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th colspan="2" style="text-align: left;">Audience Figures*</th> </tr> </thead> <tbody> <tr> <td colspan="2">Total number of pupil contacts*</td> </tr> <tr> <td>V&A</td> <td style="text-align: right;">270</td> </tr> <tr> <td>Birmingham Museums & Art Gallery</td> <td style="text-align: right;">296</td> </tr> <tr> <td>Manchester Art Gallery</td> <td style="text-align: right;">589</td> </tr> <tr> <td>Royal Pavilion, Libraries & Museums</td> <td style="text-align: right;">1023</td> </tr> <tr> <td>Sheffield Galleries & Museums Trust</td> <td style="text-align: right;">546</td> </tr> <tr> <td>Harris Museum and Art Gallery</td> <td style="text-align: right;">425</td> </tr> <tr> <td>Total</td> <td style="text-align: right;">3149</td> </tr> <tr> <td colspan="2">Total number of community contacts*</td> </tr> <tr> <td>V&A</td> <td style="text-align: right;">6742</td> </tr> <tr> <td>Birmingham Museums & Art Gallery</td> <td style="text-align: right;">3447</td> </tr> <tr> <td>Manchester Art Gallery</td> <td style="text-align: right;">204*</td> </tr> <tr> <td>Royal Pavilion, Libraries & Museums</td> <td style="text-align: right;">2281</td> </tr> <tr> <td>Sheffield Galleries & Museums Trust</td> <td style="text-align: right;">179</td> </tr> <tr> <td>Harris Museum and Art Gallery</td> <td style="text-align: right;">458</td> </tr> <tr> <td>Total</td> <td style="text-align: right;">13311</td> </tr> </tbody> </table> <p>*From figures sent to RCMG using Forms C and E</p>	Audience Figures*		Total number of pupil contacts*		V&A	270	Birmingham Museums & Art Gallery	296	Manchester Art Gallery	589	Royal Pavilion, Libraries & Museums	1023	Sheffield Galleries & Museums Trust	546	Harris Museum and Art Gallery	425	Total	3149	Total number of community contacts*		V&A	6742	Birmingham Museums & Art Gallery	3447	Manchester Art Gallery	204*	Royal Pavilion, Libraries & Museums	2281	Sheffield Galleries & Museums Trust	179	Harris Museum and Art Gallery	458	Total	13311
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3.10 Take one picture: North, East, South, West

Lead Museum	The National Gallery, London
Partners	Bristol Museums and Art Gallery Laing Art Gallery, Newcastle-upon-Tyne
Description	<i>Take one picture: North, South, East, West</i> extended the popular 'Take one picture' methodology developed by the National Gallery to two regional partners, Laing Art Gallery in Newcastle-upon-Tyne and Bristol Museums and Art Gallery. Following CPD training courses, teachers and their pupils worked with artists to inspire creative teaching across the curriculum based on the chosen painting, and to produce a series of artworks to be displayed in a final exhibition celebrating the project.
Themes	<i>Take one picture</i> involved continuing professional development for both teachers and museum educators in the regions through the successful methodology developed by the National Gallery, the promotion of visual arts in the classroom and raising awareness of how regional museums and galleries can be used by schools and communities.
Aims	<ul style="list-style-type: none"> • Increase the numbers and range of children, teachers and community groups enjoying and benefiting from paintings in the collections of the National Gallery, Bristol Museums and Art Gallery and the Laing Art Gallery, Newcastle-upon-Tyne • To exchange and share expertise, knowledge and skills with regional partners on education, outreach work and the National Gallery's <i>Take one Picture</i> methodology • Through <i>Take one Picture</i> promote the importance of the visual arts by encouraging primary school teachers to use paintings as a resource to inspire creative teaching, not only in Art & Design, but across the primary curriculum • To encourage a culture of gallery use as a source of lifelong learning
Project detail	<p><i>Take One Picture: North, East, South, West</i> extends the 'Take One Picture' methodology developed by the National Gallery to two regional partners, Bristol Museums and Art Gallery, and the Laing Gallery, Tyne and Wear Museums. The project allows for Bristol, Newcastle and London to run a series of 'Take One Picture' CPD training courses for primary school teachers and the production of supporting teaching aids.</p> <p>Following the CPD training courses, schools developed cross-curricular projects in Art, Literacy, ICT, Numeracy, Citizenship and Design & Technology. To assist the teachers in benefiting from the paintings, week-long artist residencies were organised for schools in Newcastle-upon-Tyne and twenty 1-day follow-up workshops were held for schools in Bristol and at the Bristol Museums and Art Gallery. A wide range of innovative work was created by the schools involved and was exhibited at the participating galleries in Spring 2004. The National Gallery exhibited their own <i>Take One Picture</i> exhibition, focusing on 'The Stonemason's Yard' by Canaletto from 20 April – 4 July 2004.</p> <p>Selected artworks created by the schools are displayed on the <i>Take One Picture: North, East, South, West</i> website (linked to the National Gallery <i>Take One Picture</i> website – www.takeonepicture.org.uk) developed as a result of</p>

	the project. The web resource is aimed at primary schools teachers across the UK, containing information about all aspects of the scheme, free online resources such as teacher's notes and images, case studies and online exhibitions of students' work.															
Outputs	<p>Website - www.takeonepicture.org.uk CPD training courses – Bristol, London and Newcastle-upon-Tyne Exhibitions at participating art galleries of young people's work</p> <p>Bristol Museums & Art Gallery - 20x 1-day workshops Laing Art Gallery - Artists residences in 13 primary schools and Newcastle Bridges Hospital School</p> <table border="1"> <thead> <tr> <th>Audience figures*</th> <th>Total pupil contacts</th> <th>Total community contacts</th> </tr> </thead> <tbody> <tr> <td>National Gallery</td> <td>-</td> <td>2057</td> </tr> <tr> <td>Bristol City Museums & Art Gallery</td> <td>697</td> <td>280</td> </tr> <tr> <td>Laing Art Gallery</td> <td>2352</td> <td>-</td> </tr> <tr> <td>Total</td> <td>3049</td> <td>2337</td> </tr> </tbody> </table> <p>*Figures sent to RCMG using Forms C and E</p>	Audience figures*	Total pupil contacts	Total community contacts	National Gallery	-	2057	Bristol City Museums & Art Gallery	697	280	Laing Art Gallery	2352	-	Total	3049	2337
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3.11 Engaging Refugees and Asylum Seekers

Lead Museum	National Museums Liverpool
Partners	Sunderland Museum and Winter Gardens Leicester City Museums Service Salford Museum and Art Gallery
Description	<i>Engaging Refugees and Asylum Seekers</i> involved the provision of learning and social opportunities for refugees and asylum seekers and an exploration of the contribution that museums can make in supporting their needs. Each of the four partner venues worked with key agencies to research the needs of refugees and asylum seekers; to deliver a programme of activities or events aimed at increasing their access to learning opportunities and develop the capacity of the museums service to work with this target group.
Themes	Museums and galleries working with key agencies and using the experience that others have of working with refugees and asylum seekers Overcoming barriers where English is not the first language Increasing learning opportunities for those who have little access to education Using existing collections, galleries and activities but making these more accessible to refugees and asylum seekers
Aims	<ul style="list-style-type: none"> Explore the contribution that museums and galleries can make in supporting refugees and asylum seekers Enable and enhance refugees and asylum seekers' access to museums

	<p>and informal educational and outreach programmes</p> <ul style="list-style-type: none"> • Support and work in partnership with appropriate agencies to help ensure refugees and asylum seekers are involved and included in the life of their local communities • Enable local communities to experience and understand the needs of refugees and asylum seekers to facilitate community cohesion • Research the needs of the target audiences to understand how museums in partnership with agencies and organisations can best meet those needs • Develop the capacity of partner museums to work with refugees and asylum seekers after the project • Ensure regular networking between the partner venues to support and share experiences • Share best practice across the museum and other sectors
<p>Project detail</p>	<p><i>Engaging refugees and asylum seekers</i> set out to explore how museums can best address the issues of isolation, language barriers and social exclusion that refugees and asylum seekers may face.</p> <p>National Museums Liverpool initially developed activity days for refugees and asylum seekers in strategic partnership with Liverpool Education Authority as part of the Paul Hamlyn Foundation funded <i>Celebrating Diversity</i> project. <i>Engaging Refugees and Asylum Seekers</i> enabled them to work with three partner museums – Sunderland Museum and Winter Gardens, Leicester City Museums Service and Salford Museum and Art Gallery – and local statutory, voluntary and support agencies for refugees and asylum seekers to:</p> <ul style="list-style-type: none"> • Deliver specially tailored programmes of events and activities for at least 150 refugees and asylum seekers at each location, targeting families and young adults aged 16-25 years • To provide social and learning opportunities for refugees and asylum seekers • Research the needs of targeted groups and how museums / galleries can address issues of isolation and social exclusion through arts and culture – related experiences • Build upon and share experience between partners • Develop practices and resources that can be used by the wider museum community to engage with refugees and asylum seekers <p><i>Building networks</i></p> <p>Each project appointed a dedicated worker to make contact with key statutory and voluntary agencies working with refugee and asylum seekers and consider the specific needs of the target group in each locality. Each museum developed their activities in response to this initial research and links were made with a variety of agencies and support groups including Local Education Authorities, Refugee Action, housing providers, community centres and formal education colleges.</p> <p><i>Activities</i></p> <p>At National Museums Liverpool, museum activities were not used in isolation but embraced the overall aim of the project – helping refugees and asylum seekers to integrate into their local community. Liverpool worked with a number of agencies including housing providers and education providers to reach as broad an audience as possible. The museums offered activities or outreach sessions, depending on the needs of the participants, many of which were built</p>

into existing programmes in order to sustain them in the future. Using an evaluation toolkit developed by the museum, two different groups of refugees and asylum seekers were evaluated – their experiences demonstrated the positive impact that museum visits could have. The first group of students from a local community college ESOL course appreciated the stimulating experiences offered by museum and showed an increase in confidence through interacting with museum staff and their college tutors. A second group visited with their children in conjunction with the *Enjoy Liverpool* course run by Smithdown Bilingual Centre - to enjoy a day out at the museum and experience using the city centre and building confidence to use public buildings and feel comfortable in new environments. Both groups were enthusiastic to visit the museum again.

For **Sunderland Museum and Gallery** the project demonstrated that the museum is a venue where the local community and refugees and asylum seekers can meet together, helping to increase understanding for communities about refugees and asylum seekers and help them integrate into the community. Activities at Sunderland Museum included an initial event for refugees and asylum seekers at the museum – an *International Celebration* – and a series of questionnaires sent out to local support and drop-in centres for refugees and asylum seekers asking them what they would like museums and libraries to provide for them. The museum used the evaluation toolkit developed by National Museums Liverpool to evaluate the experiences of one group of students, completing an EFL (English as a Foreign Language) course at a local college. The students took part in activities designed to introduce them to the museum and practice their language skills in a real-life situation. For the College it was the first time they had used the Museum for this purpose and the success of the collaboration has led to an ongoing relationship with the Museum, with plans for future visits and a cultural event.

Leicester City Museums built partnerships with local statutory and voluntary agencies to develop three events aimed at involving refugees and asylum seekers in fun and educational activities and introduce them to museum facilities. Two events were held at Belgrave Hall and Cross Corners Arts Centre; the first event included arts and crafts workshops celebrating the many different cultural experiences in Leicester, with participants coming from across the city. A second event invited a group of refugees and asylum seekers from the St Matthews area of the city, which has a highly diverse population, to attend the opening of the Arts Centre. A further outreach event held at the St Matthews Neighbourhood Centre for families and young people in the area. From the museums' perspective, the effectiveness of using culturally based events and activities to communicate strong messages was significant: both from the refugee and asylum seeker community in terms of their experiences, and for museums to increase their awareness of the educational and social resources available to them. The project also enabled the Museums Service to obtain an increased understanding of where refugees and asylum seekers are located within the city and the most appropriate ways to communicate with them.

Salford Museum & Art Gallery researched and developed different ways in which the museum could engage with refugees and asylum seekers in the local area. These included an open day with participatory activities, activities designed specifically for students learning English, refugee artists leading workshops for the general public at a family fun day, an art group and exhibition of refugee artwork, display of refugee objects relating to exhibitions as well as adding to the permanent collection. The project culminated in the production of a short documentary 'Wayfarer' by an Iranian asylum seeker, which gives insight into the

	<p>lives of six asylum seeker artists living in Salford. The documentary will be shown in the gallery for 6 months. As well as offering refugees and asylum seekers opportunities to be creative and learn about the cultural heritage of their new community, the project also enabled the local community to learn about experiences and art from other cultures and to meet asylum seekers who were offering something positive to their community. This personal contact is so important as it helps to eradicate the negativity around asylum seekers that comes directly from the tabloid press.</p> <p><i>Sustainability</i> The experience of each of the four museums fed into the production of professional resources including an evaluation tool kit, aimed at working with respondents who face a language barriers as well as social exclusion or isolation barriers for museum partners with minimum training, and a best practice guide to inform the wider museum sector.</p>												
Outputs	<p>Evaluation of the four projects Evaluation toolkit Best practice guide</p> <table border="1" data-bbox="443 869 1503 1146"> <thead> <tr> <th data-bbox="443 869 1225 969">Audience figures*</th> <th data-bbox="1225 869 1503 969">Participants*</th> </tr> </thead> <tbody> <tr> <td data-bbox="443 969 1225 1003">National Museums Liverpool</td> <td data-bbox="1225 969 1503 1003">511</td> </tr> <tr> <td data-bbox="443 1003 1225 1037">Sunderland Museum and Winter Gardens</td> <td data-bbox="1225 1003 1503 1037">579</td> </tr> <tr> <td data-bbox="443 1037 1225 1070">Leicester City Museums Service</td> <td data-bbox="1225 1037 1503 1070">330</td> </tr> <tr> <td data-bbox="443 1070 1225 1104">Salford Museum and Art Gallery</td> <td data-bbox="1225 1070 1503 1104">454</td> </tr> <tr> <td data-bbox="443 1104 1225 1146">Total</td> <td data-bbox="1225 1104 1503 1146">1874</td> </tr> </tbody> </table> <p>*Based on figures from the 4 museums sent to RCMG using Form E</p>	Audience figures*	Participants*	National Museums Liverpool	511	Sunderland Museum and Winter Gardens	579	Leicester City Museums Service	330	Salford Museum and Art Gallery	454	Total	1874
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3.12 Moving Minds

Lead Museum	Imperial War Museum North
Partners	Bradford Museums, Galleries and Heritage Leeds Museums and Galleries
Description	<i>Moving Minds</i> provided the opportunity for the Imperial War Museum North, Bradford Museums, Galleries and Heritage, and Leeds Museums and Galleries to work with diverse communities in each region and a range of artists to explore ideas about migration, culture and identity. Inspired by the museum collections and their own life experiences, participants created displays inside transportable yurts – in past and present times, yurts have been used to house communities in the same way this project aimed to build communities for the life of the project.
Themes	The yurt as a home for people on the move – making connections with conflict and migration Increasing self-awareness, tolerance of others and ownership of culture amongst young people through the promotion of inter-cultural learning Social inclusion strategies, targeting disenfranchised young people and their

	<p>communities and involving them in the life of a museum Professional and sectoral development through the sharing of skills, resources and experiences</p>
<p>Aims</p>	<ul style="list-style-type: none"> • Promote and encourage awareness and understanding of culture, migration and identity across communities • Develop new audiences for partner museums and galleries • Assist participants in producing creative works of art to exhibition standard • Form equal, creative partnerships between museums, galleries, freelancers and communities • Enhance capacity within the cultural sector through training and development of staff, artists and volunteers • Evaluate how people learn within a museum and gallery environment • Involving young people in the life of a museum, enabling them to form new relationships with people in their communities and other communities and develop a sense of confidence, belonging and understanding
<p>Project detail</p>	<p><i>Moving Minds</i> brought together museums and galleries in Bradford, Manchester and Leeds with communities and artists to create work that reflected their ideas of migration, culture and identity. Community groups used the collections of participant museums to stimulate discussion about their lives today and in the past. Participants were mainly young people aged 10-16 yrs but a number of projects worked with adults of all ages. Most participants came from the inner-city areas of Manchester, Leeds and Bradford and covered a diverse range of cultures and communities. They were involved in the construction of yurts and in the creation of exhibits, stories and lifelines displayed within the completed yurts. Yurts were chosen to house the work from the communities involved. Yurts are lightweight structures that can be constructed and moved easily, originating in Mongolia amongst nomadic peoples and used today by aid agencies to build refugee camps, hospital stations and temporary schools. In this way, yurts were appropriate structures for the project, which covered themes of migration, displacement, conflict and resolution.</p> <p>The project was a learning experience for the project leaders and workers involved as well as the participants, through the sharing of experiences, expertise and resources. Participants and workers were able to travel between the different partner venues to further develop their skills, knowledge, understanding and self-confidence.</p> <p>Imperial War Museum North worked with six diverse communities and local artists during the project, enabling the museum to engage with a wider audience:</p> <ul style="list-style-type: none"> • Young people worked with ALL FM, community radio station, talking to groups and people on the street to explore what they know about South Asian culture • Group of pupils from Burnage High School for Boys explored themes of migration and conflict to create a series of short animated films that challenged and questioned the impact of war and migration on peoples' lives • Students from Wentworth High School worked with an artist to approach the subject of Empire and Commonwealth in a new way and

	<p>create mats depicting the countries of the Commonwealth and its history</p> <ul style="list-style-type: none"> • Wai Yin Community Centre, Ahmed Iqbal Ullah Race Relations Archive and students from Cedar Mount School worked together with an artist to create a film of interviews conducted by the young people and elders in the Chinese community in Manchester • Girls can MC too – young women involved with Panic Drama at Gorse Hill Youth Centre in Trafford, were provided with a musician and writer to develop a fusion of music and the spoken word based upon the culture of MC-ing and rich in the issues that young black women face in today's society • Fasting and Feasting – young men from Naya Zamanah youth group produced a DVD in the form of video diaries explaining how Muslim young men go through Ramadan and Eid <p>Bradford Museums, Galleries and Heritage worked with a range of community organisations, groups and artists, including people of Pakistani, Bangladeshi, Mongolian, African, and Caribbean heritage, in the following projects:</p> <ul style="list-style-type: none"> • Tong High School created a video, <i>Bridging Communities</i>, exploring two disparate areas of Bradford in a digital video workshop • Bradford Mongolian Community Group and Frontline Initiative Youth Group worked collaboratively with a local artist to produce a range of decorative felt panels, drawing inspiration from Mongolian culture and museum collections • Manningham and Girdlington Youth partnership group extensively researched displays at Cartwright Hall and IWM North to create their own sprayed graffiti panels and one collaborative piece • Young people from Keighley used ICT to create designs which were then reproduced to give the illusion of stained glass panels. Inspiration came from Cliffe Castle Museum and a research trip to Armley Mills in Leeds, where the group was able to meet other <i>Moving Minds</i> participants • Young people from the Frontline Initiative created a video, with accompanying musical soundtrack, exploring their local area of Manningham <p><i>Moving Minds</i> enabled Leeds Museums and Galleries to bring together communities from across the city to explore their histories and lives through art.</p> <ul style="list-style-type: none"> • Groups explored costume and textiles from around the world, drawing inspiration from Leeds' world cultures collections • A series of sculpture workshops encouraged participants to explore links between food and art to create hanging mobiles and life-sized figures from recycled packaging to be displayed in the yurt • Using objects from Leeds' world cultures collections, participants were invited to discuss and write about aspects of community life in Leeds. Pieces of writing were incorporated into decorative mobiles or included in the work produced by the costume and textiles group to be displayed together in a yurt
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Outputs	Workshops with community groups at a variety of locations in Manchester, Bradford and Leeds	
	Create yurts as a portable space to exhibit the displays	
	<i>Moving Minds</i> – a showcase of work at Zion Arts, Manchester, March 2004	
	<i>Moving Minds</i> website - www.moveyourmind.org.uk	
	Audience figures*	Total community contacts
	Imperial War Museum North	592
Leeds Museums and Galleries	349	
Bradford Museums, Galleries and Heritage	435	
Total	1376	
*Figures supplied to RCMG using Forms C and E		

Section 4

Data collection using Forms C and E

4.0 Summary

As part of the data gathering process for the DCMS/DfES evaluation, the partner organisations involved were asked to complete Forms C and E.

Form C asked the museums and galleries working with schools to provide total numbers of pupil contacts from September 2003 to March 31st 2004 regarding museum visits and outreach sessions. Figures from Form C provided by partner organisations show that there were 29,701 contacts with school pupils as part of the 12 DCMS/DfES projects during this period.

Form E was designed to collect numbers of direct participants, workers and other participants from those museums that were involved in sessions, workshops and events for community participants from August 2003 to March 31st 2004. Museums were not asked to describe the activities on these forms as this information was collected using Form H (see Section 2). However, during and at the end of the data collection period, additional information was sought from partner organisations to justify figures and to verify which types of participants should be included or excluded.

Figures from Form E provided by the partners show that there were 34,147 contacts with participants in Community events, workshops and activities in the 12 DCMS/DfES projects during this period. There were 1609 contacts with Community workers who facilitated these events, and also 1748 contacts with other participants who benefited from the projects more indirectly.

4.1 Numbers of contacts with school pupils between September 2003 and March 2004

4.1.1 Collecting pupil contacts using Form C

Form C asked the partner organisations to collect total numbers of pupil contacts each month from September 2003 to March 31st 2004. This included school visits to museums and outreach visits to schools. Partner organisations were asked to count pupils each time that they took part in a museum activity, since several projects involved repeat contacts. Other forms of pupil contact were not counted, including teachers' packs or Internet use.

Form C asked museums to record pupil contacts only, not teachers or accompanying adults. At the seminar in July 2003, it was found that most museums collected records of pupil contact but not all collected numbers of teachers or accompanying adults. Only schools that were visiting as part of a DCMS/DfES related project were recorded using Form C. The DCMS/DfES scheme was project based and, unlike the Renaissance in the Regions Education Programme, did not focus solely on development of services to schools so no attempt was made to compare or calculate any increase in museum visits made by schools.

The DCMS/DfES programme consisted of 42 organisations which were involved in 12 projects. Overall, 32 of the 42 organisations worked with school groups in some way. From these, 27 organisations completed Form C (in some cases, National partners completed forms for all partners in the project). Two of the organisations who filled in Form C took part in more than one project, so these submitted more than one Form C. This meant that 30 Forms C were received in total.

4.1.2 Data from Form C

Based on the 30 Forms C received, the total number of pupil contacts in DCMS/DfES funded projects from September 2003 to March 2004 was 29,701. Table 4.1 shows the numbers of pupil contacts that were returned to RCMG.

Numbers of pupil contacts are very variable from month to month in some cases, and are also very different across partner organisations. There are several reasons for this, relating to the timing, aims and activities undertaken in the different projects, and the nature of project-based work.

1. The museum-based phases of the projects, during which the school pupils visited, began and ended at different times. This depended on the time taken to prepare, set up relationships, develop resources and obtain objects on loan

Examples:

The *Texts in Context* project consisted of two phases: a pilot phase to recruit teachers and introduce both teachers and museums to the methodologies of the project, and a museum-based phase which began in January, during which the teachers' classes visited the museums and used the resources. Therefore there are no entries on Form C until this time.

The workshops for the *Anim8ed* project also began in December and January, after a planning meeting to finalise details with teachers was held in November. Pupils from Margaret McMillan and Lees Primary Schools, (as visited on the case study in January 2004) had previously visited Bradford Industrial Museum as part of the 'Linking Schools' Initiative to meet each other before working together on the *Anim8ed* project, and this visit is not included in the contact figures for this project.

Workshops at Abbot Hall Art Gallery, for the *Supporting Regional Schools* project, only began in February because the artworks on loan from Tate were not available until this time.

2. Some projects were affected by sites closing for the winter (National Trust properties) or closing for refurbishment

Examples:

Beningbrough Hall closed for the winter at the beginning of November so pupil contact numbers are reduced sharply at this point. After this, Beningbrough began to hold outreach sessions in schools.

Montacute House also closed at the beginning of November and reopened in March, and undertook outreach sessions during the winter.

The Laing Art Gallery focused on teachers' INSET and completed all its workshops with schools in a concentrated period in November. All of the work took place in schools as the gallery was closed for refurbishment at this time.

3. Some projects worked with particular classes from a school in a sustained way over several visits or sessions. This meant that the numbers of contacts shown on Form C were lower and that some of the figures represented the same participants making repeat visits

Examples:

The *Texts in Context* project worked with a small number of specific school classes, each of which undertook two museum visits, and also used resources from the project in the classroom.

Dove Cottage undertook poetry and creative writing workshops with small groups of pupils from three schools. Each group attended two workshops. Most of these took place before Christmas, although a new poet was recruited later so one more workshop took place in March with some of the same pupils.

4. The aims and nature of some projects meant that they showed high contact numbers in some months and no contacts in others

Examples:

National Maritime Museum ran a 10-week dance project, which culminated in a performance at the end of November. It also ran a Trade and Empire project, which took place twice in the duration of the programme, once in October and once in March. This meant that no contacts were shown between November and March.

The *Image and Identity* project at the V&A involved small numbers of pupils in November, January and February, who watched and talked to Bollywood artists, took part in the Day of Record event and helped to make films of the project. However, the figure of contacts in March is much higher (220) as the V&A hosted a young people's conference in this month, to which young people and teachers were invited from across the *Image and Identity* project. (Young people and workers from NCH also attended the event as part of the Community element of the project.)

5. It was difficult in some cases to separate DCMS/DfES funded work from ongoing work at a museum or gallery. This means that some organisations have included figures for pupils whose involvement with DCMS projects was briefer than others

Examples:

At Beningbrough Hall, some groups visited specifically for the *People, Places Portraits* project, while others took part in activities related to the project briefly as part of a visit for other purposes (this affects 50 pupils in September and 226 pupils in October). All of the groups using the project-related activities were counted in Form C and given Evaluation Packs. Those who were not visiting specifically for the project were only asked to fill in the teachers' evaluation (Form A) and not pupils' evaluations (Form B)

Table 4.1 DCMS/DfES Programme Form C: Total number of pupil contacts for September 2003 to March 2004 for each of the organisations that returned Form C										
Project	Organisations	Code	S	O	N	D	J	F	M	Total
The Story of Money	British Museum	DCMS/A1								0
	Manchester Museum	DCMS/A2	0	145	273	32	228	184	795	1657
	Total									1657
Texts in context	All partners	DCMS/B								
	British Library*	DCMS/B1	0	0	0	0	151	151	151	453
	University of Bristol *									0
	Lyme Regis Philpot Museum	DCMS/B2	0	0	0	0	0	0	22	22
	Dorset County Museum	DCMS/B3	0	0	0	0	0	76	0	76
	Roman Baths Museum	DCMS/B4	0	0	0	0	0	51	51	102
	British Empire and Commonwealth Museum	DCMS/B5	0	0	0	0	0	0	34	34
	Total									687
Partners in time	All partners	DCMS/C								
	Imperial War Museum Duxford**	DCMS/C1	88	528	1387	527	1812	2061	3855	10258
	Norfolk Museums and Archaeology Service**	DCMS/C2								
	Luton Museums Service (Stockwood Craft Museum and Gardens)**	DCMS/C3								
	Mid Anglia SATRO **									
	Total									10258
People, Places, Portraits	National Portrait Gallery	DCMS/DM1								
	Beningbrough Hall	DCMS/DM2	50	350	17	63	76	0	292	848
	Montacute House	DCMS/DM3	493	835	864	149	195	131	499	3166
	Sheffield Galleries and Museums Trust	DCMS/DM4	0	10	18	20	158	35	0	241

	Sunderland Museum and Winter Gardens	DCMS/DM5	0	0	90	220	8	425	271	1014
	Dove Cottage and the Wordsworth Museum	DCMS/DM6	33	59	0	45	6	0	15	158
	Total									5427
Understanding Slavery	National Maritime Museum	DCMS/EN1	187	259	278	0	0	0	104	828
	British Empire and Commonwealth Museum	DCMS/EN2	0	192	130	220	104	92	245	983
	National Museums Liverpool (Merseyside Maritime Museum)	DCMS/EN3	0	0	256	49	60	98	227	690
	Bristol City Museums and Art Gallery ***	DCMS/EN4								0
	Total									2501
Anim8ed	All partners	DCMS/F								
	National Museum of Photography, Film and Television	DCMS/F1	0	0	0	0	366	60	60	486
	Bradford Museums, Galleries and Heritage (Cartwright Hall)	DCMS/F2	0	0	0	226	156	0	0	382
	York Museums Trust (York Castle Museum)	DCMS/F3	0	0	0	0	176	98	48	322
	Total									1190
Creative Canals	All partners	DCMS/G								
	National Museum of Science and Industry**	DCMS/G1	0	0	57	99	190	24	102	472
	Ragged School Museum **	DCMS/G2								
	London Canal Museum **	DCMS/G3								
	Beauchamp Lodge Settlement **									

	Total									472
Supporting Regional Schools	Tate Britain	DCMS/H1								0
	New Art Gallery, Walsall	DCMS/H2	0	0	80	0	0	82	242	404
	Norfolk Museums and Archaeology Service (Norwich Castle Museum)****	DCMS/H3								0
	Abbot Hall Art Gallery	DCMS/H4	0	0	0	0	0	12	401	413
	Sheffield Galleries and Museums Trust	DCMS/H5	0	64	230	75	30	30	65	494
	Total									1311
Image and Identity	Victoria and Albert Museum	DCMS/IL1	0	0	20	0	25	5	220	270
	Birmingham Museums and Art Gallery	DCMS/IL2	0	74	222	0	0	0	0	296
	Manchester Art Gallery*****	DCMS/IL3	21	243	122	32	15	58	98	589
	Royal Pavilion, Libraries and Museums, Brighton and Hove	DCMS/IL4	0	86	733	159	45	0	0	1023
	Sheffield Galleries and Museums Trust	DCMS/IL5	0	57	18	56	300	85	30	546
	Harris Museum and Art Gallery	DCMS/IL6	0	100	32	31	207	55	0	425
		Total								
Take One Picture	The National Gallery	DCMS/JK1								0
	Bristol City Museums and Art Gallery	DCMS/K1	0	0	111	199	86	0	301	697
	Laing Art Gallery	DCMS/J1	0	0	2352	0	0	0	0	2352
		Total								
Engaging Refugees and Asylum Seekers	All partners	DCMS/O	N/A – Community Project only							
	National Museums Liverpool	DCMS/O1								0
	Sunderland Museum and Winter Gardens	DCMS/O2								0

	Leicester City Museums Service	DCMS/O3								0
	Salford Museum and Art Gallery	DCMS/O4								0
Moving Minds	All partners	DCMS/P	N/A – Community Project only							
	Imperial War Museum North	DCMS/P1								0
	Leeds Museums and Galleries	DCMS/P2								0
	Bradford Museums, Galleries and Heritage (Cartwright Hall)	DCMS/P3								0
Monthly Totals			872	3002	7290	2202	4394	3813	8128	29701
Total number of pupil contacts from September to March = 29701										

Table 4.1 DCMS/DfES Programme Form C: Total number of pupil contacts for September 2003 to March 2004 for each of the organisations that returned Form C

- * The figures for the British Library reflect classroom work when schoolteachers used the texts and resources produced in school. University of Bristol acted as a lead partner in the project but did not work directly with school groups. Therefore it did not complete Form C
- ** For *Creative Canals* and *Partners in Time*, the lead museum recorded Form C data for all partners in the project
- *** Bristol City Museums and Art Gallery produced a resource pack only and did not work with school groups. Therefore it did not complete Form C
- **** Norwich Castle Museum worked with a small group of young people with challenging behaviour through Norfolk Youth and Community Services rather than working with school groups, therefore it completed Form E rather than Form C
- ***** The figure for Manchester Art Gallery in October includes 56 Foundation Art Students. These have been counted into the total in Form C, but did not complete Evaluation Packs since they were in Higher Education

4.2 Recording community-based activities between August 2003 and March 2004

4.2.1 Collecting community-based data using Form E

Form E was designed to collect numbers of participants and community workers from those partner organisations that were involved in sessions, workshops and events for community participants outside of formal learning, between 1st August 2003 and 31st March 2004. This included activities which took place at museums and galleries and at other venues.

Organisations were asked to record the numbers of contacts with participants, the numbers of community workers involved (e.g. artists, poets, scientists and writers) and other participants who benefited indirectly from the project. Those who listed 'Other Participants' were asked to specify who these were and how they were involved. Individuals were counted each time that they took part in a museum activity, since several projects involved repeat contacts.

As with Form C, the project-based nature of the DCMS/DfES scheme meant that it was not appropriate to attempt to calculate any increase in use by community participants. Organisations were not asked to describe the activities on this form, as this was included in Form H. Specific points were checked and verified with partner organisations throughout and at the end of the data collection process.

Overall, the DCMS/DfES programme consisted of 42 organisations which were involved in 12 projects. Twenty-seven out of the total of 42 organisations undertook a Community-based element. Twenty-four of these 27 completed Form E. Not all of the organisations involved in Community elements completed Form E, since in some cases National partners completed forms for their partners. Three of the 24 organisations who completed the form were involved in more than one project, so 27 Forms E were received in total.

Some projects such as *Engaging Refugees and Asylum Seekers* were designed exclusively for community rather than school participants. Seventeen organisations out of the total of 42 undertook both Community and Education elements within the same project. Some of these organisations worked primarily with schools but undertook Community elements alongside this work.

As with Form C figures, the numbers of contacts vary greatly from month to month and between partner organisations. Looking more closely at the types of activities undertaken and the types of participants involved helps to answer questions about the variability of the figures.

Some examples of Community elements within projects include:

- Family Days and Adult Study Days at Montacute House (October to December) followed by outreach sessions with Brownie packs
- A small group of blind and partially sighted people working with Beningbrough Hall (January and February)

- Youth groups working with British Empire and Commonwealth Museum to produce a community travelling exhibition (October to March)
- Informal 'object of the month' talks for adults at Abbot Hall Art Gallery (February and March), although the artworks were on loan from Tate primarily for school workshops
- Approximately 2000 people taking part in the Big Draw linked to the *Image and Identity* project in Brighton and Hove (October)
- A mixture of large and small scale events and workshops held by the V&A, including 1250 people who were involved in the 'Day of Record' project at London Asian Mela, 2231 people involved in the Big Draw in October, and much smaller numbers of young people from NCH and the Gifted and Talented programme taking part in Saturday workshops
- 1072 people who attended a community event at Merseyside Maritime Museum in March, which aimed to raise awareness of African culture
- For the *People, Places, Portraits* project, Sunderland Museum and Winter Gardens worked with community groups to produce an exhibition until December. When the exhibition opened in January, the museum ran structured family activities related to the project so the number of contacts increases sharply

Based on the 27 Forms E received, Table 4.2 shows that between 1st August 2003 and 31st March 2004, 34,147 participants were involved in community-based activities at organisations involved in the DCMS/DfES scheme. In addition, 1748 other participants were also involved. Table 4.3 shows that there were 1609 contacts with Community workers who facilitated these events.

4.2.2 Participants in community activities: criteria and data

Certain criteria were used to define which individuals should be counted on Form E, and to ensure that the same conditions were applied across the projects.

In some cases, the figures that organisations supplied on Form E were adjusted retrospectively to take account of these criteria. The summary of data in Tables 4.2 and 4.3 shows the figures adjusted in line with these criteria.

The principles followed in determining which individuals should be counted are as follows:

1. Teachers and people visiting exhibitions were excluded from the count where museums specified these

Example:

Beningbrough Hall included several teachers among the Community Participants, however these were excluded since teachers form part of the Education strand of the project rather than the Community strand

2. Contact people in other organisations, who may have been contacted to set up projects, were not included if they did not facilitate or participate in activities themselves

Example:

The *Moving Minds* project provided a list of people who were contacted to initialise stages of the project. These were not included as Participants or Workers.

3. Those attending events such as launches or private views resulting from projects, but not directly taking part in projects themselves, were included as 'Other Participants'

Examples:

341 people attended the *Moving Minds* showcase in March and were counted as 'Other Participants'.

142 people attended the private view of the *Image and Identity* exhibition at the Booth Museum in Brighton in February, and these were also counted as 'Other Participants'.

4. General museum visitors were included where additional provision or facilities have been provided

Example:

At Manchester Museum, part of the project funds were used to create a new handling station open to all visitors to the museum, and staffed by volunteers. Visitors who used the new resource were counted as direct 'Participants', and the volunteers were counted as 'Community Workers'

Table 4.2 Total number of community participants and other participants August 2003- March 2004											
Project	Organisations	Code	A	S	O	N	D	J	F	M	Total
The Story of Money	British Museum	DCMS/A1									0
	Manchester Museum	DCMS/A2	0	0	1737	873	498	1625	2957	1901	9591
	Total										9591
Texts in context	All partners	DCMS/B	N/A – Education Project only								
	British Library	DCMS/B1									0
	University of Bristol										0
	Lyme Regis Philpot Museum	DCMS/B2									0
	Dorset County Museum	DCMS/B3									0
	Roman Baths Museum	DCMS/B4									0
	British Empire and Commonwealth Museum	DCMS/B5									0
Partners in time	All partners	DCMS/C	N/A – Education Project only								
	Imperial War Museum Duxford	DCMS/C1									0
	Norfolk Museums and Archaeology Service	DCMS/C2									0
	Luton Museums Service (Stockwood Craft Museum and Gardens)	DCMS/C3									0
	Mid Anglia SATRO										0
	National Portrait Gallery	DCMS/DM1									
People, Places, Portraits	Beningbrough Hall	DCMS/DM2	796	0	178	0	0	8	5	0	987
	Montacute House	DCMS/DM3	0	64	44	11	230	68	47	16	480
	(Other participants)			(42)	(25)		(50)	(9)	(9)	(4)	(139)
	Sheffield Galleries and Museums Trust	DCMS/DM4	0	0	0	0	0	44	10	0	54

	Sunderland Museum and Winter Gardens	DCMS/DM5	0	0	0	9	76	331	884	50	1350
	Dove Cottage and the Wordsworth Museum*	DCMS/DM6									0
	Total										2871
	Other participants										139
Understanding Slavery	National Maritime Museum	DCMS/EN1	129	0	0	0	0	0	0	0	129
	British Empire and Commonwealth Museum	DCMS/EN2	0	0	539	255	17	30	0	82	923
	National Museums Liverpool, Maritime Museum (Other participants)	DCMS/EN3	0	0	8	31	6	8	14	1084	1151
					(8)	(2)			(6)	(2)	(18)
	Bristol City Museums and Art Gallery**	DCMS/EN4									0
	Total										2203
	Other participants										18
Anim8ed	All partners	DCMS/F									
	National Museum of Photography, Film and Television***	DCMS/F1									0
	Bradford Museums, Galleries and Heritage, Cartwright Hall***	DCMS/F2									0

	York Museums Trust, York Castle Museum***	DCMS/F3	0	0	0	0	0	40	40	20	100
	Total										100
Creative Canals	National Museum of Science and Industry	DCMS/G1	0	0	0	0					357
	Ragged School Museum ****	DCMS/G2									
	London Canal Museum ****	DCMS/G3									
	Beauchamp Lodge Settlement ****										
	Total										357
Supporting Regional Schools	Tate Britain	DCMS/H1									0
	New Art Gallery, Walsall	DCMS/H2									
	Norfolk Museums and Archaeology Service, Norwich Castle Museum*****	DCMS/H3	0	0	26	11	2	0	2	0	41
	Abbot Hall Art Gallery	DCMS/H4	0	0	0	0	0	0	74	12	86
	Sheffield Galleries and Museums Trust	DCMS/H5									0
	Total										127
Image and Identity	Victoria and Albert Museum (Other participants)	DCMS/IL1	1250	12	4585	776	55	34 (145)	0	30 (8)	6742 (153)
	Birmingham Museums and Art Gallery	DCMS/IL2	0	0	193	0	50	100	100	3004	3447
	Manchester Art Gallery	DCMS/IL3	0	0	60	0	0	40	68	36	204
	Royal Pavilion, Libraries and Museums, Brighton and Hove	DCMS/IL4	0	43	2072	65	101	0	0	0	2281

	Sheffield Galleries and Museums Trust	DCMS/IL5	0	0	150	0	0	20	9	0	179
	Harris Museum and Art Gallery	DCMS/IL6	0	0	80	77	31	10	260	0	458
	Total										13,311
	Other participants										153
Take One Picture	National Gallery	DCMS/JK1	0	189	1479	165	0	0	224	0	2057
	Bristol City Museums and Art Gallery	DCMS/K1	0	0	280	0	0	0	0	0	280
	Laing Art Gallery *****	DCMS/J1									0
	Total										2,337
Engaging Refugees and Asylum Seekers	All partners	DCMS/O									
	National Museums Liverpool (Other participants)	DCMS/O1	0	25	12 (12)	74	98	33	200	69	511 (12)
	Sunderland Museum and Winter Gardens Other participants	DCMS/O2	0	0	65 51	0	125	45	168	176	579 51
	Leicester City Museums Service (Other participants)	DCMS/O3	0	0	0	0	20 (15)	0	0	310 (390)	330 (405)
	Salford Museum and Art Gallery (Other participants)	DCMS/O4	0	0	0	0	90	104	84 (16)	176 (154)	454 (170)
	Total										1874
	Other participants										638
Moving Minds	Imperial War Museum North (Other participants)	DCMS/P1	0	38	29	184	162	117	36	26 (341)	592 (341)

	Leeds Museums and Galleries (Other participants)	DCMS/P2	0	0	0	0	0	20	73	256	349
	Bradford Museums, Galleries and Heritage, Cartwright Hall	DCMS/P3	0	32	0	45	5	29	236	88	435
	Total (Other participants)										1376 (800)
Monthly Totals			2175	403	11537	2576	1582	2860	5624	7390	34147
Other Participants				(42)	(96)	(2)	(65)	(234)	(290)	(1019)	(1748)
Overall total of community contacts from August to March = 34,147											
Total of Other Participants = 1,748											

Table 4.2 DCMS/DfES Programme Form E: Total number of Community Participant and Other Participant contacts for August 2003 to March 2004 for each of the museums that returned Form E

- * Dove Cottage worked only with school groups therefore did not complete Form E
- ** Bristol City Museums and Art Gallery produced a resource pack only and did not work with community participants. Therefore it did not complete Form E
- *** NMPFT and Cartwright Hall worked only with school groups, while York Museums Trust also worked with community participants
- **** National Museum of Science and Industry recorded Form E data for all its partners since they all took part in a single project
- ***** Norwich Castle Museum worked with a small group of young people rather than working with school groups, therefore it completed Form E rather than Form C
- ***** The Laing Art Gallery worked only with school participants therefore did not complete Form E

4.2.3 Workers in community activities: criteria and data

Partner organisations were also asked to provide the numbers of contacts with community workers who were involved in the DCMS/DfES programme community activities. The total number of contacts based on these responses was 1609.

Certain criteria were also applied here in deciding which individuals should be counted as community workers, to ensure that the same conditions were applied across the projects. In some cases, the figures that organisations supplied on Form E were adjusted retrospectively to take account of these criteria. The summary of data in Table 4.3 - and all instances where totals from Form E are cited – was adjusted in line with these criteria.

The criteria for counting community workers were as follows:

1. Teachers and Museum staff were excluded from the count where museums specified these

Example:

The Museums and Galleries staff and exhibition visitors were excluded from the figures supplied by Leeds Museums and Galleries.

2. Contact people in other organisations who may have been contacted to set up projects were not included if they did not facilitate or participate in activities themselves

Example:

The *Moving Minds* project provided a list of people who were contacted to initialise stages of the project. These were not included as Participants or Workers.

3. Volunteers and community representatives were counted as 'Community Workers'

Examples:

Beningbrough Hall included an RNIB link person in 'Other Participants', but this person was counted as a Community Worker.

At Manchester Museum, part of the project funds were used to create a new handling station open to all visitors to the museum, and staffed by volunteers. These volunteers were counted as 'Community Workers'.

4. Community workers were not counted when involved in planning activities, but only when actually facilitating events. Where it was clear that planning time had been included, this was excluded from contact figures

Example:

The British Empire and Commonwealth Museum included 15 contacts with Community workers involved in planning sessions in the figures for February and these were excluded from the count.

Table 4.3 Total number of community worker contacts for August 2003- March 2004											
Project	Organisations	Code	A	S	O	N	D	J	F	M	Total
The Story of Money	British Museum	DCMS/A1									0
	Manchester Museum	DCMS/A2	0	0	12	12	12	24	24	24	108
	Total										108
Texts in context	All partners	DCMS/B	N/A – Education Project only								
	British Library	DCMS/B1									0
	University of Bristol										0
	Lyme Regis Philpot Museum	DCMS/B2									0
	Dorset County Museum	DCMS/B3									0
	Roman Baths Museum	DCMS/B4									0
	British Empire and Commonwealth Museum	DCMS/B5									0
Partners in time	All partners	DCMS/C	N/A – Education Project only								
	Imperial War Museum Duxford	DCMS/C1									0
	Norfolk Museums and Archaeology Service	DCMS/C2									0
	Luton Museums Service (Stockwood Craft Museum and Gardens)	DCMS/C3									0
	Mid Anglia SATRO										0
	People, Places, Portraits	National Portrait Gallery	DCMS/DM1								
Beningbrough Hall		DCMS/DM2	12	0	2	0	0	3	4	1	22
Montacute House		DCMS/DM3	0	4	4	7	10	2	2	2	31
Sheffield Galleries and Museums Trust		DCMS/DM4	0	0	0	0	0	1	1	0	2

	Sunderland Museum and Winter Gardens	DCMS/DM5	0	0	0	1	18	22	31	2	74
	Dove Cottage and the Wordsworth Museum*	DCMS/DM6									0
	Total										129
Understanding Slavery	National Maritime Museum	DCMS/EN1	2	0	0	0	0	0	0	0	2
	British Empire and Commonwealth Museum	DCMS/EN2	0	0	5	1	1	5	0	31	43
	National Museums Liverpool, Maritime Museum	DCMS/EN3	0	0	1	29	1	1	0	0	32
	Bristol City Museums and Art Gallery **	DCMS/EN4									0
	Total										77
Anim8ed	All partners	DCMS/F									
	National Museum of Photography, Film and Television***	DCMS/F1									0
	Bradford Museums, Galleries and Heritage, Cartwright Hall***	DCMS/F2									0
	York Museums Trust, York Castle Museum***	DCMS/F3	0	0	0	0	0	4	4	2	10
	Total										10
Creative Canals	National Museum of Science and Industry****	DCMS/G1	0	0	0	0	0	6	4	8	18
	Ragged School Museum ****	DCMS/G2									
	London Canal Museum ****	DCMS/G3									

	Beauchamp Lodge Settlement ****											
	Total											18
Supporting Regional Schools	Tate Britain	DCMS/H1										0
	New Art Gallery, Walsall	DCMS/H2										
	Norfolk Museums and Archaeology Service, Norwich Castle Museum*****	DCMS/H3	0	0	8	15	6	0	1	0		30
	Abbot Hall Art Gallery	DCMS/H4	0	0	0	0	0	0	0	0		0
	Sheffield Galleries and Museums Trust	DCMS/H5										0
	Total											
Image and Identity	Victoria and Albert Museum	DCMS/IL1	12	1	61	40	4	4	0	13		135
	Birmingham Museums and Art Gallery	DCMS/IL2	0	0	1	0	6	12	12	6		37
	Manchester Art Gallery	DCMS/IL3	0	0	4	0	0	25	43	17		89
	Royal Pavilion, Libraries and Museums, Brighton and Hove	DCMS/IL4	0	9	35	17	16	0	0	0		77
	Sheffield Galleries and Museums Trust	DCMS/IL5	0	0	2	0	0	1	1	0		4
	Harris Museum and Art Gallery	DCMS/IL6	0	0	3	22	1	12	22	0		60
	Total											
Take One Picture	National Gallery	DCMS/JK1	0	1	22	16	0	0	8	0		47
	Bristol City Museums and Art Gallery	DCMS/K1	0	0	0	0	0	0	0	0		0
	Laing Art Gallery	DCMS/J1										0
	Total											47
Engaging Refugees	All partners	DCMS/O										

and Asylum Seekers	National Museums Liverpool	DCMS/O1	0	2	3	0	3	1	5	0	14
	Sunderland Museum and Winter Gardens	DCMS/O2	0	0	1	0	16	13	8	26	64
	Leicester City Museums Service	DCMS/O3	0	0	0	0	8	0	0	43	51
	Salford Museum and Art Gallery	DCMS/O4	0	0	0	0	3	3	2	7	15
	Total										144
Moving Minds	Imperial War Museum North	DCMS/P1	0	34	70	116	124	21	18	6	389
	Leeds Museums and Galleries	DCMS/P2	0	0	0	12	12	12	13	13	62
	Bradford Museums, Galleries and Heritage, Cartwright Hall	DCMS/P3	0	29	25	16	28	19	48	28	193
	Total										644
Monthly Totals			26	80	259	304	269	191	251	229	1609
Overall total for August to March = 1609											

Table 4.3 DCMS/DfES Programme Form E: Total number of Community Worker contacts for August 2003 to March 2004 for each of the museums that returned Form E

- * Dove Cottage worked only with school groups therefore did not complete Form E
- ** Bristol City Museums and Art Gallery produced a resource pack only and did not work with community participants. Therefore it did not complete Form E
- *** NMPFT and Cartwright Hall worked only with school groups, while York Museums Trust worked with community participants
- **** National Museum of Science and Industry recorded Form E data for all partners since they all took part in a single project
- ***** Norwich Castle Museum worked with a small group of young people rather than working with school groups, therefore it completed Form E

4.3 Conclusions

Objective 1 of the Evaluation of the DCMS/DfES National / Regional Partnerships Museum Education Programme was to ascertain who benefited from the scheme and to measure the volume of education-based and community-based activity.

Form C collected numbers of pupil contacts. Figures received from the 27 organisations who completed Form C reveal that the total number of pupil contacts related to the DCMS/DfES programme was 29,701.

Form E asked the organisations involved in community-based activities to record the numbers of participants and community workers at these activities. From information supplied by the partner organisations, there were 34,147 contacts with participants (and 1748 with other participants) who attended community-based activities during the programme. There were 1609 contacts with community workers such as writers, poets, scientists or artists, who facilitated these events.

Section 5

Developing a picture of the impact of museum provision for schools: the teachers, the pupils and the schools involved

5.0 Evaluation Packs completed and included in the data

A total of 620 Evaluation Packs were distributed to teachers and students by 27 organisations across 10 of the 12 projects in the DCMS/DfES Programme. Five hundred and forty-five packs were received back by RCMG, so the overall response rate was 87.9%.

Of these 545 packs, 4 packs were not included in the data because they were completed by community groups, adult groups, or postgraduate students. Therefore 541 of the 545 packs were sent to Infocorp for data analysis.

Of the 541 packs included in the data analysis, 503 packs included a Form A completed by a teacher. The remaining 38 packs contained students' Forms B but no Form A, either because this was not completed by the teacher, or because the form had been photocopied and stapled in such a way that it could not be processed. In some large groups, only one teacher may have completed Form A while there may have been over 40 students completing forms from two or more packs.

It is possible to estimate the maximum number of Evaluation Packs that partner organisations could have distributed, based on the total number of pupil contacts reported in Form C (29,701), by dividing this figure by the average number of pupils in each group (28.52), as reported by teachers on Form A. This gives a total of 1041 packs which could potentially have been distributed. There are several reasons why the actual number of packs distributed (620) was lower. It was not appropriate to distribute packs in all cases, and in some cases organisations worked with the same group of pupils over a sustained period of time and therefore did not distribute packs every time pupils took part. These issues are described in full in Section 5.2.1, where the number of pupils reported by teachers on Form A is also compared with the total number of pupils reported by organisations on Form C.

5.0.1 Issues relating to distribution of Evaluation Packs in specific cases

The *Partners in Time* project did not distribute Evaluation Packs during outreach visits, but only on visits to the partner museums. The pupils in outreach sessions were still counted on Form C. This is one of the reasons for the difference between the numbers of forms completed and the numbers of pupils involved, discussed further in Section 5.2.1. All of the groups participating in outreach still completed Evaluation Packs on their museum visits, since the project required them to undertake at least one visit during the programme. Overall, *Partners in Time* still

generated the highest number of Evaluation Packs of all the projects (224 packs). The distribution and completion of Evaluation Packs was a major administrative burden, especially with the large numbers of groups that took part in *Partners in Time*. A part-time staff member was employed to administrate the project at Imperial War Museum Duxford, including distributing and collecting RCMG Evaluation Packs and the museum's own evaluation forms, as well as monitoring schools' bookings on a database.

The *Anim8ed* and *Texts in Context* projects worked with specific groups of pupils over a period of time. Each class was allocated one Evaluation Pack, although there were multiple contacts with the same pupils. For *Texts in Context*, groups were asked to complete the packs after the second museum visit. It can also be noted that the response rates for these two projects were relatively low, perhaps because there was no one period of time set aside for the completion of forms during the ongoing project, in contrast to a one-off visit where groups ideally completed forms at the end of the visit.

In *People, Places, Portraits*, Montacute House distributed Evaluation Packs to several Brownie packs who participated in the same outreach sessions as school groups. A few of these groups did not complete or only partially completed Form A since it was not considered appropriate. At Beningbrough Hall, some groups visited specifically for the *People, Places Portraits* project, while others took part in activities related to the project briefly as part of a visit for other purposes. (This affects 50 pupils in September and 226 pupils in October). Those who were not visiting specifically for the project were only asked to fill in the teachers' Form A and not pupils' Forms B.

At Sheffield Galleries and Museums Trust, Evaluation Packs became mixed up between the three National/Regional partnerships projects in which Sheffield was involved (*Image and Identity*, *Supporting Regional Schools* and *People, Places, Portraits*). Since packs were individually numbered under the different projects this was problematic in terms of working out response rates. However, it was possible to match pack numbers back up with projects at the end of data collection. This raises the issue that some partner organisations may have been over-committed in participating in more than one National/Regional partnership within the programme.

Some of the organisations who used Evaluation Packs on outreach sessions changed the wording of Forms B from 'visit' and 'place' (which implied a visit to a museum or gallery) to read 'workshop', 'day' or 'today'. In particular, Sunderland Museum and Winter Gardens and Beningbrough Hall used adjusted wording.

5.0.2 Comparison with Renaissance in the Regions

Section 5 discusses which schools were involved in the DCMS/DfES Programme, and, where relevant, compares these findings with the results of the evaluation of Renaissance in the Regions.

5.1 The museums and galleries visited by school groups who completed Evaluation Packs

Section 2.10 showed the response rates for each partner organisation, based on Evaluation Packs distributed and received back.

Table 5.1 below shows the number of Forms A received from museums that distributed Evaluation Packs. The data is based on Form A Question 1, where teachers were asked to name the museum that they were visiting or working with. Although museum and gallery names had been spelled or written in different ways, they were individually coded under the 'official' museum names as given in the table. The table shows the museum name, the project(s) in which that museum was involved, and the number of Forms A received.

Since some of the organisations were involved in more than one project, for instance Sheffield Galleries and Museums Trust, the entries for all projects are combined in the total. In some cases, several individual museums are combined under one heading, for instance Norfolk Museums and Archaeology Service, which includes Norwich Castle Museum, The Royal Norfolk Regimental Museum, Strangers' Hall, Roots of Norfolk at Gressenhall, Town House Museum of Lynn Life, Thetford Ancient House Museum, the Tolhouse Museum and the Elizabethan House Museum in Great Yarmouth. Where teachers had not written the museum name but had described outreach sessions, for instance 'Visiting Artist Leader' or 'Your Visit to All Saints School', it was possible to identify the organisation from the unique DCMS code.

The organisations are listed in descending order by the number of Forms A received. The table shows that the largest number of Forms A by far were completed by teachers taking part in the *Partners in Time* project. Projects which worked with small numbers of pupils over several sessions, such as *Anim8ed*, *Texts in Context* and *People, Places Portraits* at Dove Cottage, only returned a small number of Packs.

The table also shows the number of Evaluation Packs received from each organisation that did not include a Form A completed by a teacher, or where the Form A had been photocopied and stapled so was unable to be processed. There were 38 Evaluation Packs without a Form A. The pupils' Forms B from these packs were analysed as normal, but these 38 packs are excluded from the Form A analysis.

Name of Museum (based on Form A Question 1)	Project(s)	Forms A received	Packs missing Form A
Imperial War Museum Duxford	<i>Partners in Time</i>	91	
Norfolk Museums and Archaeology Service	<i>Partners in Time</i>	80	
Stockwood Craft Museum and Gardens	<i>Partners in Time</i>	52	1
Montacute House	<i>People, Places, Portraits</i>	51	13
Manchester Museum	<i>The Story of Money</i>	37	
Sunderland Museum and Winter Gardens	<i>People, Places, Portraits</i>	27	2
Beningbrough Hall	<i>People, Places, Portraits</i>	20	2
Sheffield Galleries and Museums Trust	<i>People, Places, Portraits</i> <i>Image and Identity</i> <i>Supporting Regional</i>	18	8

	<i>Schools</i>		
British Empire and Commonwealth Museum	<i>Understanding Slavery Texts in Context</i>	17	2
National Maritime Museum	<i>Understanding Slavery</i>	17	
Creative Canals Project	<i>Creative Canals</i>	16	2
Royal Pavilion, Libraries and Museums (Brighton and Hove)	<i>Image and Identity</i>	10	2
Manchester Art Gallery	<i>Image and Identity</i>	10	
Abbot Hall Art Gallery	<i>Supporting Regional Schools</i>	9	
Bristol City Museum and Art Gallery	<i>Take One Picture</i>	9	1
New Art Gallery Walsall	<i>Supporting Regional Schools</i>	9	1
Harris Museum and Art Gallery	<i>Image and Identity</i>	8	
Birmingham Museums and Art Gallery	<i>Image and Identity</i>	7	1
Merseyside Maritime Museum	<i>Understanding Slavery</i>	4	2
Dove Cottage and the Wordsworth Museum	<i>People, Places, Portraits</i>	3	1
Dorset County Museum	<i>Texts in Context</i>	2	
National Museum of Photography, Film and Television	<i>Anim8ed</i>	2	
Bradford Industrial Museum*	<i>Anim8ed</i>	1	
Lyme Regis Philpot Museum	<i>Texts in Context</i>	1	
Roman Baths Museum	<i>Texts in Context</i>	1	
York Castle Museum	<i>Anim8ed</i>	1	
Not stated		0	
Total packs with and without Form A		503	38
Total packs received		541	

Table 5.1 Numbers of packs received from partner organisations with and without a teacher's Form A

* One teacher who took part in the *Anim8ed* project gave Bradford Industrial Museum as the name of the museum visited. This visit took place as part of the 'Linking Schools' Initiative, to introduce the two schools prior to the animation project. The form is dated in January, and therefore is understood to refer to the *Anim8ed* workshops rather than the visit to the Industrial Museum alone.

5.2 Numbers of school visits, pupils, teachers and accompanying adults

In Form A (Questions 8, 9 and 10) teachers were asked to specify the number of pupils, accompanying teachers and other adults in their group.

Steps were taken to avoid double-counting pupil numbers. It was thought possible that more than one teacher might have accompanied a group and completed a questionnaire. This raised the prospect of counting the same information multiple times. An attempt was made to identify where multiple entries had been made for a single visit to a museum using information present in the questionnaire. This was done on the basis of identifying possible identical entries with respect to the museum, date of visit, theme of visit, school and year group(s) present. In all such cases, one entry was identified as the 'single visit' entry to be used where issues of multiple counting were deemed to be of relevance.

Overall some 424 distinct museum visits were identified from the total of 503 teacher questionnaires. Therefore 15.7% of the teacher questionnaires were identified as potentially counting the same participants more than once. This figure is likely to be an over-estimate of the duplicated responses in that it will include cases where there was more than one class visiting the same museum for the same purpose on the same day and where respondents have completed independent entries for each of these classes. Whilst the figures for duplicate entries may be an overestimate this was felt to be less significant than the problem of multiple counts.

The 424 distinct 'single visits' consisted of 12,009 pupils, 735 accompanying teachers and 1458 other adult helpers.

	Number of children	Number of accompanying teachers	Number of accompanying adults
Total	12,009	735	1458

Base: 424 teachers

Table 5.2: Form A. Questions 8, 9 and 10. Total number of pupils, accompanying teachers and accompanying adults visiting with a group

5.2.1 Comparison of Participant numbers from Form C and numbers of groups completing Evaluation Packs

The number of pupils in groups that completed Evaluation Packs based on 'single visit' entries (12,009) makes up 40.4% of the total number of pupil contacts reported on Form C (29,701).

It was not expected that all pupils would necessarily complete an evaluation form, or that an equal number of forms would be completed as the number of pupil contacts. There are several reasons why each pupil contact did not necessarily result in an evaluation form.

1. Form C counts all pupil contacts including repeat visits or sessions with the same pupils. However, most projects (with the exception of *Partners in Time* and Dove Cottage in *People, Places, Portraits*) did not issue Evaluation Packs to the same pupils more than once. The *Anim8ed* and *Texts in Context* projects worked with specific groups of pupils over a period of time. Each class was allocated one Evaluation pack, although there were several contacts with the same pupils. Therefore the numbers of pupil contacts for these two projects are higher than the number of Evaluation Packs given out would suggest.
2. In addition, the response rates for these two projects were relatively low, perhaps because there was no one period of time set aside for the completion of forms during the ongoing project, in contrast to a one-off visit where groups ideally completed forms at the end of the visit. These low response rates also mean that some pupils have not been counted in the figure of 12,009, which was based on teachers' questionnaire responses.

3. Form C includes outreach and workshops held in schools as well as visits to museums and galleries. However, the *Partners in Time* project led by Imperial War Museum Duxford did not issue Evaluation Packs at outreach sessions but only on museum visits. This means that the figure of 12, 009 from teacher Evaluation forms excludes a substantial number of pupils in *Partners in Time* outreach sessions.
4. Thirty-eight of the Evaluation Packs received did not include a teacher's Form A but only pupils' Forms B. These pupils will not have been counted in the 12,009, since this figure is based on information from teachers about the size of their group. 12,009 is a slightly conservative estimate in any case due to the measure taken to exclude double counting, as mentioned previously.
5. In two cases, organisations worked with schools and counted pupil contacts in Form C but did not issue Evaluation Packs (British Library and Laing Art Gallery). The Laing Art Gallery focused on teachers' INSET sessions to enable work to take place in schools, so the Evaluation forms were not considered appropriate. Some organisations, for instance in the *Understanding Slavery* project, involved pupils in consultation exercises in order to improve provision, and in these cases it was also inappropriate to use the Evaluation Packs (for instance, the pupils from St. Thomas More Catholic Secondary School, who took part in an experimental project with the British Empire and Commonwealth Museum, did not complete Evaluation forms).
6. It is also a possibility that partner organisations may have counted pupil contacts in Form C but did not issue Evaluation Packs by mistake. The Evaluation relied upon organisations to distribute packs, so this factor was beyond control.

Given that Form C counts pupil contacts, including a significant number of repeat visits or sessions, the fact that approximately 40% of these contacts are represented in the data from teachers' Forms A means that the evaluation has reached an impressive proportion of the school pupils involved in the programme.

5.3 Reaching Schools from areas of deprivation

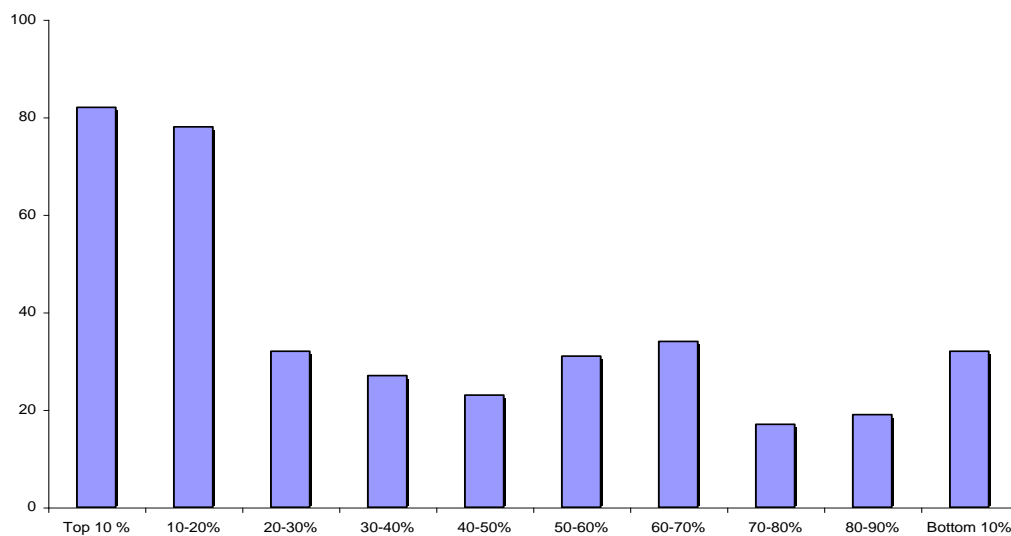
Social inclusion forms an important strand of the National and Regional Education Partnerships, both in terms of the objectives set for the overall programme by DCMS and DfES (see Section 1) and within many of the individual projects being developed (see Section 3). One way which the projects may contribute to social inclusion is by connecting to school located in areas of social deprivation, either by engaging in outreach activities within such schools or by visits to museum sites by such schools.

5.3.1 DETR Indices of Deprivation and Child Poverty: Renaissance and National/Regional Partnerships

In the evaluation project on the Renaissance in the Regions Education Programme Phase 1 Hubs, the issue of social inclusion was addressed through an evaluation of the extent to which museums were attracting visits from schools located in areas with differing levels of social deprivation. The analysis drew upon the DETR's *Indices of Multiple Deprivation 2000* (or IMD 2000) with the postcodes of school visiting the museums being cross-references against ward level indices of 'multiple deprivation' and 'child poverty index'. The research showed that regional Hub museums were

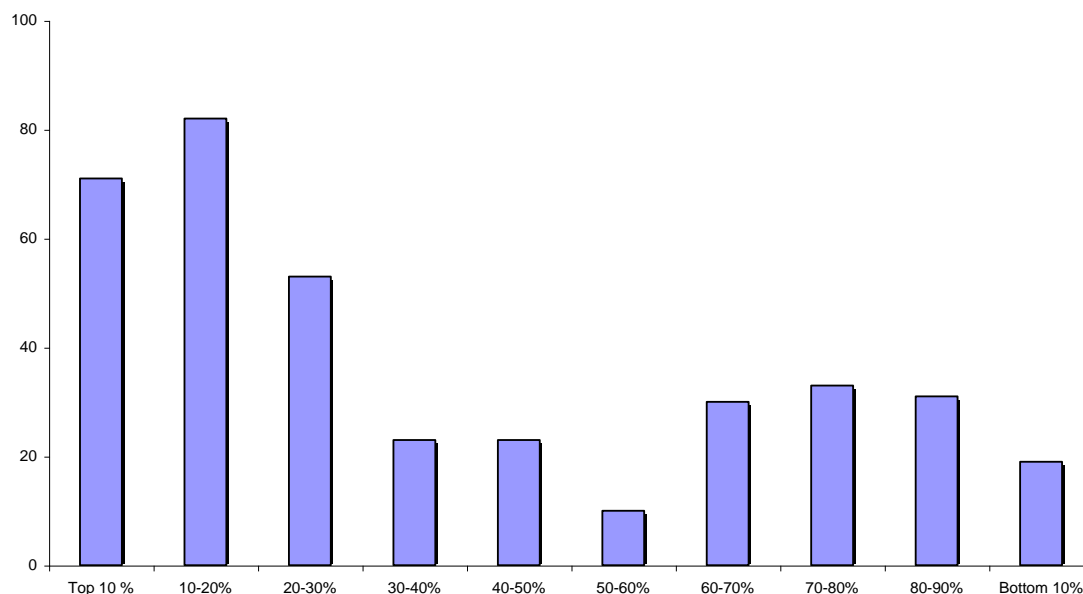
attracting visits from schools located in areas with some of the highest levels of deprivation with just over 28% of the visits being made from schools located in wards classified as being amongst the ten percent most deprived wards in England, and 46% of the visits were made by schools located in wards which fell into the twenty percent most deprived wards in England. The results for the child poverty index were very similar, with just under 24% of the visits being made by schools located in wards which are amongst the highest ten percent on the child poverty index.

A similar analysis was conducted with regard to visits to the National/Regional Museum Education Partnerships, with very similar results being produced (Figures 5.1 and 5.2).



Base = 375 school visits

Figure 5.1: Actual numbers of school visits ranked by Index of Multiple Deprivation 2000, Ward Rankings, from top 10% most deprived to bottom 10% least deprived



Base = 375 school visits

Figure 5.2: Actual numbers of school visits ranked by Index of Child Poverty 2000, Ward Rankings, from top 10% most deprived to bottom 10% least deprived

For both indices, the more deprived a ward, the lower its ranking (i.e. the most deprived ward in the country is given a rank of 1, and the least deprived ward is given a rank of 8414). Wards included in the DCMS/DfES programme analysis ranged in rank from 10 to 8325 for the Index of Multiple Deprivation and from 13 to 8393 for the Index of Child Poverty, a range which closely parallels that for the Renaissance in the Regions programme (where the range was from 3 to 8397 for the Index of Multiple Deprivation and from 7 to 8358 for the Index of Child Poverty).

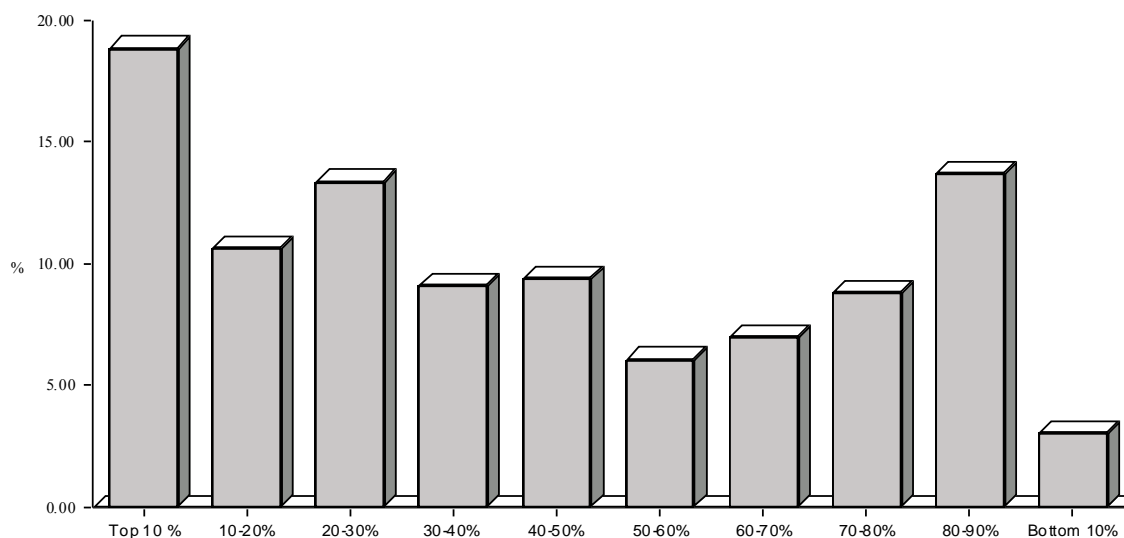
The results shows that in both programmes, museums were attracting visits from schools located in areas with some of the highest levels of deprivation right through to areas with some of the lowest levels. Indeed, just under 22% of recorded single visits for the DCMS/DfES National/Regional Partnership projects came from schools located in wards classified as being amongst the ten percent most deprived wards in England, and just under 43% of the visits were made by schools located in wards which fell into the twenty percent most deprived wards in England. In respect to child poverty, just under 19% of the visits were made by schools located in wards which are amongst the highest ten percent on the child poverty index, while 41% of the visits were made by schools located in wards classified as lying within the top twenty percent of wards in terms of child poverty.

5.3.2 ODPM Indices of Multiple Deprivation / Income Deprivation Affecting Children

Just as the current project was being completed, new indices of multiple deprivation and child deprivation have been compiled by the Social Disadvantage Research Centre at the University of Oxford for the Office of the Deputy Prime Minister (ODPM). These indices are the *Index of Multiple Deprivation 2004* (or IMD 2004)

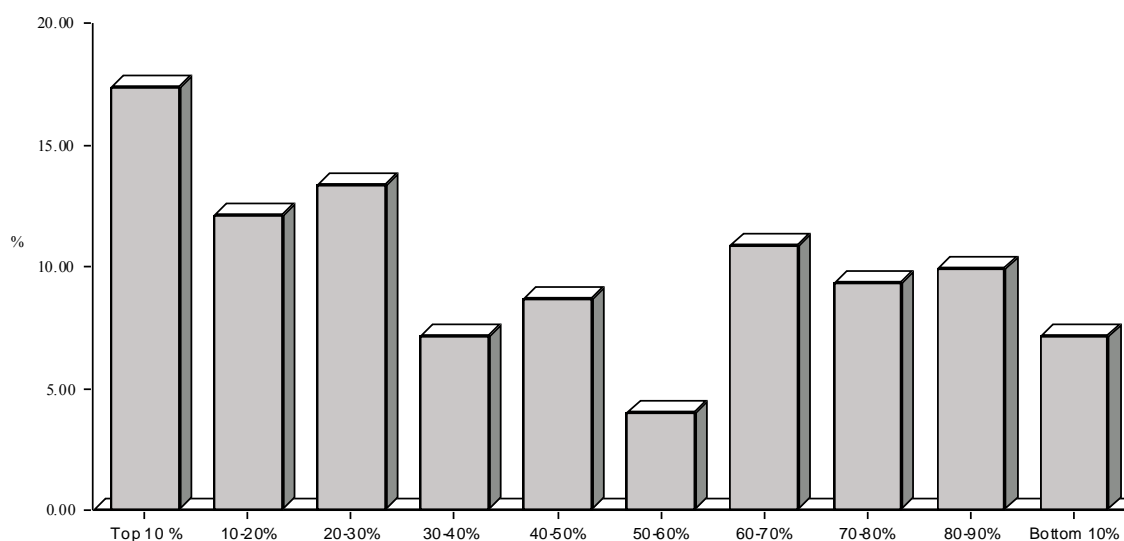
and the *Income Deprivation Affecting Children Index* (IDACI). The former, like IMD 2000, is a composite index derived from a series of other indices. In the case of IMD 2004, there are 7 sub-indices which relate to income; employment; health and (dis)ability; education, skills and training; housing and services; living environment and crime, while IMD 2000 contained 6 deprivation indices focused on income; employment; health and (dis)ability; education, skills and training; housing; and geographical access to services. The aim of the 2004 indices has been stated as being to broadly adopt the same approach and methodology employed in the IMD 2000, although making use of more up to date information (much derived from the 2001 Census) and incorporating some additional data sources. In addition, the geographical units used for constructing the indices was changed from ward level to newly established Super Output Areas (SOAs). These areas were created in association with the 2001 Census and are designed to provide a consistent basis for the output of socio-demographic information than provided, for instance, by the use of electoral wards, which varied considerably in size, both in terms of area, extent and in population size. Furthermore, of clear benefit to the present research, these areas were created out of so-called 'output areas' which were themselves created out of an amalgamation of adjacent postcode areas. As a result IMD 2004 and IDACI held out the prospect of providing a slightly more spatially fine grained dataset (the number of SOAs listed in these indices for England is 32,482, while in IMD 2000 there were some 8,414 in England and Wales) which directly linked to postcode addresses.

This should not be taken to mean that the dataset is unproblematic. Social exclusion and deprivation are multi-dimensional problems which even multiple criteria indices may fail to represent adequately. Second, not all questionnaires could be used in this analysis, due to incomplete or incorrect completion of addresses and postcodes and non-appearance of postcodes in the Postcode to Output lookup tables accessed at UKBorders (<http://edina.ac.uk/ukborders/>), and the restriction of the 2004 data at present to England. This meant that of the 424 single school visits identified, only 329 could be located in a Super Output Area and their IMD 2004 and IDACI values obtained. This compares with some 375 single school visits which were usable for the IMD 2000 ward based analysis.



Base = 329 school visits

Figure 5.3: Percent of school visits ranked by Index of Multiple Deprivation 2004, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived



Base = 329 school visits

Figure 5.4: Percent of school visits ranked by Income Deprivation Affecting Children Index 2004, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived

5.3.3 Comparing the 2000 and 2004 indices

Despite the problems of implementing the 2004 indices, and differences in the constituent variables and spatial units of the two sets of indices, comparison of Figures 5.1-5.4 indicate that the distribution of schools across the ten percent bandings is broadly consistent between the 2000 and 2004 measures of multiple

deprivation and child poverty/income deprivation. Once again it appears that schools visiting the museums range from ones located in areas with some of the highest levels of deprivation right through to areas with some of the lowest levels (the most deprived SOA included in the analysis was ranked 59th, and the least deprived ranked 31,913 out of 32,482, while the SOA with the highest level of child income deprivation was ranked 31st and the ward with the lowest level 32,036). Just under 19% of the recorded single visits came from schools located in SOAs classified as being amongst the ten percent most deprived in England, and just under 30% of the visits were made by schools located in SOAs which fell into the twenty percent most deprived wards in England. In respect to income deprivation affecting children, just over 17% of the visits were made by schools located in SOAs which were amongst the highest ten percent on IDACI, while again almost 30% of the visits were made by schools located in areas classified as lying within the top twenty percent of SOAs.

The analyses using both the 2000 and 2004 indices do suggest some contrast with the Renaissance in the Regional Hubs in that the National/Regional partnerships show slightly higher relative involvement by schools located in the less deprived areas. If one considers schools which have indices which place them below half-way in the rankings we find the following variations:

Index	Renaissance in the Regions Hubs	National/Regional Partnerships
IMD 2000	6.7	33.2
Child Poverty 2000	7.2	32.8
IMD 2004	-	38.6
IDACI 2004	-	41.3

Table 5.3: Comparison of percentage of visits from schools to Renaissance and National/Regional partnership museums from less deprived areas

These figures suggest that the National/Regional partnerships may have been less successful in attracting visits from school located in the more deprived areas, although it should be stressed that even by the most negative of measures (IDACI 2004), the majority of school visits were from schools located in areas which figured within the more deprived half of the rankings.

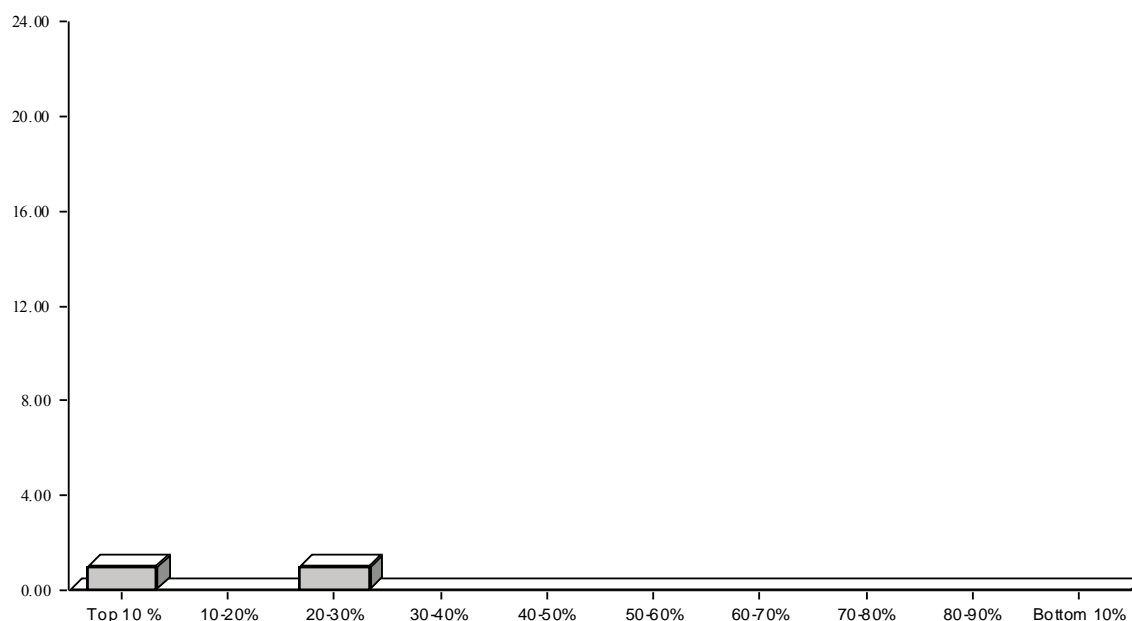
This having been said, there do appear to be some differences in participation by schools in more deprived locations between the programmes. This may in part reflect the location of museums in the two programmes, with the Renaissance programme involving a series of museums located in inner city locations and in regions with a high proportion of wards classified as having high levels of deprivations. The study *What did you learn at the museum today* (Hooper-Greenhill, et al, 2004) highlighted significant variations between the regional Hubs.

5.3.4 Variations between projects

Although clearly impacted by regional socio-economic variations, regional analysis is less appropriate when examining national/regional partnerships, several of which involve quite disparate regional partners. Whilst it is possible to examine visits to individual museums, the numbers in many cases are too small to allow meaningful comparisons to be drawn. For this reason analysis will be restricted to comparisons

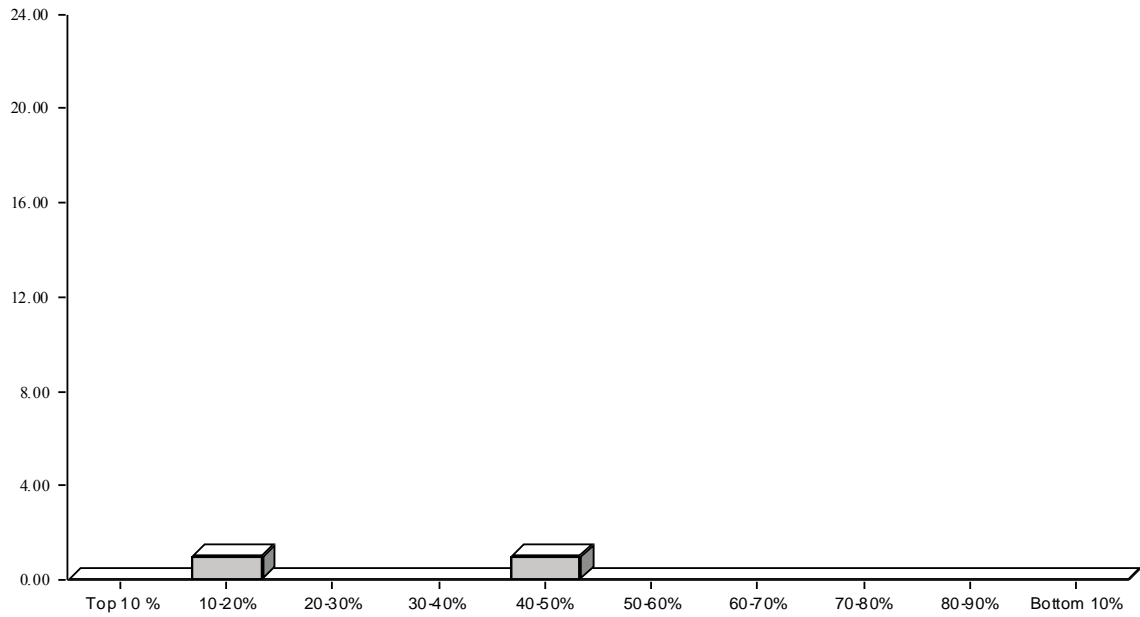
between the partnership projects. Figures 5.5-5.24 show the distribution of school visits against the IMD 2004 and IDACI ranking for each project, and even at this level it is evident that in several cases the base number of visits from schools with identified derivation information is too limited to undertake reasonable analysis.

However, examining projects where there is a base level of 20 or above is revealing. In all of these projects (i.e. *Image and identity*; *Partners in Time*; *People, Places, Portraits*; *Story of Money*; *Understanding Slavery*) there is, as might be expected from the general level data, participation from schools located in areas with some of the highest levels of deprivation right through to areas with some of the lowest levels. Furthermore, in all of these cases 19% or more of school visits were from schools located in SOAs, which fell into the twenty percent most deprived SOAs in England on both the multiple deprivation and income deprivation affecting children indices. *People, Places, Portraits* and *Understanding Slavery* figure particularly highly in terms of the relative number of schools coming from areas which lie within the highest ten percent deprivation band. Such schools also figure in absolute terms strongly with *Partners in Time*, although relatively this project accessed more schools in the bottom twenty percent bands than it did in the top (i.e. rather more schools located within the twenty percent least deprived SOAs participated in the project than did schools located in the twenty percent most deprived SOAs).



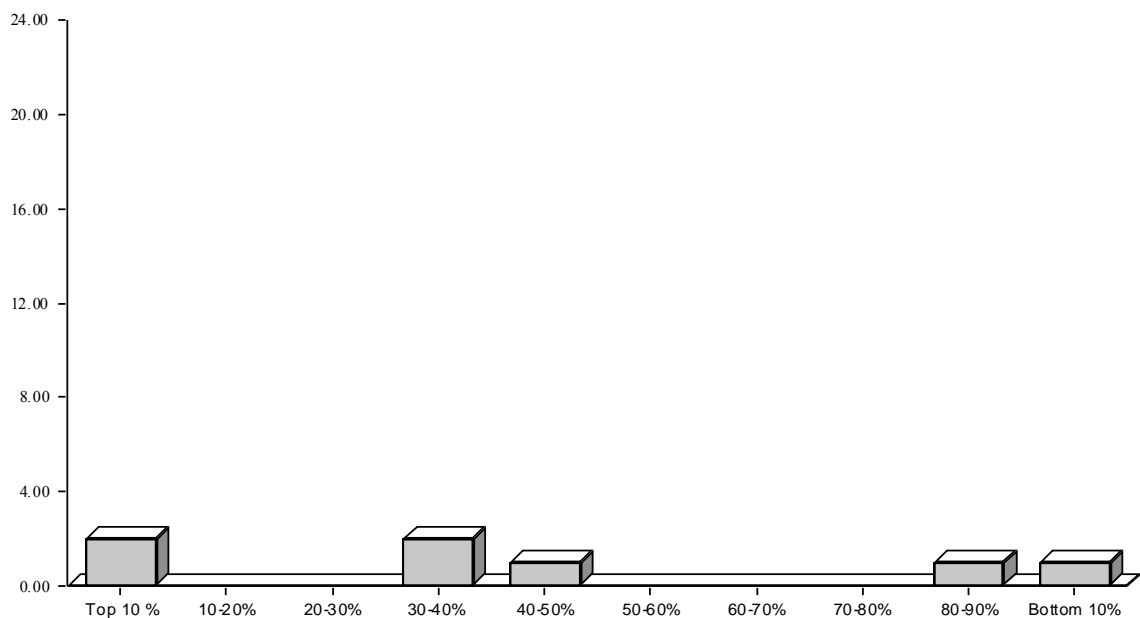
Base = 2 school visits, non-coded visits = 1

Figure 5.5: Number of school visits to *Anim8ed* ranked by Index of Multiple Deprivation 2004, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived



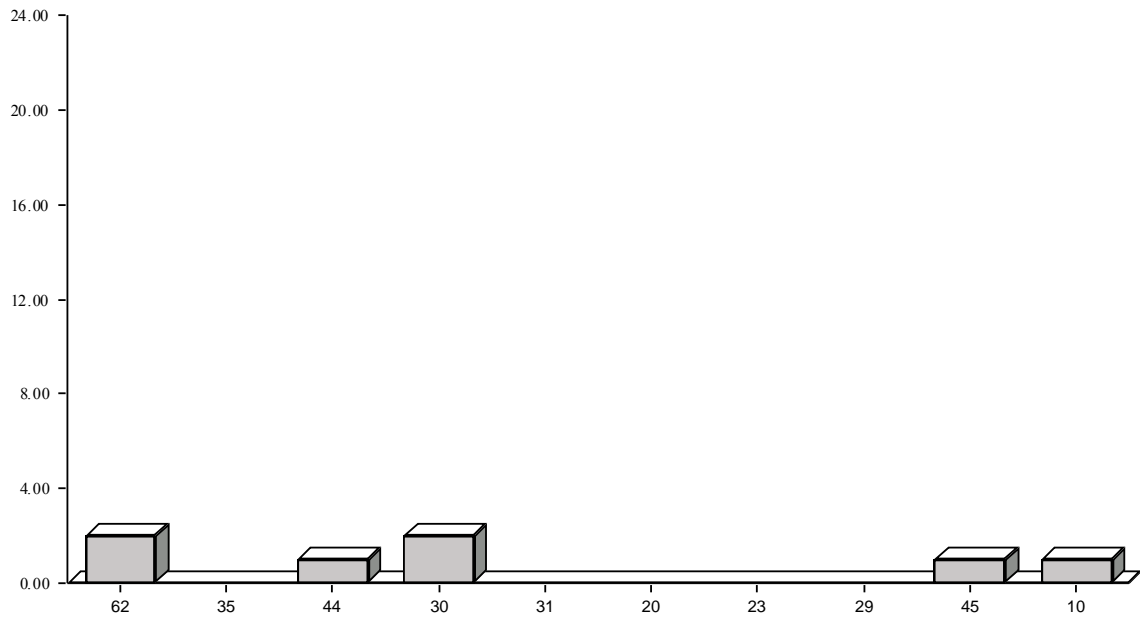
Base = 2 school visits, non-coded visits = 1

Figure 5.6: Number of school visits to *Anim8ed* ranked by Income Deprivation Affecting Children Index, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived



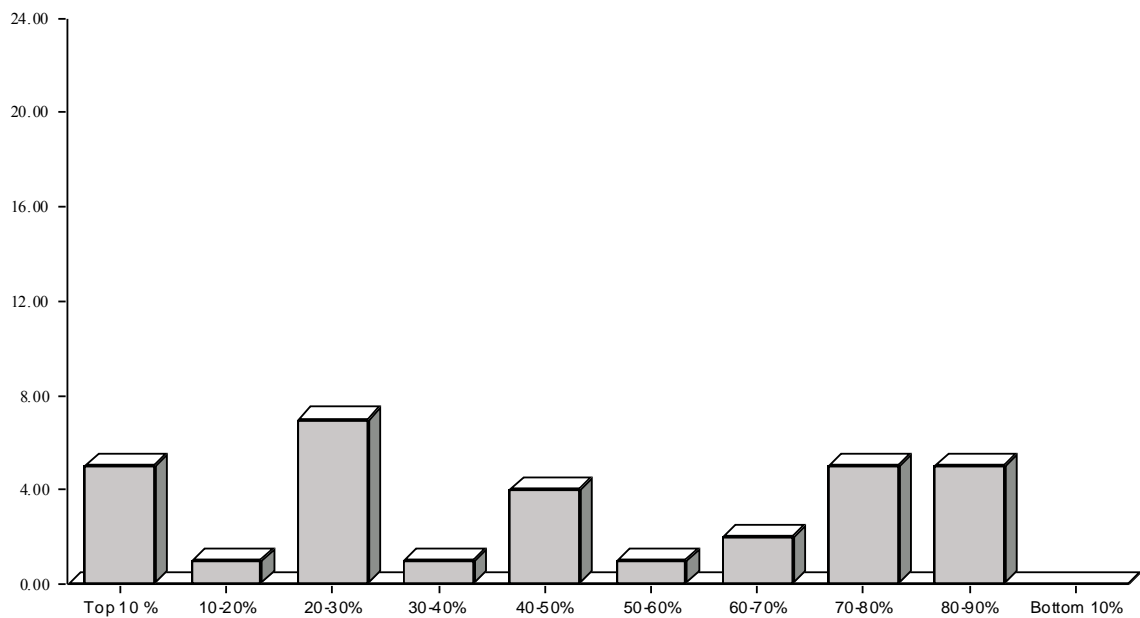
Base = 7 school visits, non-coded visits = 5

Figure 5.7: Number of school visits to *Creative Canals* ranked by Index of Multiple Deprivation 2004, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived



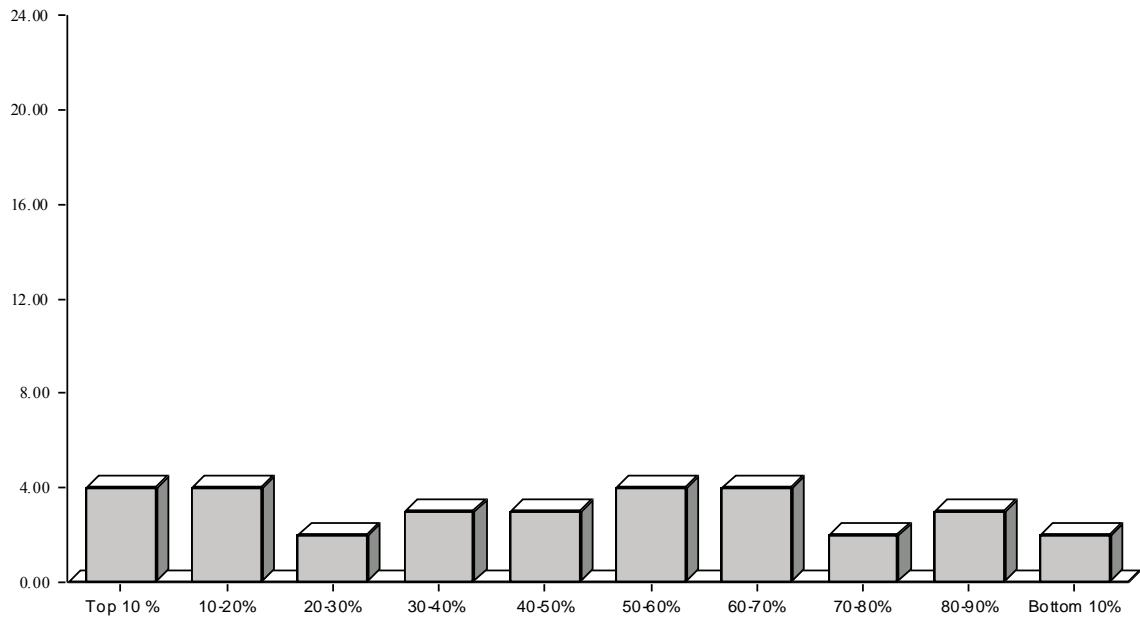
Base = 7 school visits, non-coded visits = 5

Figure 5.8: Number of school visits to *Creative Canals* ranked by Income Deprivation Affecting Children Index, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived



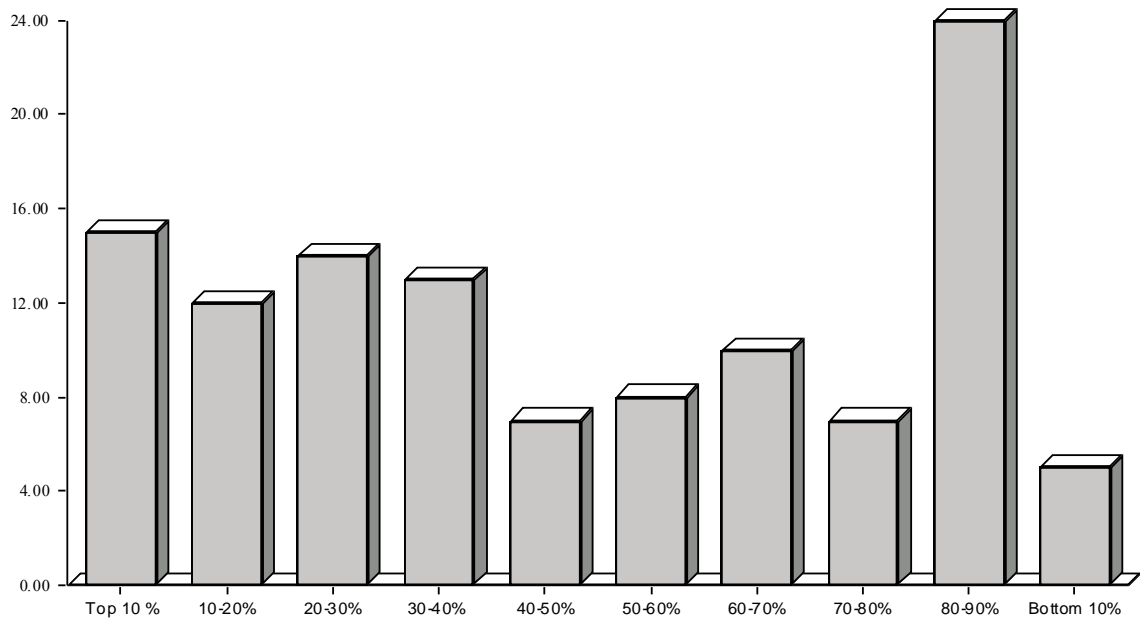
Base = 31 school visits, non-coded visits = 7

Figure 5.9: Number of school visits to *Image and Identity* ranked by Index of Multiple Deprivation 2004, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived



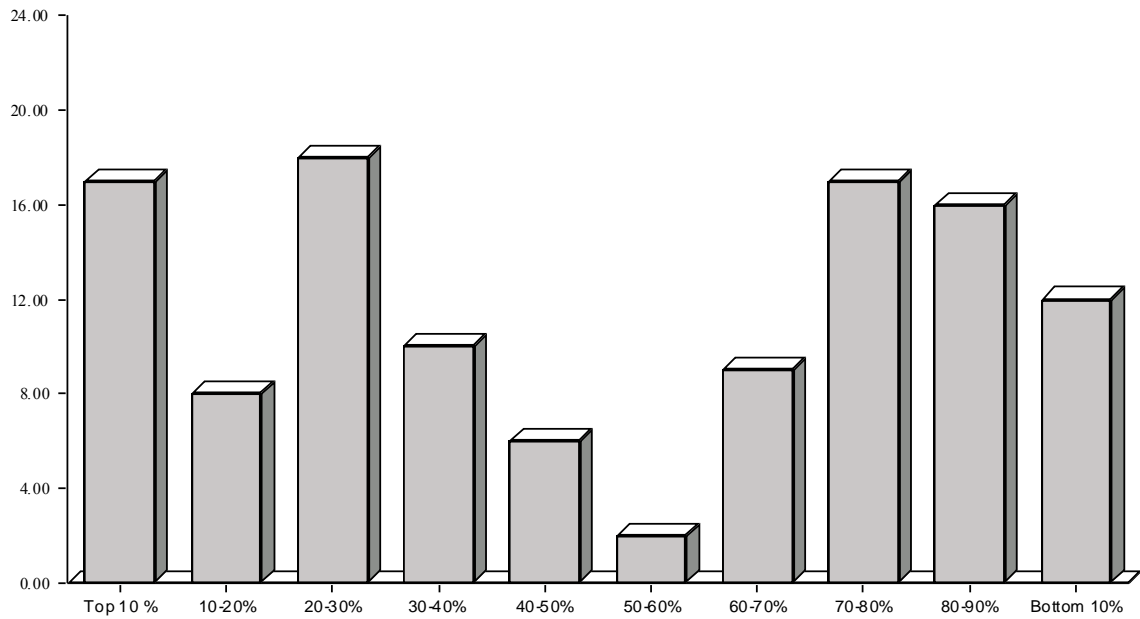
Base = 31 school visits, non-coded visits = 7

Figure 5.10: Number of school visits to *Image & Identity* ranked by Income Deprivation Affecting Children Index, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived



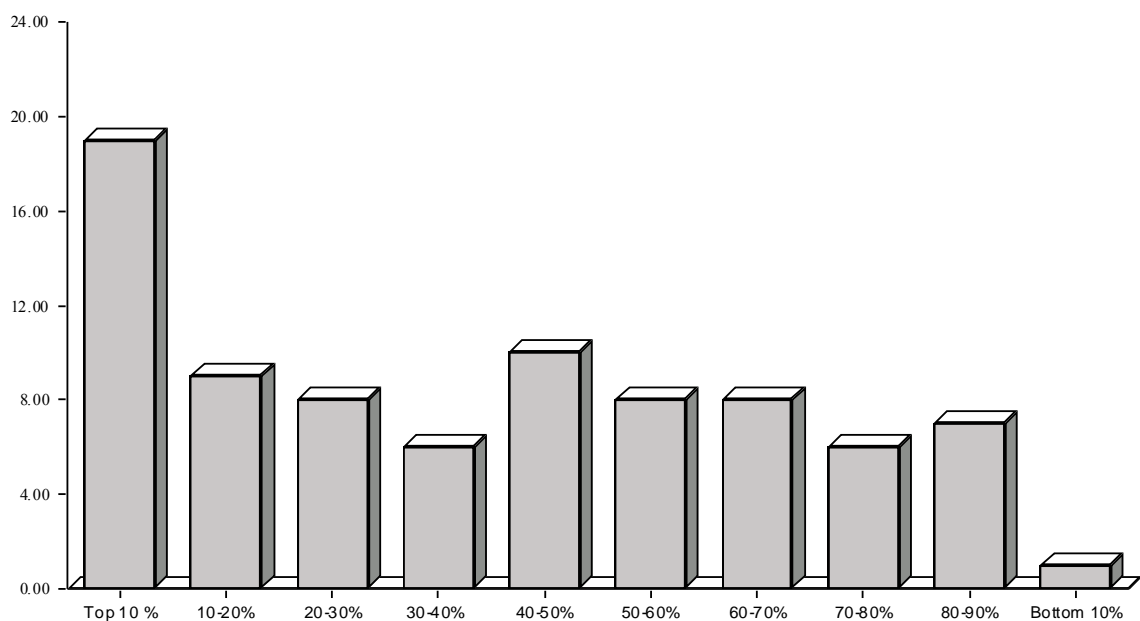
Base = 115 school visits, non-coded visits = 24

Figure 5.11: Number of school visits to *Partners in Time* ranked by Index of Multiple Deprivation 2004, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived



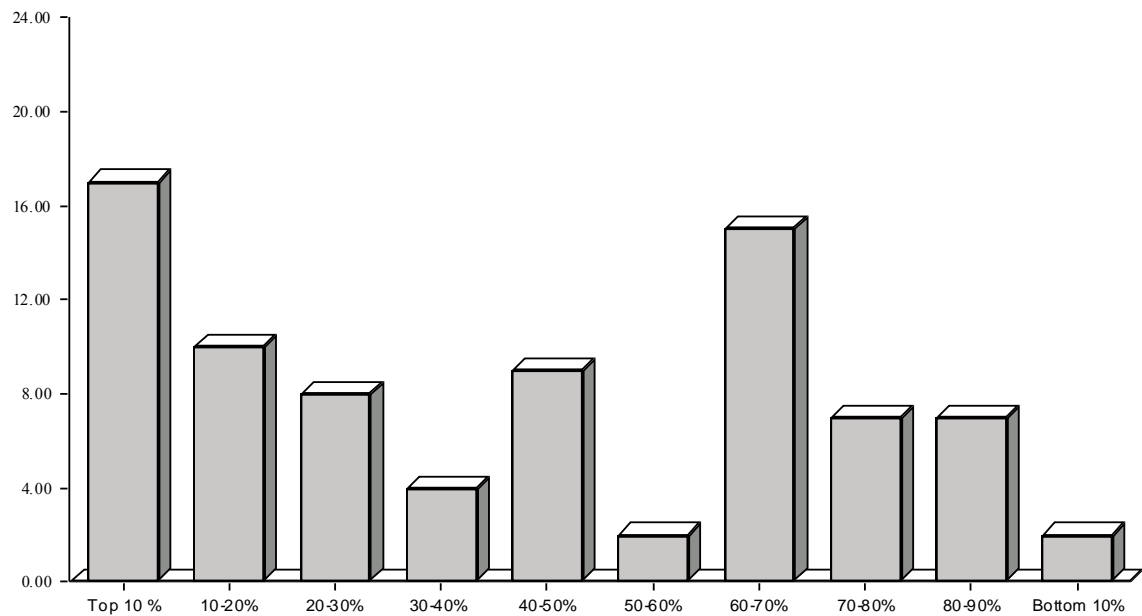
Base = 115 school visits, non-coded visits = 24

Figure 5.12: Number of school visits to *Partners in Time* ranked by Income Deprivation Affecting Children Index, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived



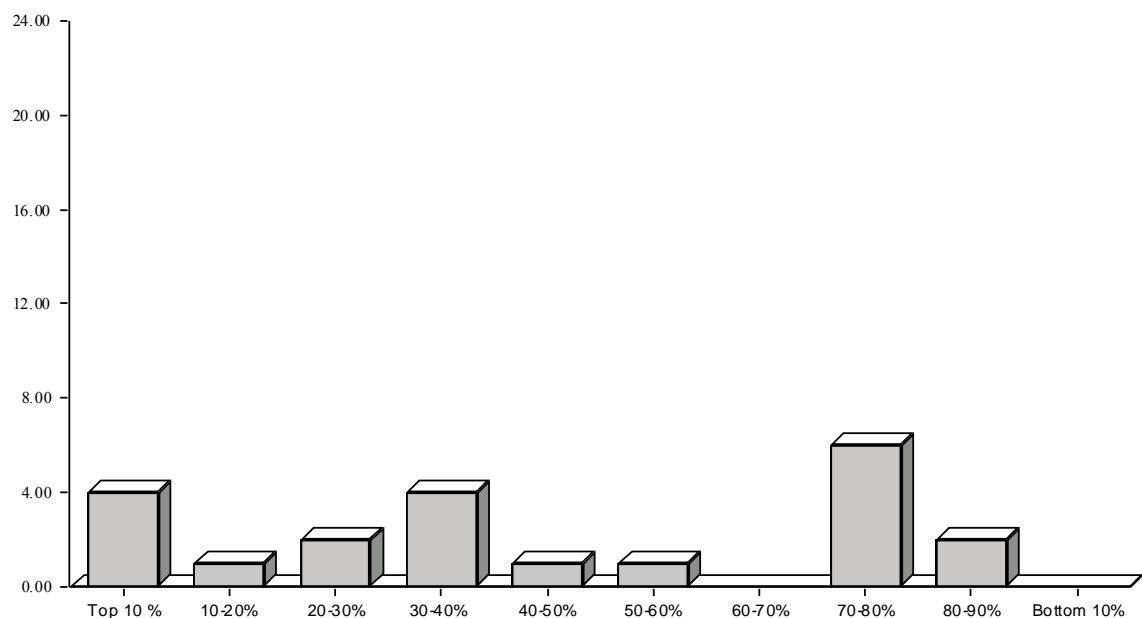
Base = 82 school visits, non-coded visits = 17

Figure 5.13: Number of school visits to *People, Place, Portraits* ranked by Index of Multiple Deprivation 2004, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived



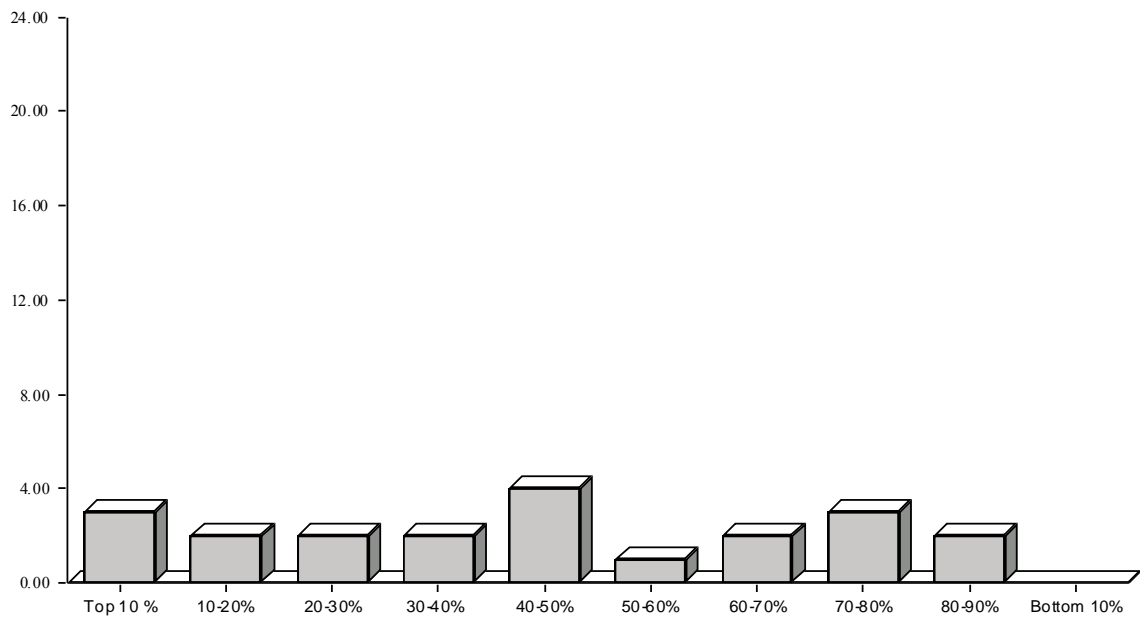
Base = 82 school visits, non-coded visits = 17

Figure 5.14: Number of school visits to *People, Place, Portraits* ranked by Income Deprivation Affecting Children Index, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived



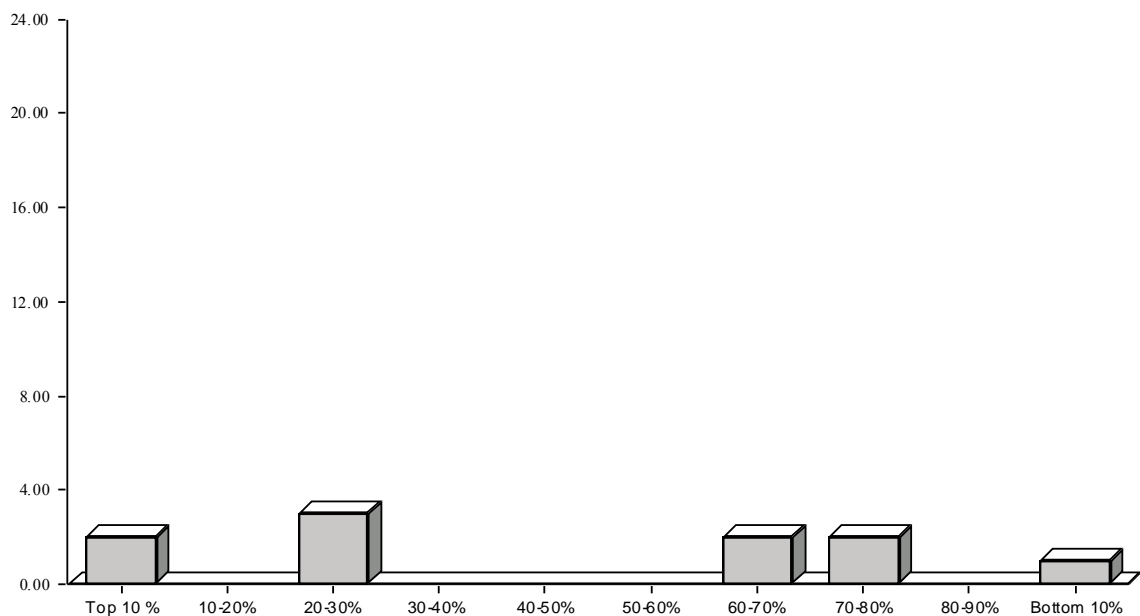
Base = 21 school visits, non-coded visits = 9

Figure 5.15: Number of school visits to *Story of Money* ranked by Index of Multiple Deprivation 2004, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived



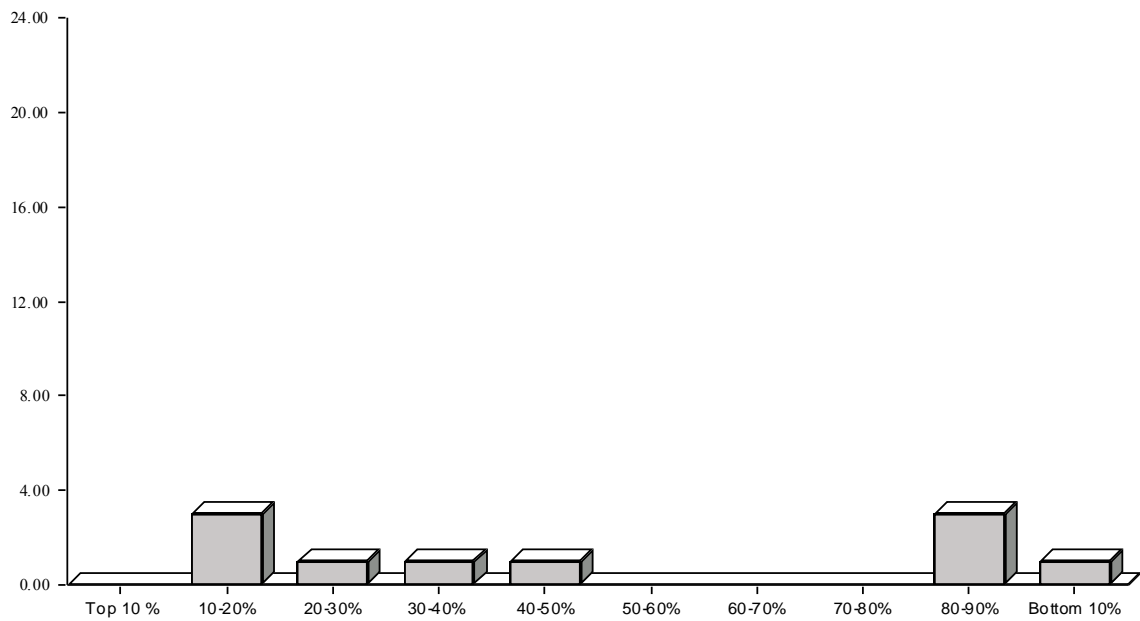
Base = 21 school visits, non-coded visits = 9

Figure 5.16: Number of school visits to *Story of Money* ranked by Income Deprivation Affecting Children Index, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived



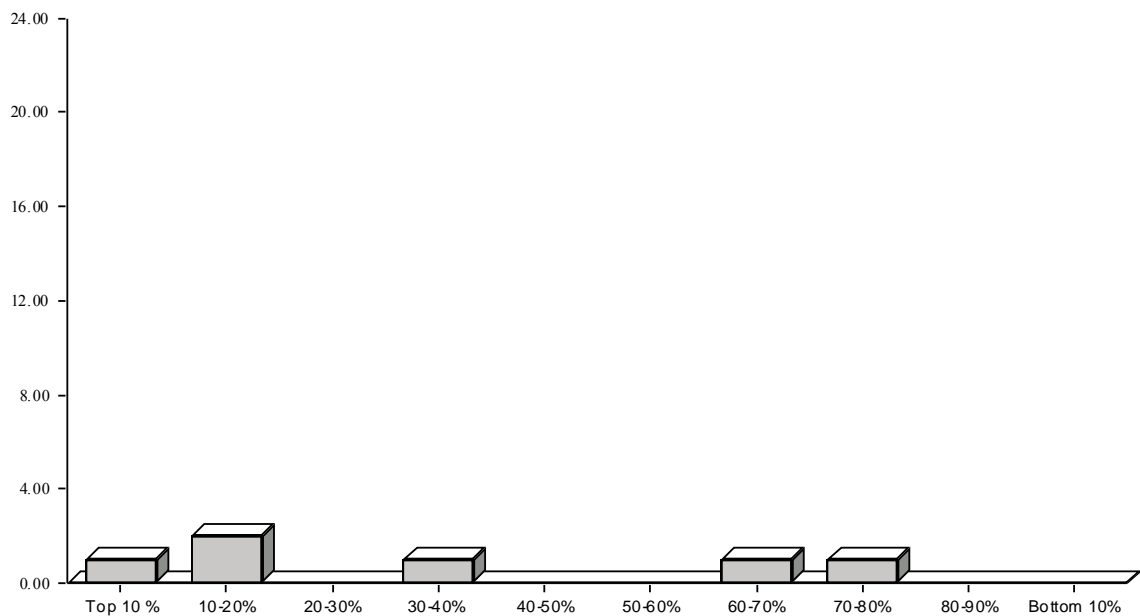
Base = 10 school visits, non-coded visits = 6

Figure 5.17: Number of school visits to *Supporting Regional Schools* ranked by Index of Multiple Deprivation 2004, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived



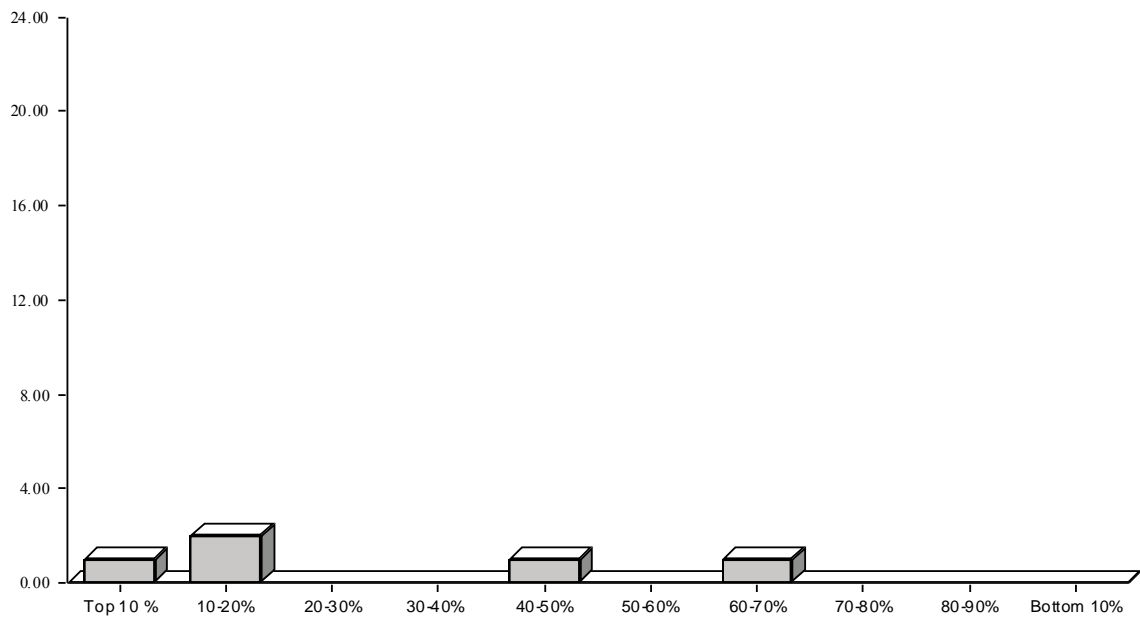
Base = 10 school visits, non-coded visits = 6

Figure 5.18: Number of school visits to *Supporting Regional Schools* ranked by Income Deprivation Affecting Children Index, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived



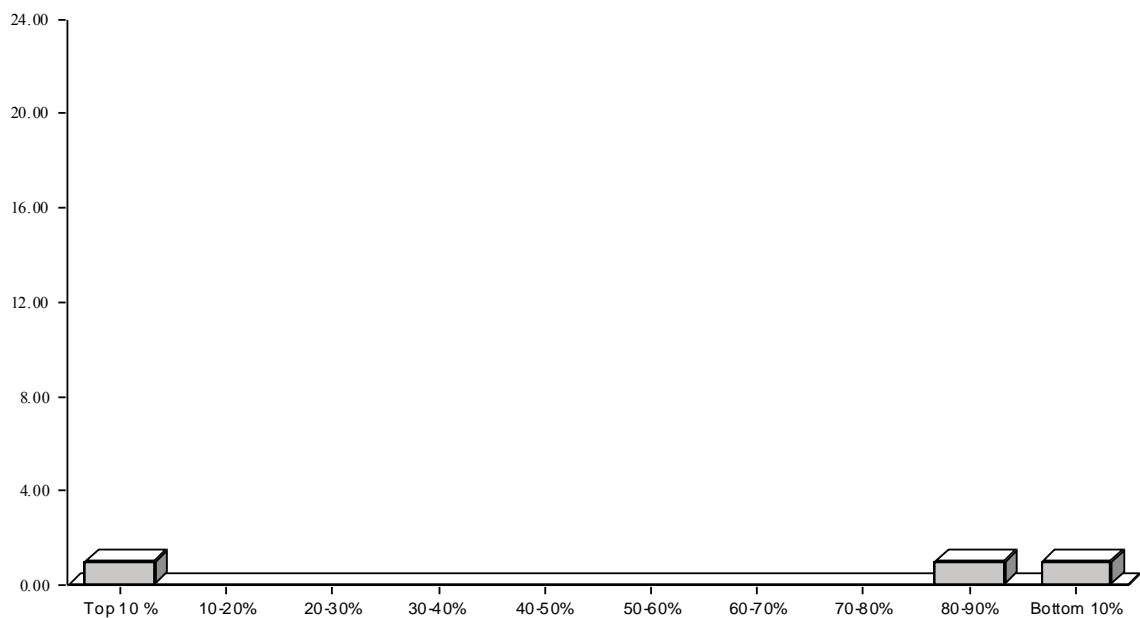
Base = 6 school visits, non-coded visits = 3

Figure 5.19: Number of school visits to *Take One Picture* ranked by Index of Multiple Deprivation 2004, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived



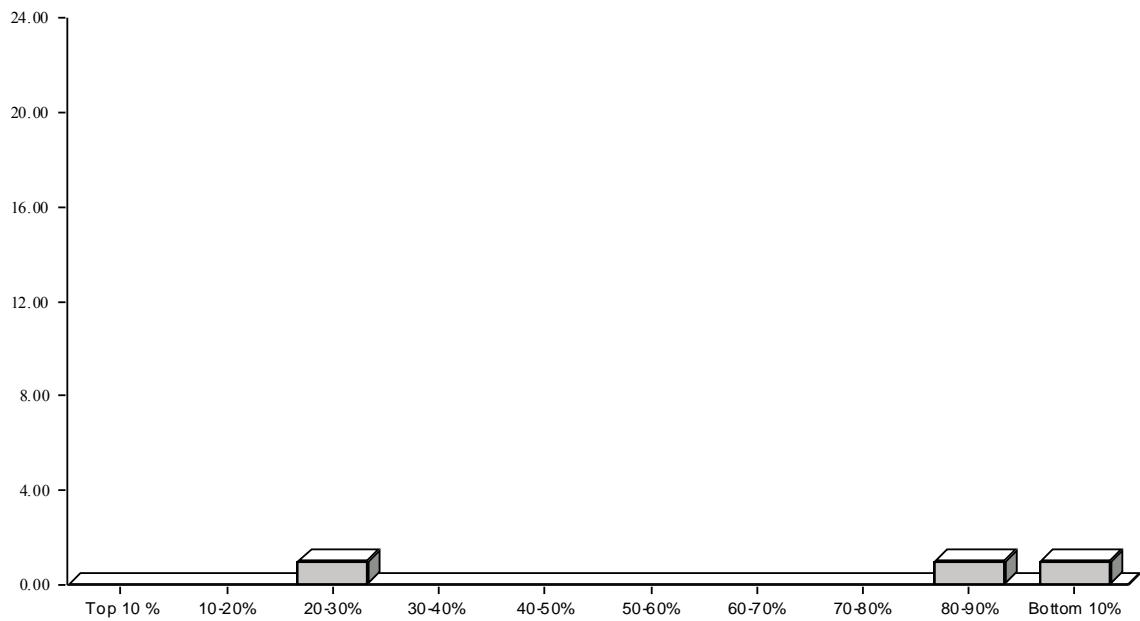
Base = 6 school visits, non-coded visits = 3

Figure 5.20: Number of school visits to *Take One Picture* ranked by Income Deprivation Affecting Children Index, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived



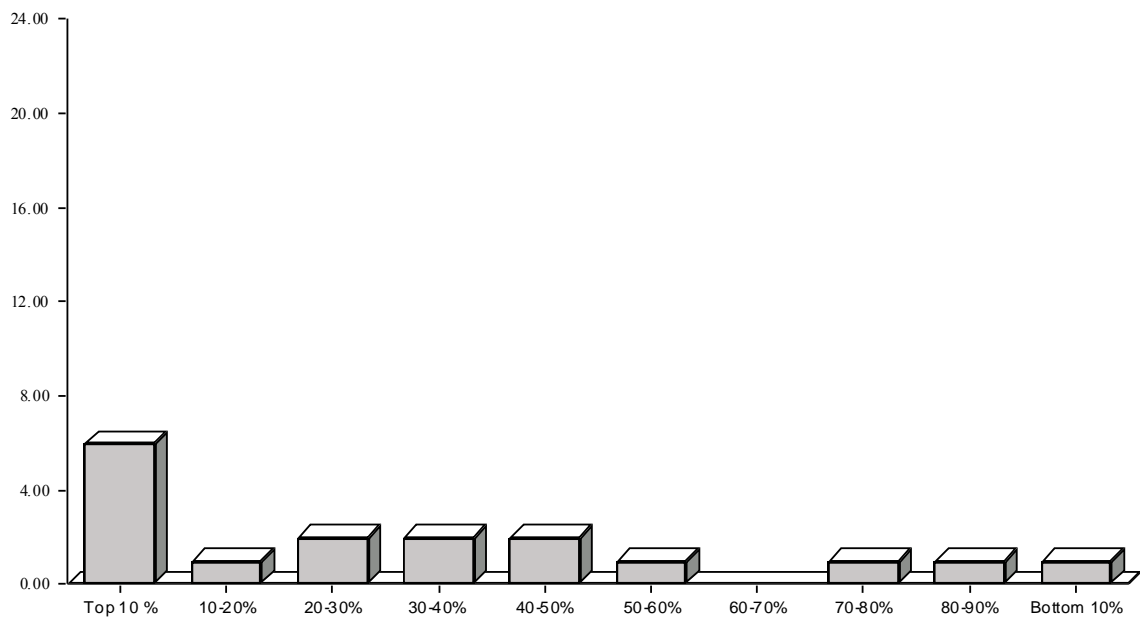
Base = 3 school visits, non-coded visits = 2

Figure 5.21: Number of school visits to *Texts in Context* ranked by Index of Multiple Deprivation 2004, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived



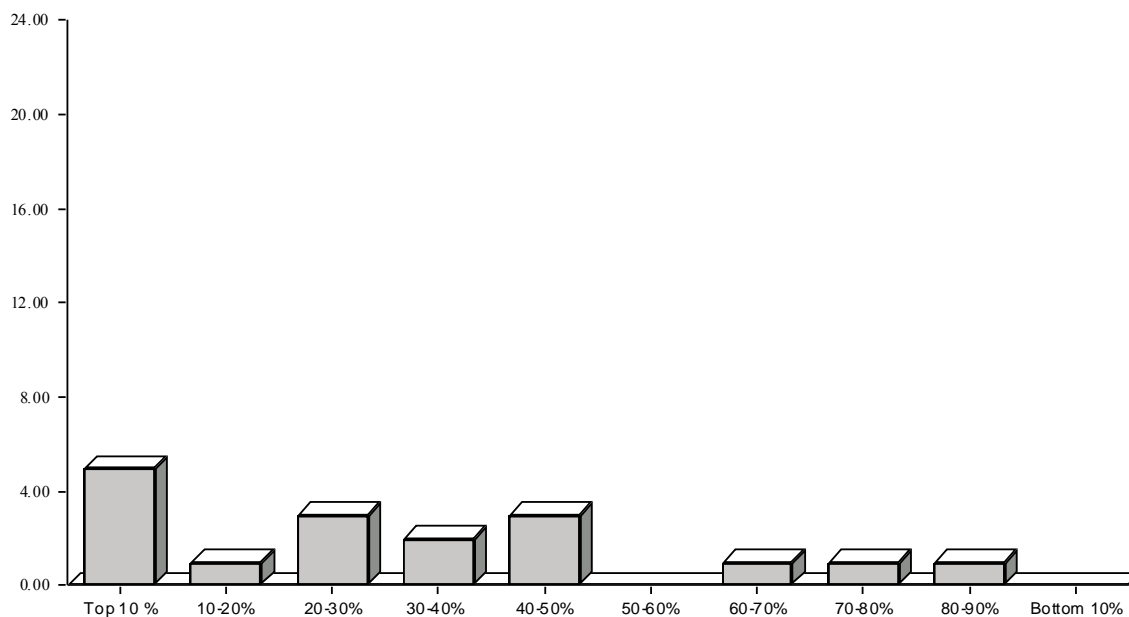
Base = 3 school visits, non-coded visits = 2

Figure 5.22: Number of school visits to *Texts in Context* ranked by Income Deprivation Affecting Children Index, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived



Base = 17 school visits, non-coded visits = 10

Figure 5.23: Number of school visits to *Understanding Slavery* ranked by Index of Multiple Deprivation 2004, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived

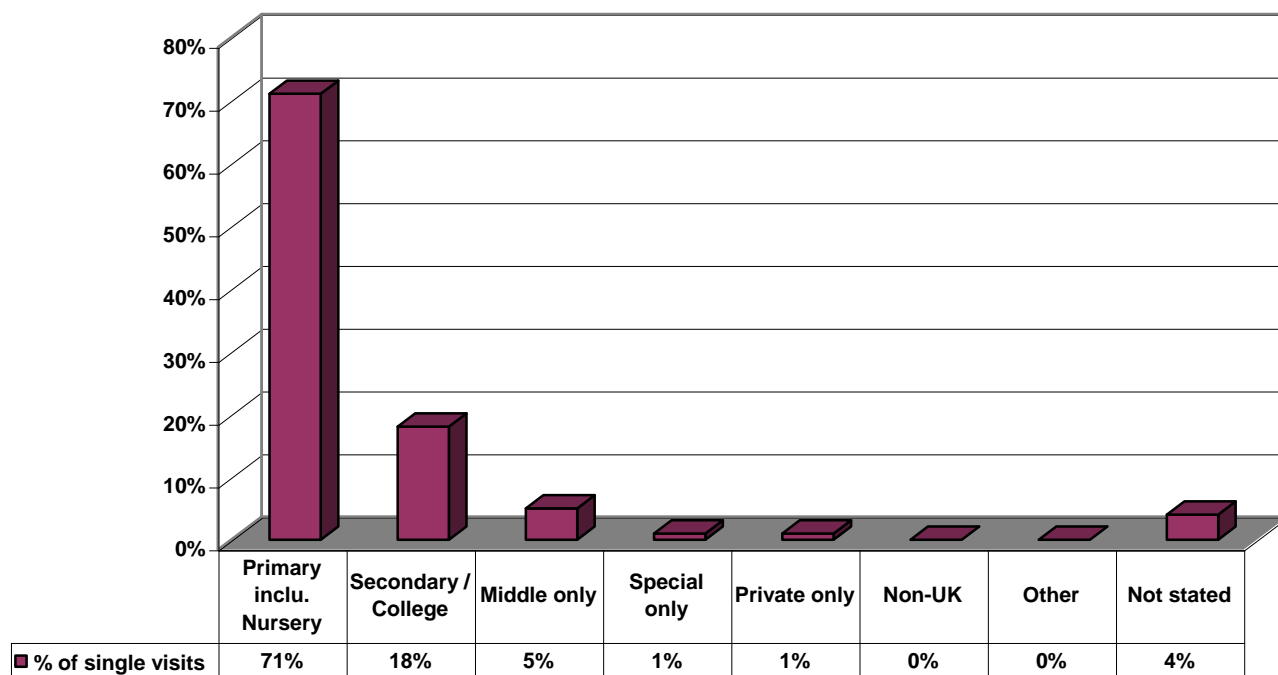


Base = 17 school visits, non-coded visits = 10

Figure 5.24: Number of school visits to *Understanding Slavery* ranked by Income Deprivation Affecting Children Index, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived

5.4. School and Key Stage breakdown

From September 2003 to March 2004, the majority of schools visiting museums as part of the DCMS/DfES scheme were primary schools (71% of the total). Secondary schools and colleges made up 18% of the total and there were a very low proportion of other schools such as special and private schools. In Figure 5.25 below, special and private schools have been included in other categories where these were also indicated.

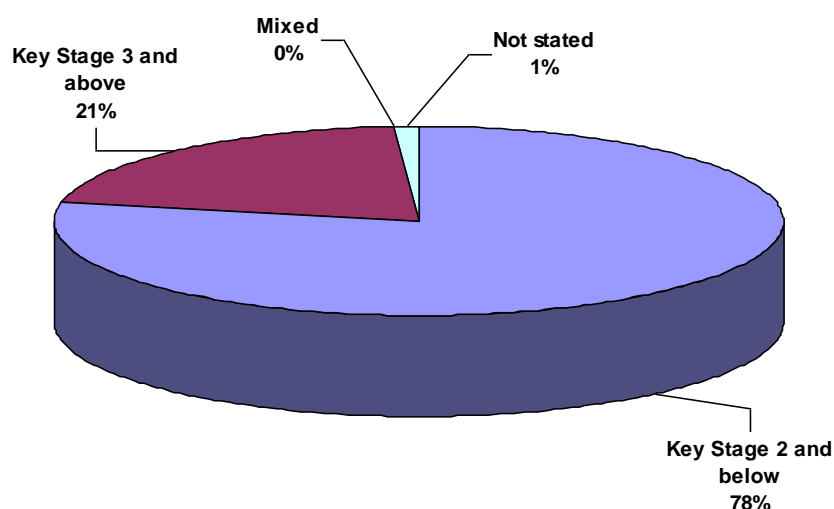


Base: 424 teachers

Figure 5.25: Form A. Breakdown of type of school based on Question 6

When these findings are compared with those from the Renaissance in the Regions Education Programme evaluation some differences emerge. Primary school visits to the three Phase 1 museums during September and October 2003 made up 78% of the total, with only 13% of visits from secondary schools and colleges. The DCMS/DfES programme therefore reached a slightly larger proportion of secondary school groups.

From the information given about years of pupils in Form A, it can be seen that 78% of pupils were Key Stage 2 and below and 21% of students were Key Stage 3 and above.



Base: 424 teachers

Figure 5.26: Form A. Breakdown of pupils by Key Stage based on Question 7. Years of pupils / students

In the Renaissance in the Regions Evaluation, 86% of the pupils were at Key Stage 2 or below and 14% of pupils were at Key Stage 3 and above, much lower than for DCMS/DfES funded visits. Again, this shows that the DCMS/DfES programme has reached proportionately more secondary pupils at Key Stage 3 and above.

5.5 The pupils who completed Form B

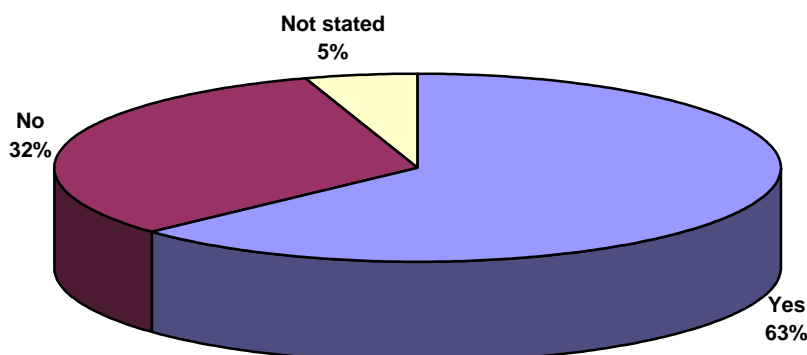
Two age-related versions of Form B were prepared for pupils to complete. Form B KS2 was designed for pupils aged 7 to 11 years. Form B KS3 and above was designed for pupils aged 11 and over. It was acknowledged that it would not be appropriate for the youngest pupils and those from special schools to be asked to complete these forms. The decision whether to complete Forms B was left to the teachers concerned.

9415 completed Forms B were returned to RCMG in the Evaluation Packs.

- 7354 pupils completed Form B KS2 (78% of the total of pupils completing forms, compared to 86% of the total for Renaissance in the Regions)
- 2061 pupils completed Form B KS3 and above (22% of the total of pupils completing forms, compared to 14% of the total for Renaissance in the Regions)

The percentages of students completing the two versions of the form match the Key Stage breakdown based on teachers' questionnaires almost exactly, as would be expected.

63% of the 503 teachers who completed Form A said that their pupils completed a Form B.



Base: all teachers (503)

Figure 5.27: Form A. Question 11. Has this school completed “My Museum Visit” sheets?

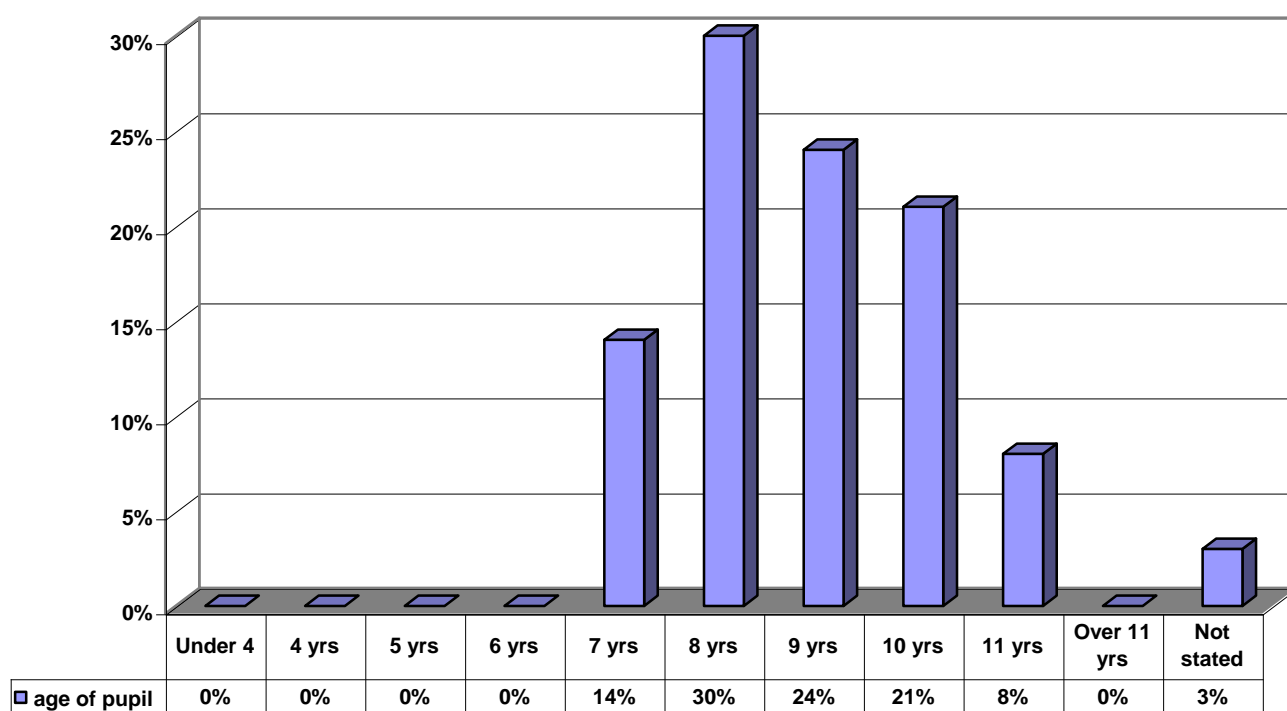
It was the teacher’s decision whether their pupils could or should complete questionnaires, depending on the circumstances for each visit. Form A included instructions that Key Stage 1 pupils should not complete Form B. However, 2 of the returned questionnaires were completed by 4 year olds, 5 by 5 year olds and 26 by 6 year olds. This may be due to the mixture of ages and Key Stages present in some groups, particularly those from very small, especially rural schools, where the whole school might participate in the same activity or visit together.

Some pupils did not complete Form B where the teachers thought it would take too much time out of their visit, or where participation in the activity provided as a result of DCMS funding was only a minor part of the visit, as at Beningbrough Hall (see Section 5.0.1). A very small number of Key Stage 2 pupils in the *Partners in Time* project did not complete forms because of administrative difficulties. Some groups of pupils with Special Educational Needs did not complete forms as it was considered inappropriate.

When the number of pupils who completed Form B (9415) is compared with the estimated total number of pupils based on teachers’ Forms A (12,009), it appears that approximately 78% of pupils filled in Form B, higher than the 63% claimed by teachers. However, the figure of 12,009 may be a slight underestimate of the total pupils, as it is based on ‘single visit’ entries only (see Section 5.2). Also 38 packs included only Forms B, returned without a teacher’s Form A, so these forms are not taken into account in the total of 12,009. The difference between the figures of 63% and 78% can therefore be explained.

5.5.1 The pupils completing Form B KS2

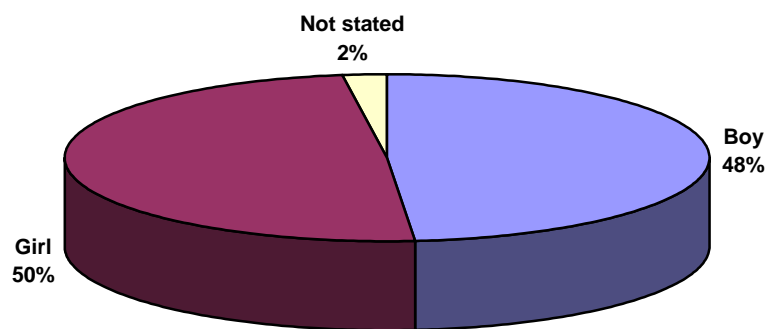
7354 KS2 and below pupils completed Form B KS2 (78% of the total), with slightly more girls than boys. The age range of pupils completing the questionnaire was varied, with 2 pupils as young as 4 years old completing a questionnaire (these numbers were too small to show up as a percentage on figure 5.28). Most pupils aged 11 and over would have been in a KS3 group. The largest proportion of Key Stage 2 pupils were 8 years old, making up 30% of the total.



Base: all KS2 pupils (7354)

Figure 5.28: Breakdown of pupils completing Form B KS2 by age

Girls made up 50% of the total and boys 48% (3622 and 3565 pupils respectively). In the Renaissance evaluation, the gender breakdown was very similar, with almost equal numbers of boys (48%) and girls (49%), and 3% not stated (figure 5.29).

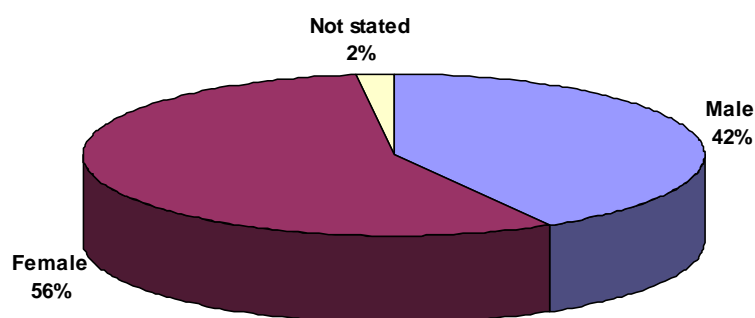


Base: all KS2 pupils (7354)

Figure 5.29: Breakdown of pupils completing Form B KS2 by gender
5.4.2 The pupils completing Form B KS3 and above

2061 pupils at KS3 and above completed Form B (22% of the total).

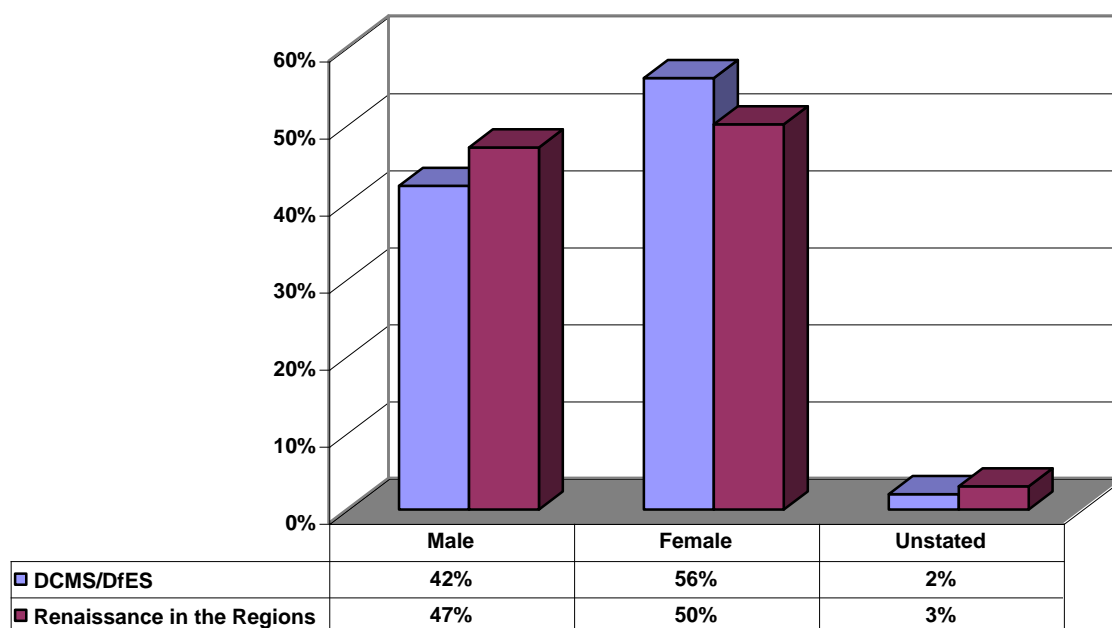
The majority of pupils who completed Form B KS3 and above were female – 56% of the total – with male pupils making up 42% of the total. The difference between the proportions of female and male pupils is much greater at KS3 and above than at KS2.



Base: all KS3 and above pupils (2061)

Figure 5.30: Breakdown of pupils completing Form B KS3 and above by gender

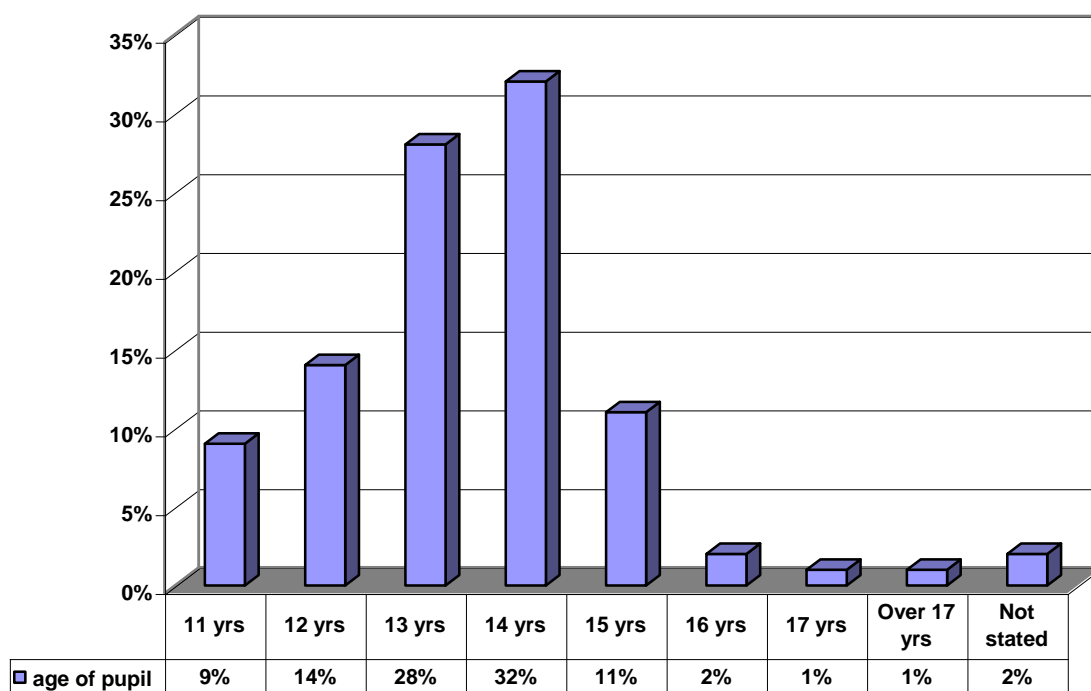
The gender breakdown for pupils of KS3 and above varies considerably from the results from the Renaissance in the Regions evaluation with a much higher proportion of girls at this age range in the DCMS/DfES programme.



Base: all pupils who gave their gender - DCMS/DfES (2030); Renaissance (3320)

Figure 5.31: Comparison of gender breakdown for KS3 and above pupils, Renaissance and DCMS/DfES Programmes

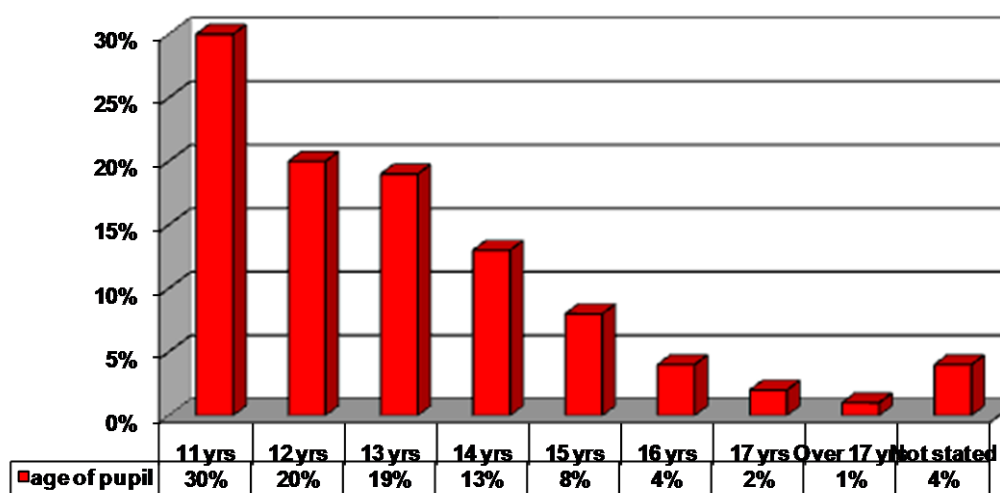
The breakdown by age of those pupils who completed Form B at KS3, shows that there was a larger number of pupils aged 13-14 years, with the largest proportion (32%) of older pupils aged 14 (figure 5.32).



Base: all KS3 and above pupils (2061)

Figure 5.32: Breakdown of pupils completing Form B KS3 and above by age

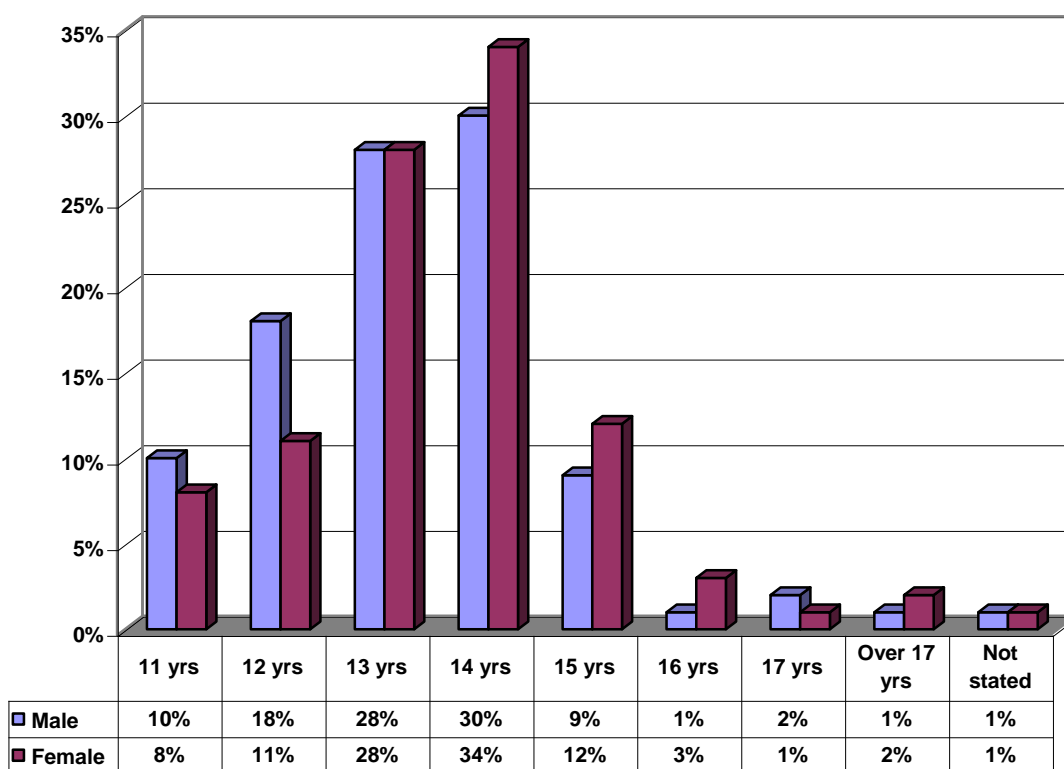
This is a strikingly different pattern to that of the older pupils completing evaluation forms during the Renaissance in the Regions evaluation. The Renaissance results showed a marked decline in numbers as students increased in age. The largest proportion of KS3 and above pupils were aged 11 (30%), and as the students increased in age, there was a steady decrease in their representation in the visiting groups.



Base: all Renaissance KS3 and above pupils (3406)

Figure 5.33: Renaissance in the Regions evaluation. Breakdown of pupils completing Form B KS3 and above by age

When gender and age are compared, it can be seen that there were more males completing Form B KS3 at the younger end of the scale but more females in the older years: 56% of male pupils were under 14 years old, compared to 47% of female pupils. Only 14% of male pupils were aged over 14, compared to 19% of female pupils. Age 14 was the largest category for both male and female (30% of males and 34% of females). After 14 years of age there would appear to be far fewer visits.



Base: all KS3 and above pupils (2061)

Figure 5.34: Form B KS3 and above. Pupils completing Form B KS3 and above by age and gender

Overall, the data shows that at KS2, fairly similar numbers of boys and girls completed questionnaires, while at KS3, a greater number of girls than boys did so. The numbers of pupils completing forms declined greatly after the age of 14 years, suggesting that visits become less likely as pupils move through their school careers. The pressures of examinations may explain the low proportions of pupils participating after age 14.

However, the data suggests that the DCMS/DfES projects attracted higher numbers of older pupils than the Renaissance-funded work, and that the majority of these older pupils are girls. There is more work to be done to investigate why the DCMS/DfES projects were able to attract more teachers to take their older pupils out of school, but this is beyond the scope of this research. It is well known that the organisation of school visits to museums, while not easy at any school phase, is more difficult for secondary schools because of problems of teacher cover and requirements of forthcoming exams. The findings suggest that projects that are targeted at older pupils and that meet their researched needs, do attract older pupils, but this needs further consideration before final conclusions can be drawn.

Section 6

How museums are used by teachers

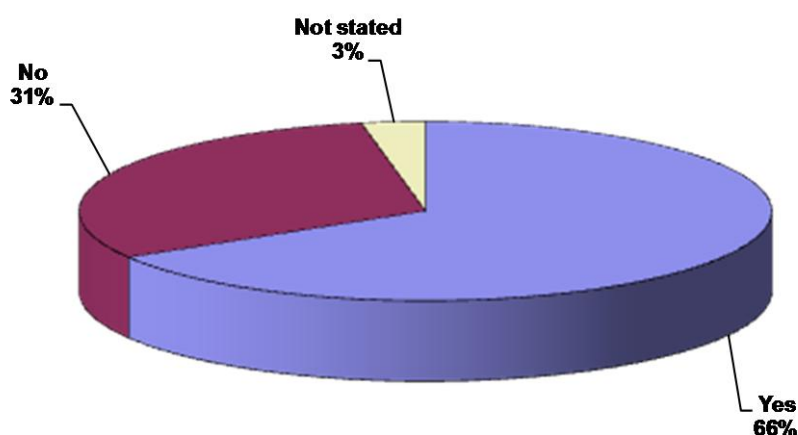
6.0 Evidence from the teachers' questionnaires

Form A asked teachers to respond to a number of questions that focused on their attitude towards museums – whether it was their first visit, whether museums were important to their teaching and whether schools visited cultural organisations regularly.

Question 12: Is this your first visit (as a teacher) to this museum with a class?

66% of teachers who completed Form A between September 2003 and March 2004 were using the museum they visited for the first time. This is significantly higher than for the Renaissance in the Regions evaluation where 47% of teachers to Phase 1 Hub museums were visiting for the first time. This seems to suggest that the DCMS/DfES programme reached proportionately more new schools.

It is possible that the teachers answering this question may not have personally visited the museum before, but that the school may have done. It is also possible that teachers had visited other museums before with a class, but had not visited the particular museum involved in the DCMS/DfES programme before. There is evidence from projects such as *Partners in Time*, that where museums have worked in partnership with other museums, new schools have visited as a result.



Base: all teachers (503)

Figure 6.1: Form A. Question 12. Is this your first visit (as a teacher) to this museum with a class?

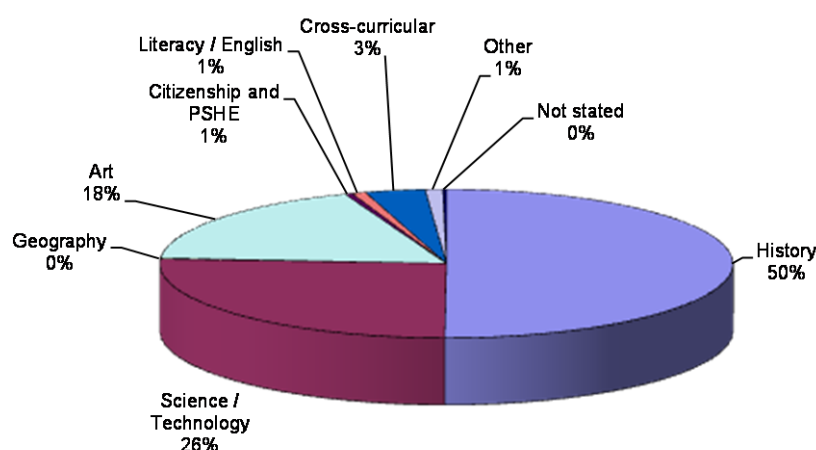
Question 4: What theme are you studying?

Teachers were asked to specify the theme that their class was studying in an open-ended question. The responses to this question were coded into the following categories: History, Science/Technology, Geography, Art, Citizenship and PSHE, Literacy/English, Cross-curricular and Other.

The theme categories were based on those used for the Renaissance in the Regions evaluation. However, a new category, Cross-curricular, was added, to take into consideration those entries which covered more than one curriculum area. Responses in this category included: 'Forces/Children in Second World Wars', 'Tudors and Portraits', 'Victorian Hearth & Kitchen/Animation', and 'Expressive Arts/Creative Writing'. In total, 17 entries were coded as Cross-curricular. A full list of responses to Question 4, grouped under category headings, is provided in **Appendix 3**.

The breakdown of themes indicates that most teachers in the DCMS/DfES programme were visiting for themes related to History (51%), Science/Technology (26%) and Art (18%), with much smaller proportions for other subjects.

Some of the theme categories were very small. One entry was coded as Geography, two as Citizenship and PSHE, four as Literacy/English and five as Other.



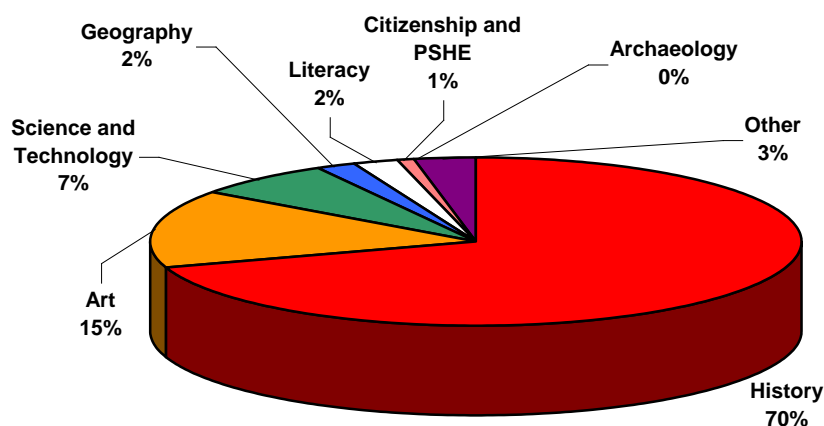
Base: all teachers (503)

Figure 6.2: Form A. Question 4. What theme are you studying?

A comparison with the breakdown of themes in the Renaissance in the Regions evaluation reveals important differences. In the Renaissance in the Regions evaluation, the proportion of teachers bringing groups for History related themes was far higher, at 70%. The proportion visiting for Art and Science/Technology themes was lower (15% and 7% respectively).

This indicates that the DCMS/DfES programme has given proportionately more emphasis to Science/Technology themes and less to History themes, although the

majority of teachers were still studying History themes. The higher proportion of science themed visits is likely to be due particularly to the large number of science sessions provided by the *Partners in Time* project with the Luton schools, while the *Creative Canals* project also focused on science.



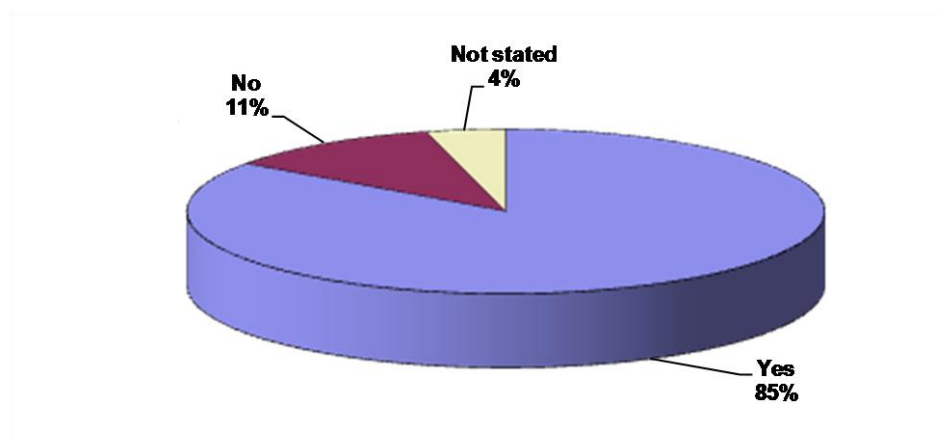
Base: all Renaissance teachers (936)

Figure 6.3: Renaissance in the Regions evaluation. Form A. Question 4. What theme are you studying?

Question 13: Is the work done at the museum directly linked to the curriculum?

Overall, 85% of teachers visiting museums as part of the DCMS/DfES scheme agreed that their visit was directly linked to the curriculum. This was slightly less than for the Renaissance in the Regions evaluation where 94% of teachers agreed with this question.

This difference may be due to the natures of the two programmes. While Renaissance in the Regions focused on existing provision and ongoing programming, the DCMS/DfES programme funded finite projects, which were not already known to teachers. Visits to DCMS/DfES projects may have been less likely to be linked to the curriculum because teachers were taking advantage of projects as they appeared, and not necessarily planning them into the curriculum, especially when museums offered benefits such as subsidised travel. The delay in announcement of the funding meant that some projects, for instance *Partners in Time*, were unable to publicise their projects before the end of the summer term, so teachers may not have been able to integrate the projects into their planning.



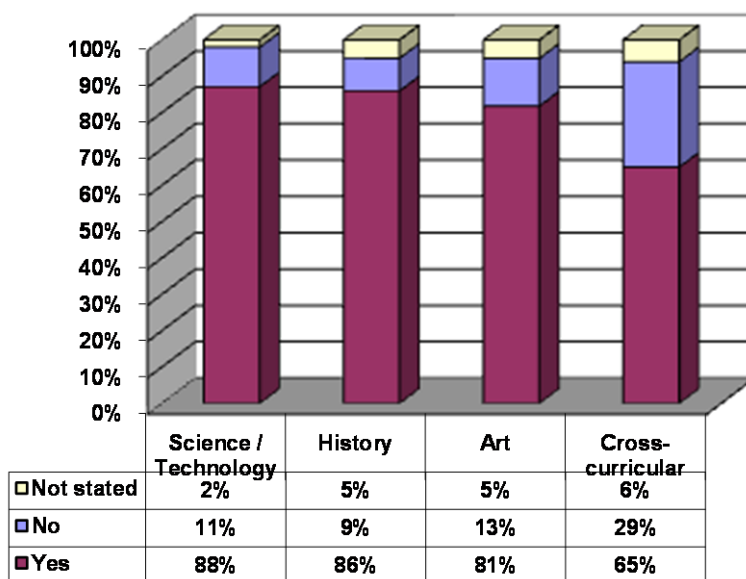
Base: all teachers (503)

Figure 6.4: Form A. Question 13. Is the work done at the museum directly linked to the curriculum?

There was little difference between teachers of Key Stage 2 and below and Key Stage 3 and above in terms of the extent visits were linked to the curriculum (85% for Key Stage 2 and below and 84% for Key Stage 3 and above).

However, a breakdown by theme categories based on teachers' responses to Question 4 reveals slight differences in the extent to which visits were linked to the curriculum. Science/Technology visits were most closely linked to the curriculum, followed by History, then Art (88%, 86% and 81% respectively). The visits coded as Cross-curricular were less likely to be linked to the curriculum (65%).

Figure 6.5 shows a breakdown of the largest theme categories. The other categories (Geography, Citizenship/PSHE, Literacy/English and Other) have not been included because the number of entries in these categories was very small.



Base: 490 teachers

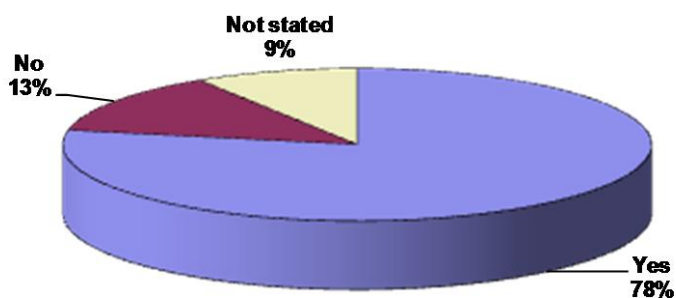
(130 teachers on Science/Technology visits, 252 teachers on History visits, 91 teachers on Art visits and 17 teachers on Cross-curricular visits)

Figure 6.5: Form A. Question 13. Is the work done at the museum directly linked to the curriculum? By theme

Question 14: Does your school make regular visits to cultural organisations?

Of the teachers who completed Form A, 78% responded that their school did make regular visits to cultural organisations. However, in the Renaissance in the Regions evaluation, 85% of teachers who completed Form A agreed with this statement.

Again, this difference suggests that the DCMS/DfES programme reached a greater proportion of schools which were normally unlikely to visit museums, since a smaller proportion visited regularly.



Base: all teachers (503)

Figure 6.6: Form A. Question 14. Does your school make regular visits to cultural organisations?

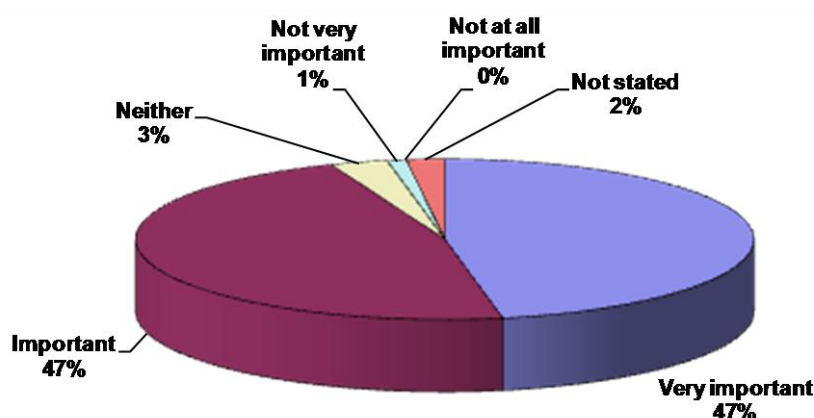
Question 22: How important are museums to your teaching?

The majority of teachers who responded to this question said that museums were either very important (47%) or important (47%) to their teaching.

In the Renaissance in the Regions evaluation, 58% of teachers said that museums were very important to their teaching and 37% said it was important.

When combined, the total numbers of teachers who answered very important or important are very similar between the two programmes (94% for DCMS/DfES and 95% for Renaissance). However, more teachers answered very important in the Renaissance evaluation (58% compared to 47% for DCMS/DfES), suggesting that Renaissance teachers were slightly more positive about the importance of museums to their teaching.

This seems consistent with the results of Questions 12 and 14, which showed that DCMS/DfES teachers were less likely to have visited the museum before with a class, and less likely to come from schools which visited cultural organisations regularly. These teachers were therefore less likely to be convinced of the importance of museums in their teaching.



Base: all teachers (503)

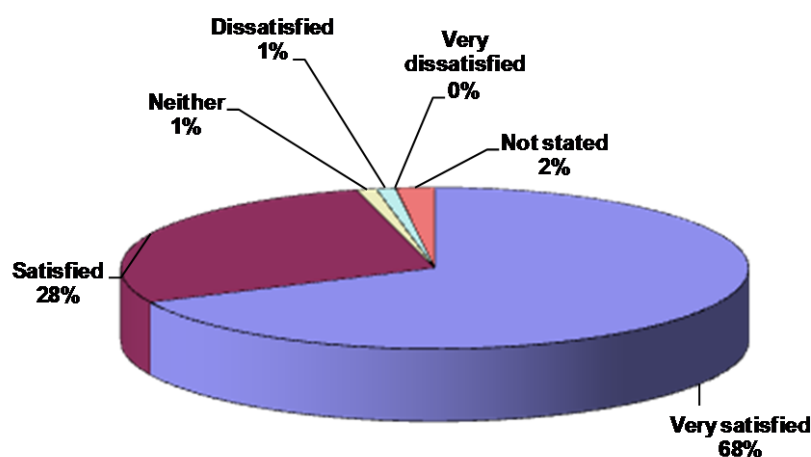
Figure 6.7: Form A. Question 22. How important are museums to your teaching?

Question 23: How satisfied are you with the museum's provision?

Most teachers who completed Form A were satisfied with their museum visit: 68% of teachers were very satisfied and a further 28% were satisfied.

This is comparable to the Renaissance in the Regions evaluation, although slightly more (72%) teachers were very satisfied with the museum's provision, while a further 24% were satisfied.

Again, the DCMS/DfES teachers were slightly less positive than the Renaissance teachers. At the seminar on the Interim findings of the DCMS/DfES Evaluation in January 2004, museum delegates suggested that these teachers were slightly less satisfied with provision because they were aware that the projects were only available for a limited period of time and were not necessarily repeatable. It is also possible that the slightly lower level of satisfaction is due to difficulties encountered in setting up and delivering projects, many of which were new and ambitious, in a short time.



Base: all teachers (503)

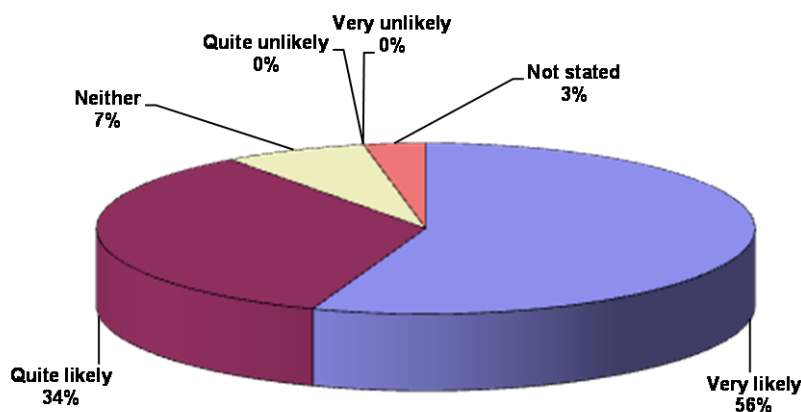
Figure 6.8: Form A. Question 23. How satisfied are you with the museum's provision?

Question 24: To what extent has the experience of this visit increased your confidence to use museums more as part of your teaching?

56% of teachers who responded to this question agreed that the visit was very likely to have increased their confidence in using museums, and a further 34% thought it was quite likely.

For Renaissance in the Regions, 62% of teachers thought it was very likely to increase their confidence and 27% thought it quite likely to increase their confidence.

When the totals who answered very likely and quite likely are combined, 1% more DCMS/DfES teachers agreed that the visit had increased their confidence to use museums than Renaissance teachers. However, fewer DCMS/DfES teachers ticked very likely than Renaissance teachers, once again indicating that they were slightly less convinced overall about the benefits of the museum visit. Again, this seems consistent with fewer of the DCMS/DfES teachers having visited the museum before, and fewer coming from schools which regularly visited cultural organisations.



Base: all teachers (503)

Figure 6.9: Form A. Question 24. To what extent has the experience of this visit increased your confidence to use museums more as part of your teaching?

6.1 Conclusion

Comparison of the results from the DCMS/DfES programme with the Renaissance in the Regions programme suggests that the DCMS/DfES programme was proportionately more successful in reaching new schools or schools who were usually unlikely to visit cultural organisations.

66% of teachers in the DCMS/DfES programme were visiting the museum for the first time with a class, compared to 47% in the Renaissance programme. In addition, although the majority of teachers (78%) came from schools that made regular visits to cultural organisations, this proportion was lower than for the Renaissance programme (85%).

The teachers involved in the DCMS/DfES programme therefore appear to have been less used to using museums in their teaching, and less familiar with the particular museum visited in the project. This seems to have been reflected in their answers to many other questions on Form A, in which they tended to be slightly less positive than teachers in the Renaissance in the Regions evaluation.

The vast majority of the DCMS/DfES teachers responded that museums were important to their teaching, with 47% indicating that they were very important and a further 47% indicating that they were important. Most teachers were satisfied with the museum's provision, with 68% of teachers feeling very satisfied and a further 28% satisfied. The experience of the visit was clearly positive for most teachers as 55% of teachers felt it very likely that their confidence in using museums as part of their teaching had increased and a further 34% thought this quite likely.

The majority of teachers (85%) also responded that the work done at the museum was directly linked to the curriculum, although this was slightly less than the 94% of teachers in the Renaissance in the Regions evaluation. This difference may be due to the project-based nature of the DCMS/DfES programme, which may have prevented some teachers from building projects into their planning and delivery of the curriculum; instead they may have acted more opportunistically to take up the opportunities and benefits of the project funding as they arose. Visits with Science/Technology themes were most likely to be linked to the curriculum.

On the whole, teachers who completed questionnaires for the DCMS/DfES programme valued museums as important to their teaching and were enthusiastic about the visit.

Section 7

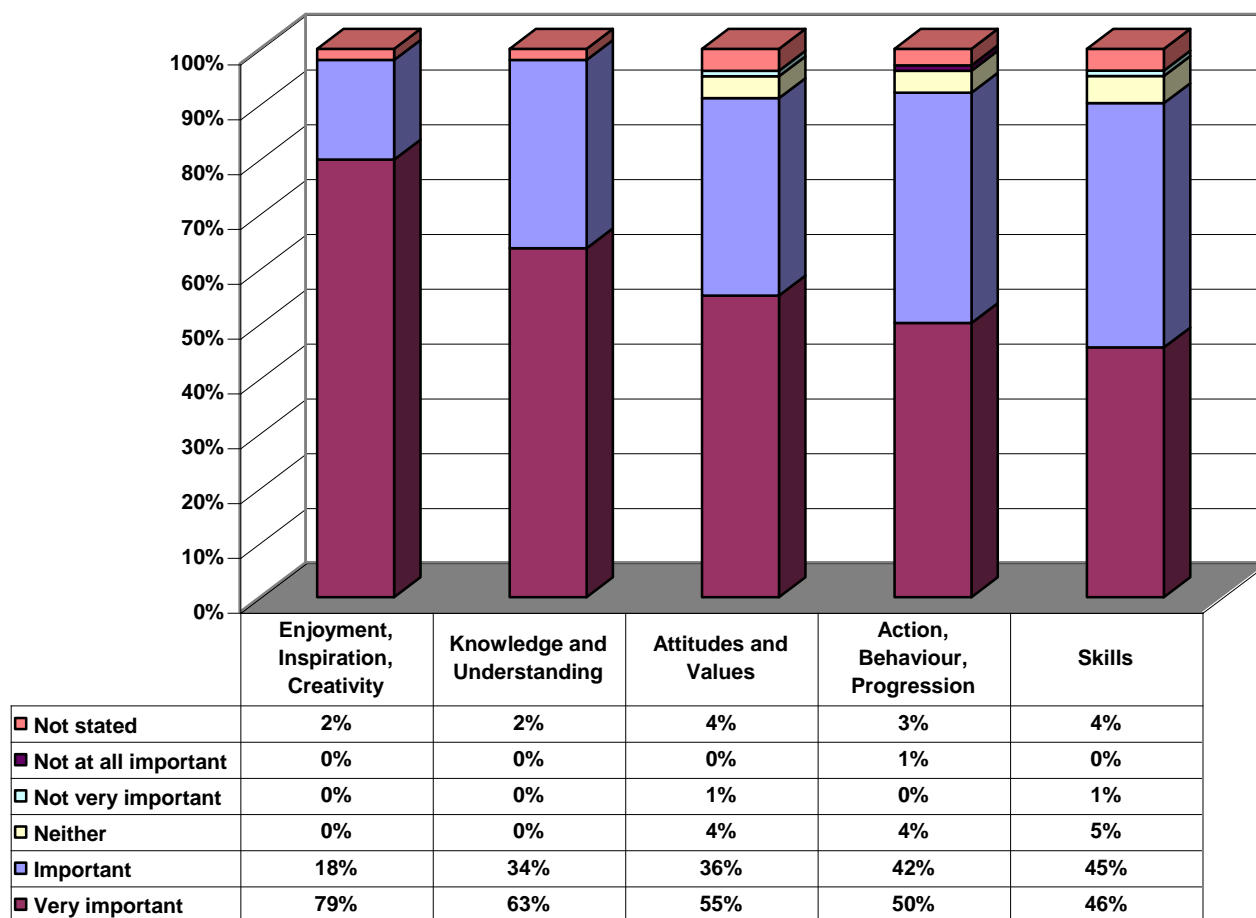
Valuing the five Generic Learning Outcomes

7.0 Introduction and comparison with Renaissance in the Regions

Question 21. For each of the potential outcomes from the use of the museum, please could you rate the importance of each one in your view?

Teachers completing evaluation questionnaires were asked how important they considered each of the five Generic Learning Outcomes to be. Each GLO was rated separately on a scale from 'very important' to 'not at all important'. Enjoyment, Inspiration, Creativity was rated 'very important' more frequently than the other GLOs with 79% of teachers rating this in this way. Knowledge and Understanding and Attitudes and Values were also rated highly with 63% and 55% of teachers respectively rating these GLOs as very important. Action, Behaviour, Progression was rated very important by 50% and Skills by 46%.

A very clear picture emerges: it is the enjoyment and inspiration of the museum visit that teachers value most. This is seen as very important by more teachers than the other potential outcomes.



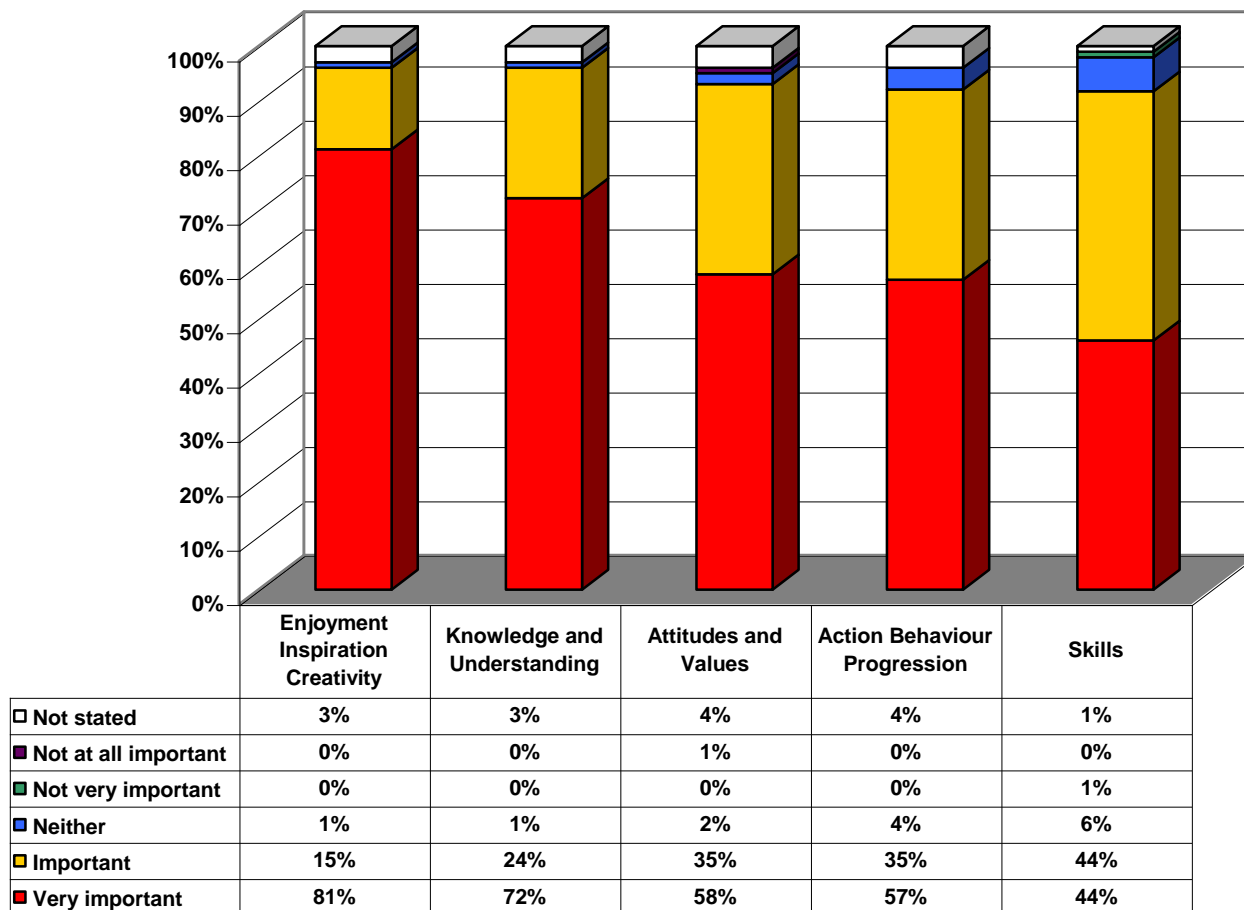
Base: all teachers (503)

Figure 7.1: Form A. Question 21. For each of the potential outcomes from the use of the museum, please could you rate the importance of each one in your view?

There is a very interesting comparison between the DCMS/DfES research and the Renaissance research. The same overall pattern emerges, but there was a much greater differentiation in the DCMS/DfES study between the value placed on Enjoyment, Inspiration, Creativity and the value placed on Knowledge and Understanding and other outcomes. This appears to correlate with the finding that DCMS/DfES projects did not relate as closely to the curriculum, and teachers may have taken up opportunities to take part without necessarily having time to plan them into curricular work. Teachers may therefore have placed a particularly high emphasis on enjoyment compared to other outcomes in the DCMS/DfES projects.

However, the teachers in the DCMS/DfES study are slightly less positive about the importance of each outcome than the Renaissance teachers, except for Skills. In the DCMS/DfES study, 46% of teachers rated Skills as very important compared to 44% of teachers in the Renaissance study.

It is extremely interesting that the overall pattern is the same, and the reasons for the different degrees of value between the two studies need further thought. There may be some correlation between the significance accorded to the potential learning outcomes and the age pattern. Further information is also required in relation to the teachers' purposes in using museums.

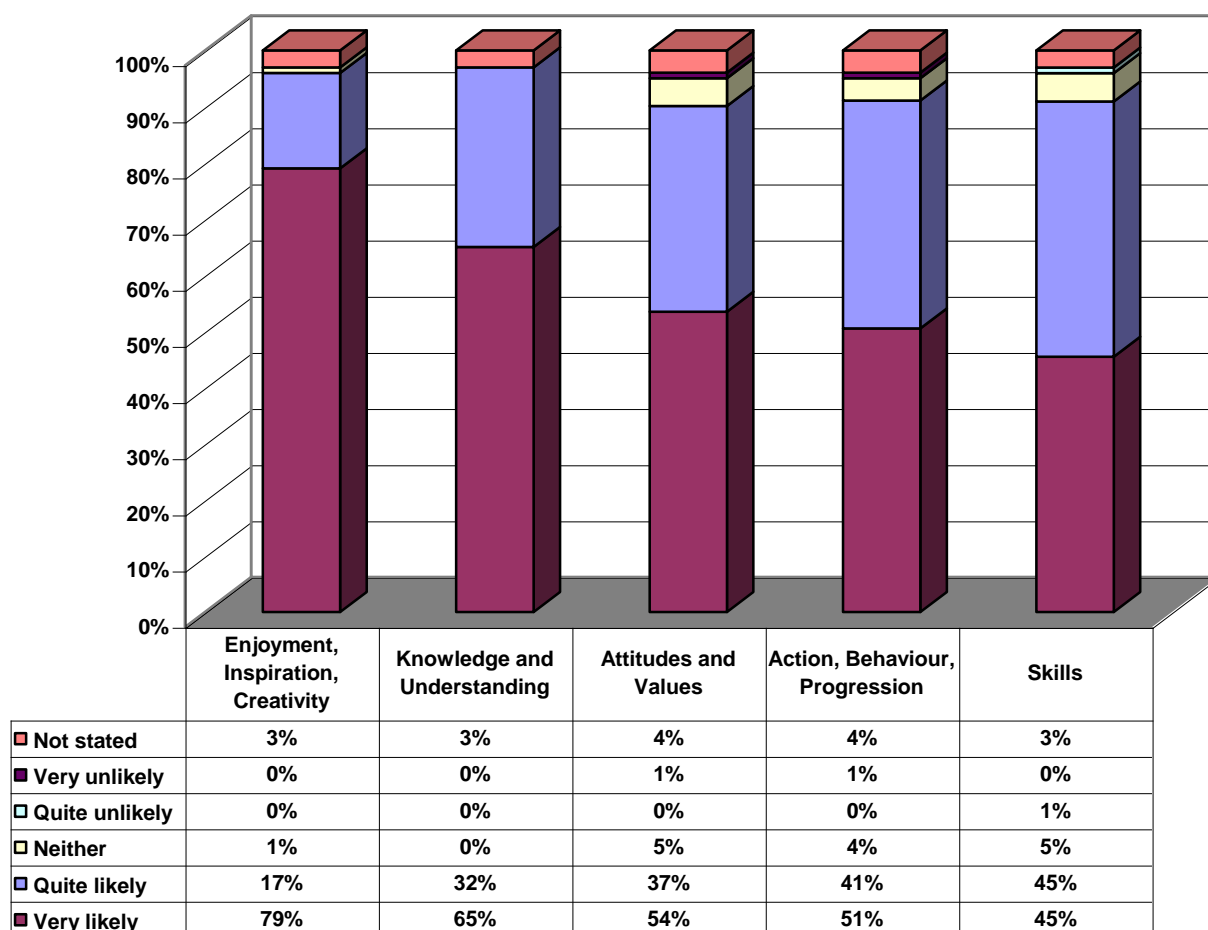


Base: all Renaissance teachers (936)

Figure 7.2: Renaissance in the Regions. Form A. Question 21. For each of the potential outcomes from the use of the museum, please could you rate the importance of each one in your view?

7.1 How teachers at KS2 and below and KS3 and above value the five Generic Learning Outcomes

Teachers of pupils at KS2 and below were in the majority in the sample (396 teachers). Their response to the five Generic Learning Outcomes mirrors the overall response for teachers across the two age ranges combined. However, a slightly greater proportion considered Knowledge and Understanding very important, and slightly fewer considered Skills very important.



Base: 396 teachers of KS2 and below pupils

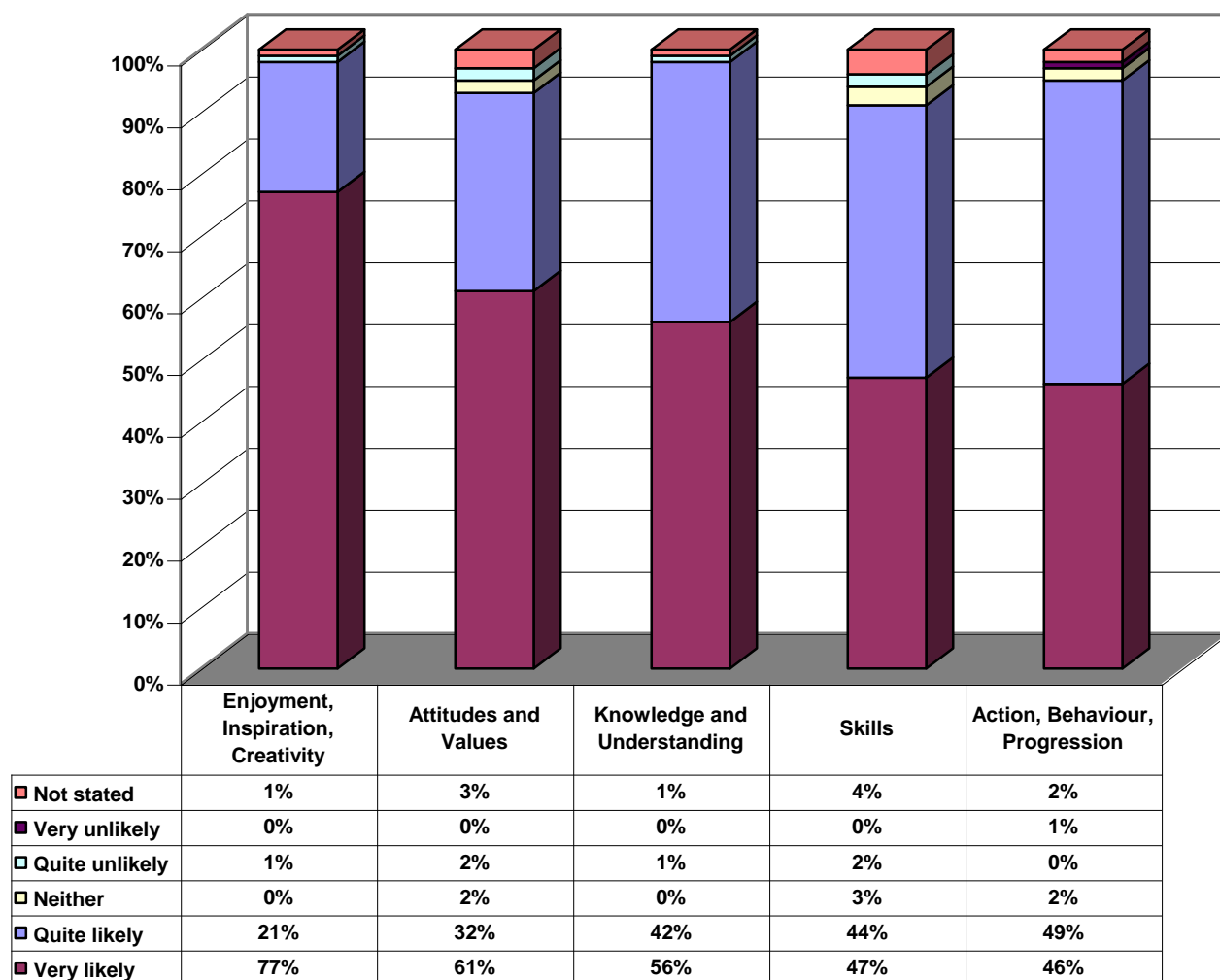
Figure 7.3: Form A. Question 21. For each of the potential outcomes from the use of the museum, please could you rate the importance of each one in your view? KS2 and below

The 100 teachers of KS3 and above pupils placed the five Generic Learning Outcomes in a different order of importance. Enjoyment, Inspiration and Creativity was still the most important outcome, however this was followed by Attitudes and Values (61% considered this very important compared to 54% at KS2 and below).

Therefore, teachers of older pupils particularly value learning outcomes in relation to Attitudes and Values.

These teachers also valued Skills slightly more highly than teachers of younger children. Forty-seven percent considered this very important, and Skills were the fourth most important outcome, in comparison to KS2 and below, where 45% considered Skills very important and this outcome was least important among the five GLOs.

Knowledge and Understanding was less important than at KS2 and below in relative terms: it was placed as third most important, with 56% considering this very important compared to 65% at KS2 and below. Action, Behaviour and Progression was also less important, and was the least important outcome for teachers at KS3 and above.



Base: 100 teachers of KS3 and above pupils

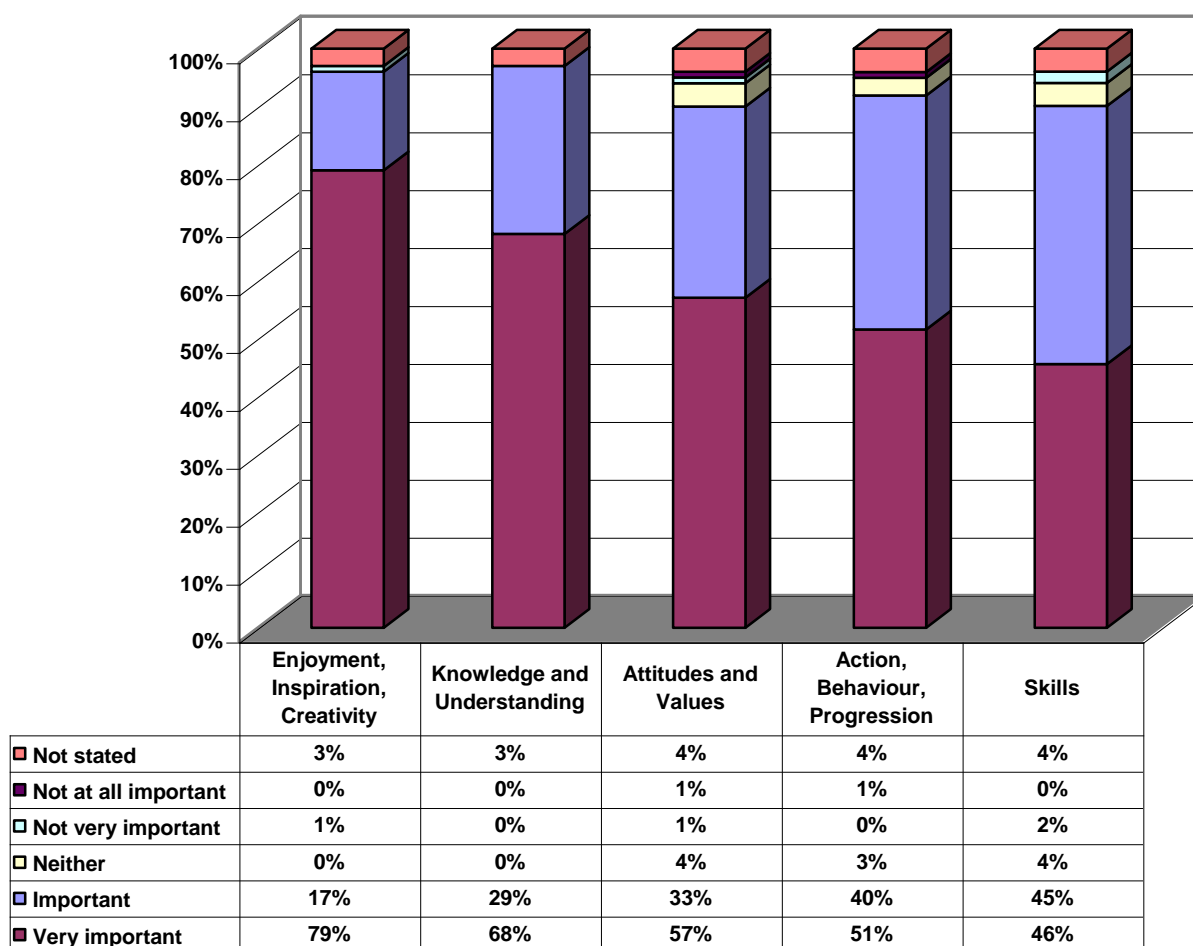
Figure 7.4: Form A. Question 21. For each of the potential outcomes from the use of the museum, please could you rate the importance of each one in your view? KS3 and above

7.2 How teachers on visits with different themes value the five Generic Learning Outcomes

In Form A Question 4, teachers were asked to write the theme which their class was studying. The responses were coded into the categories of History, Science/Technology, Geography, Art, Citizenship/PSHE, Literacy/English, Cross-curricular and Other (see Section 6 and **Appendix 7**).

An analysis of Question 21 by theme studied reveals interesting differences in the value that teachers on visits with different curricular themes place on each learning outcome. Some theme categories only had a small number of responses so do not provide meaningful samples, however the responses of teachers on History, Science/Technology and Art visits are discussed below.

Teachers on History themed visits were in the majority (252 teachers). The way that these teachers rated the Generic Learning Outcomes closely mirrored the overall pattern for all the responses combined. Teachers on History visits rated Knowledge and Understanding as slightly more important than the overall response, with 68% finding this outcome very important, compared to 65% overall.



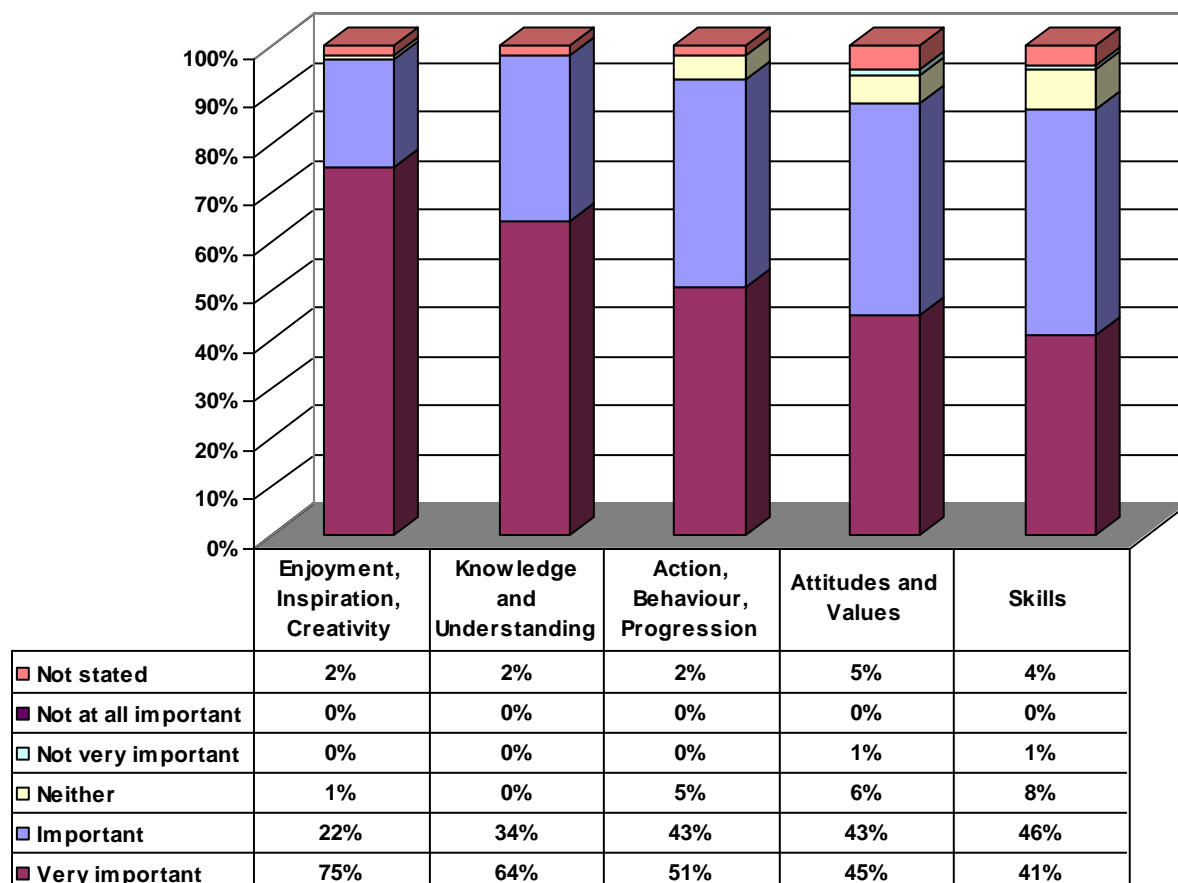
Base: teachers who stated History themes (252)

Figure 7.5 Form A. Question 21. For each of the potential outcomes from the use of the museum, please could you rate the importance of each one in your view? History themes

One hundred and thirty teachers gave Science/Technology related themes at Question 4. These teachers were consistently less positive about the value of each outcome than the responses overall, with the exception of Knowledge and Understanding. However, Enjoyment, Inspiration and Creativity was still perceived as the most important outcome by teachers on Science visits.

These teachers also viewed Action, Behaviour and Progression as more important than Attitudes and Values, in contrast to the History teachers and the overall pattern.

However, Skills were not rated highly, with only 41% finding these very important, compared to 46% overall.



Base: teachers who stated Science/Technology themes (130)

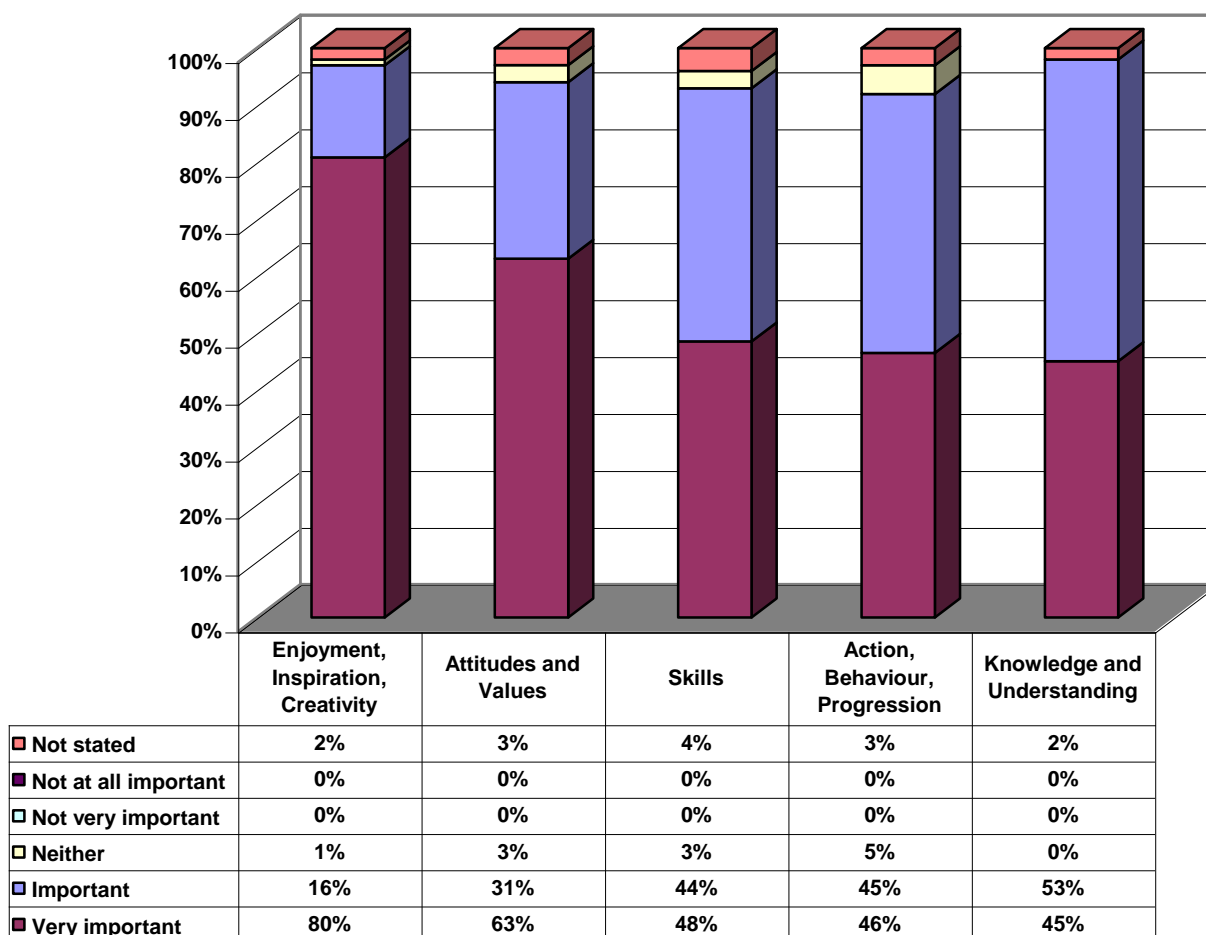
Figure 7.6: Form A. Question 21. For each of the potential outcomes from the use of the museum, please could you rate the importance of each one in your view? Science/Technology themes

Ninety-one teachers stated themes related to Art. Their responses reveal very different priorities from teachers on History and Science/Technology visits.

Enjoyment, Inspiration and Creativity is still the most important outcome, with 80% considering this very important. This is followed by Attitudes and Values (63%), Skills (48%), Action, Behaviour and Progression (46%), and Knowledge and Understanding (45%).

This shows that teachers on Art visits do not consider Knowledge and Understanding to be as important as other potential outcomes, whereas Enjoyment, Inspiration, Creativity and Attitudes and Values are much more important. Skills are also considered slightly more important than on visits for History or Science themes, since they are ranked third, with 48% considering this outcome very important.

The gap between the percentage rating Enjoyment, Inspiration and Creativity as very important (80%), and the other outcomes, is particularly large for these teachers, indicating that this outcome is considered especially important on Art related visits.



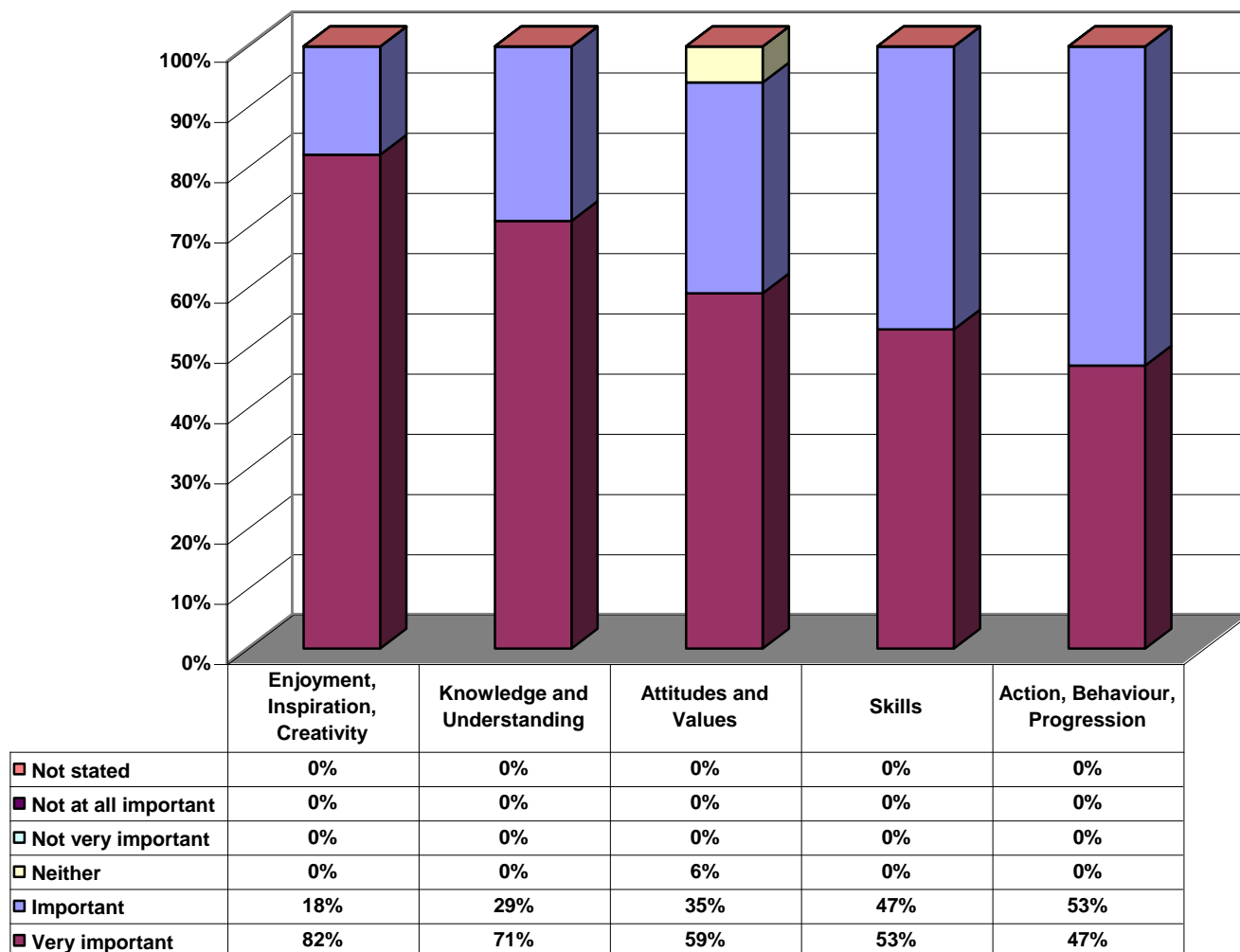
Base: teachers who stated Art themes (91)

Figure 7.7: Form A. Question 21. For each of the potential outcomes from the use of the museum, please could you rate the importance of each one in your view? Art themes

Only 17 teachers stated themes that were coded as Cross-curricular. This is a much smaller sample size than the other theme categories, so the analysis by Cross-curricular themes may not be as reliable as the other categories.

These teachers rated Enjoyment, Inspiration and Creativity particularly highly (82% considered this outcome very important). Attitudes and Values, and Skills were also rated relatively highly compared to the overall pattern. On Cross-curricular visits,

59% of teachers considered Attitudes and Values very important compared to 55% overall, and 53% considered Skills very important compared to only 46% overall.



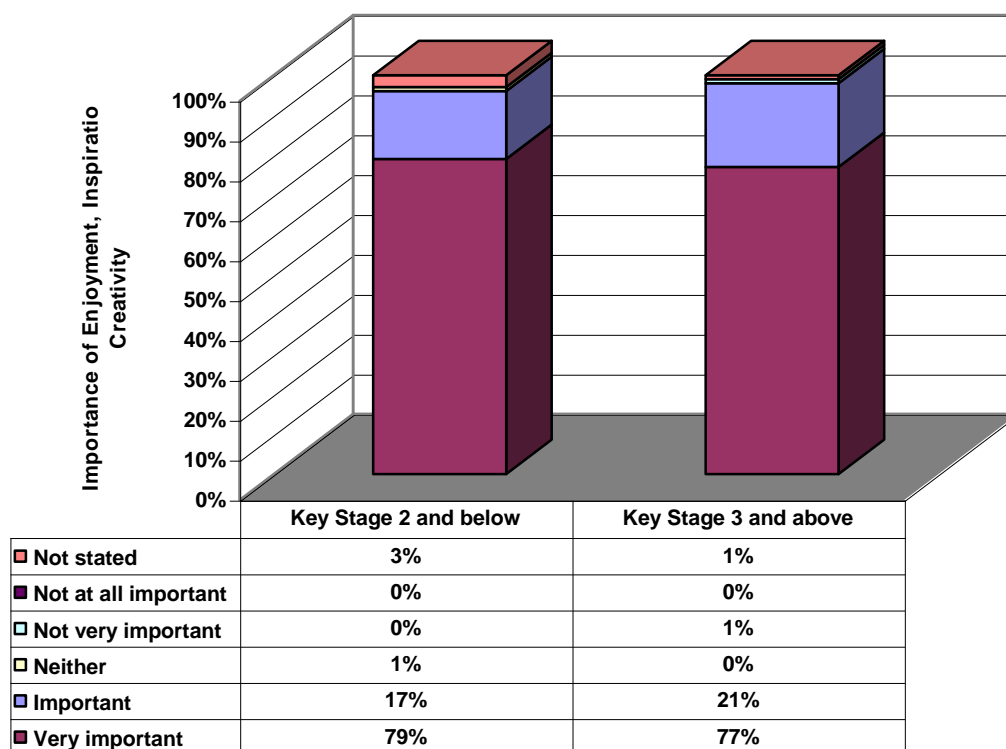
Base: teachers who stated Cross-curricular themes (17)

Figure 7.8: Form A. Question 21. For each of the potential outcomes from the use of the museum, please could you rate the importance of each one in your view? Cross-curricular themes

7.3 Enjoyment, Inspiration, Creativity

Overall, 79% of all teachers rated this GLO as very important, and 18% of teachers rated it as important.

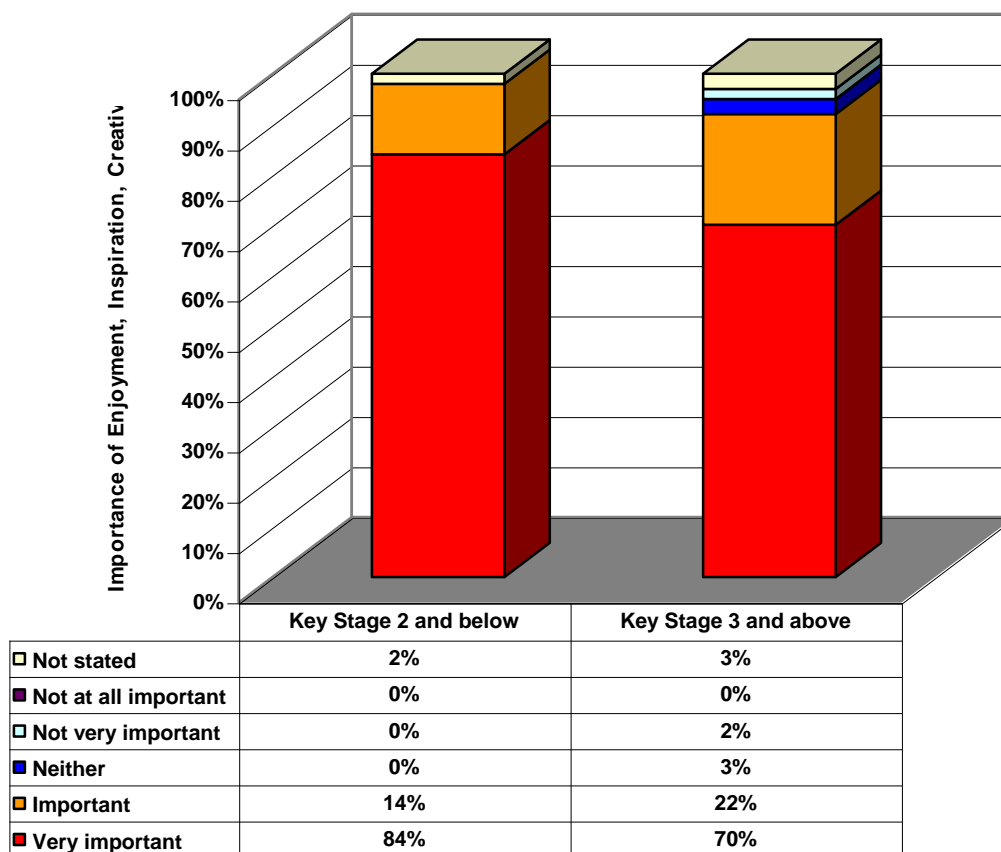
The responses of teachers of KS2 and KS3 were very similar. At KS2 and below, 79% of teachers completing Form A rated Enjoyment, Inspiration, Creativity as very important, as did 77% of KS3 and above teachers.



Base: 496 teachers (excluding mixed and not stated)

Figure 7.9: Form A. Question 21. For each of the potential outcomes from the use of the museum, please could you rate the importance of each one in your view? Enjoyment, Inspiration, Creativity by Key Stage

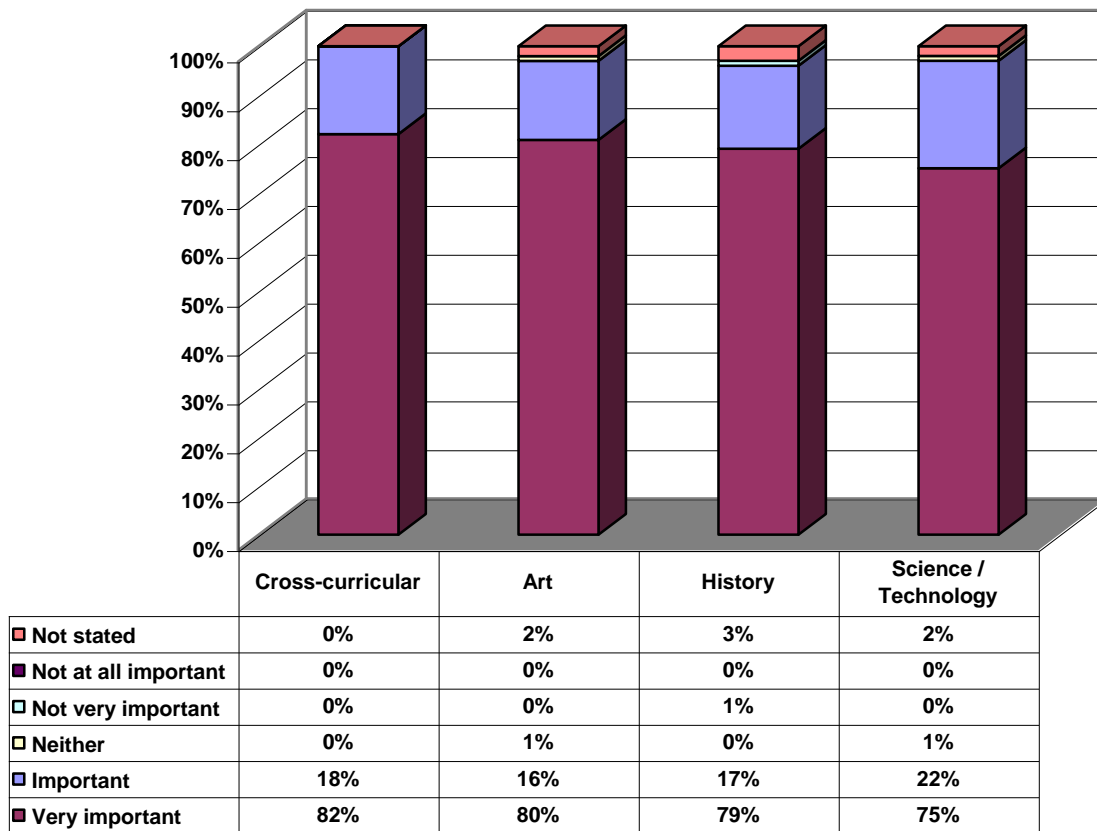
The Renaissance study showed a different pattern, since teachers of younger pupils valued Enjoyment, Inspiration and Creativity more highly than teachers of older pupils (84% of KS2 and below teachers considered this very important compared to 70% at KS3 and above).



Base: 854 Renaissance teachers

Figure 7.10: Renaissance in the Regions. Form A. Question 21. For each of the potential outcomes from the use of the museum, please could you rate the importance of each one in your view? Enjoyment, Inspiration, Creativity by Key Stage

Teachers on Cross-curricular, Art, History and Science/Technology visits all rated Enjoyment, Inspiration, Creativity very highly. However, this outcome was slightly less important for teachers on Science/Technology visits than other themes.



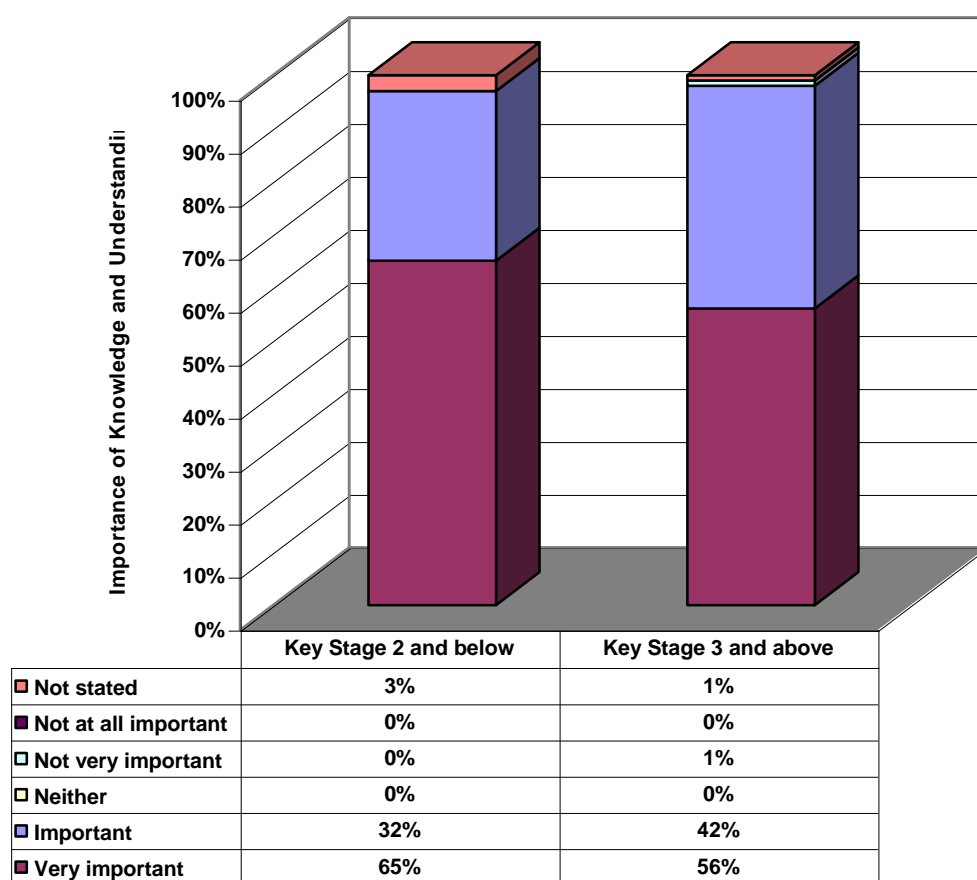
*Base: 490 teachers
(130 teachers on Science/Technology visits, 252 teachers on History visits, 91 teachers on Art visits and 17 teachers on Cross-curricular visits)*

Figure 7.11: Form A. Question 21. For each of the potential outcomes from the use of the museum, please could you rate the importance of each one in your view? Enjoyment, Inspiration, Creativity by theme

7.4 Knowledge and Understanding

Knowledge and Understanding was also rated very highly overall: 63% of all teachers completing Form A rated this GLO as very important, with a further 34% rating it as important.

Sixty-five percent of KS2 teachers completing Form A rated Knowledge and Understanding as very important compared to only 56% of KS3 and above teachers. It is surprising to see that the teachers of the older pupils value this GLO less highly than the teachers of the younger pupils. This may hint at a different reason for using the museum.

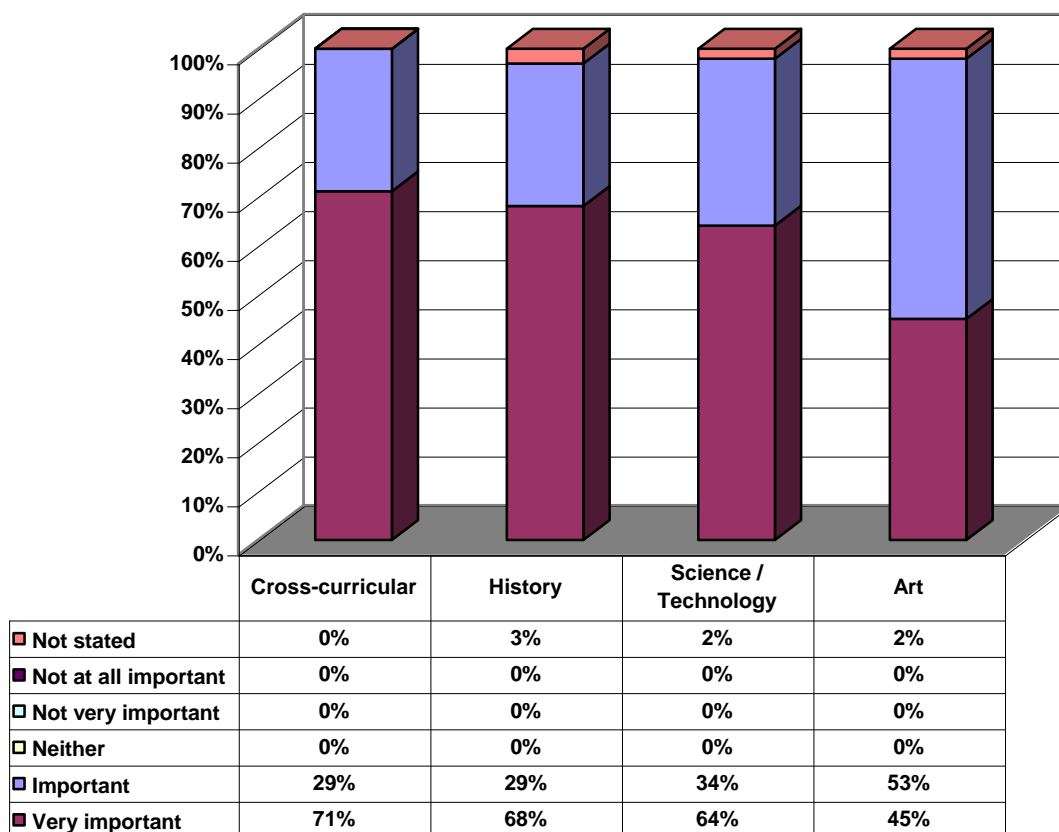


Base: 496 teachers (excluding mixed and not stated)

Figure 7.12: Form A. Question 21. For each of the potential outcomes from the use of the museum, please could you rate the importance of each one in your view? Knowledge and Understanding by Key Stage

There is little difference between teachers on visits with different themes when the total of teachers who considered Knowledge and Understanding very important or important are combined.

However, looking at those who answered very important alone, it is clear that teachers on Art visits do not consider this outcome as important as teachers on visits for other themes.



*Base: 490 teachers
(130 teachers on Science/Technology visits, 252 teachers on History visits, 91 teachers on Art visits and 17 teachers on Cross-curricular visits)*

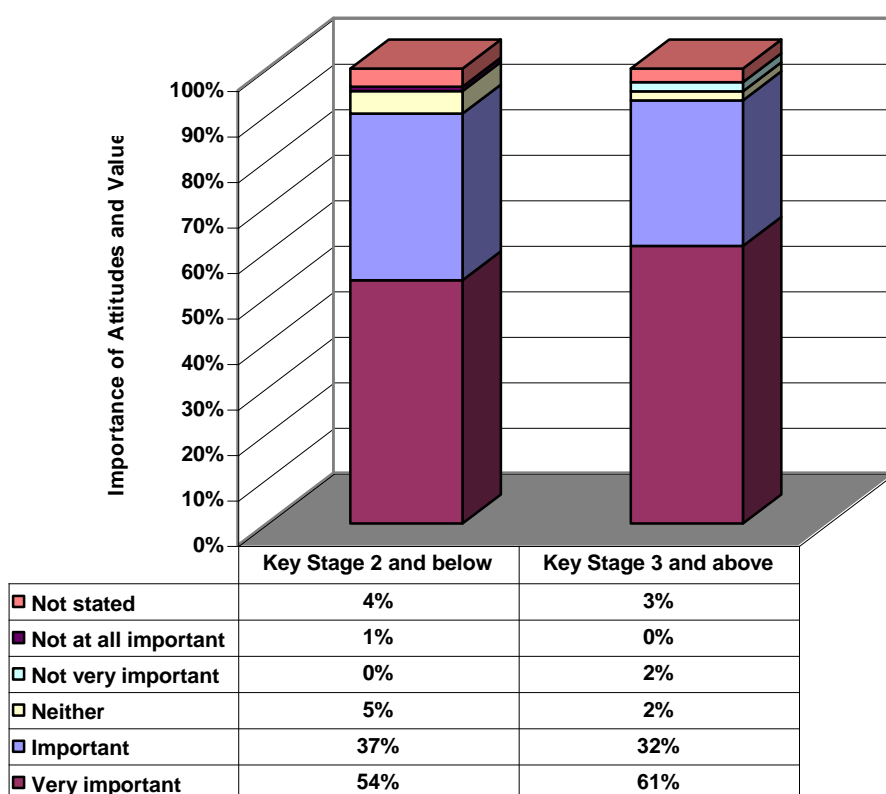
Figure 7.13: Form A. Question 21. For each of the potential outcomes from the use of the museum, please could you rate the importance of each one in your view? Knowledge and Understanding by theme

7.5 Attitudes and Values

Fifty-five percent of all teachers completing Form A rated Attitudes and Values as very important and 36% rated this outcome as important.

KS3 and above teachers who completed Form A valued Attitudes and Values more highly than KS2 teachers. Sixty-one percent of KS3 and above teachers rated Attitudes and Values as very important compared to 54% of KS2 teachers.

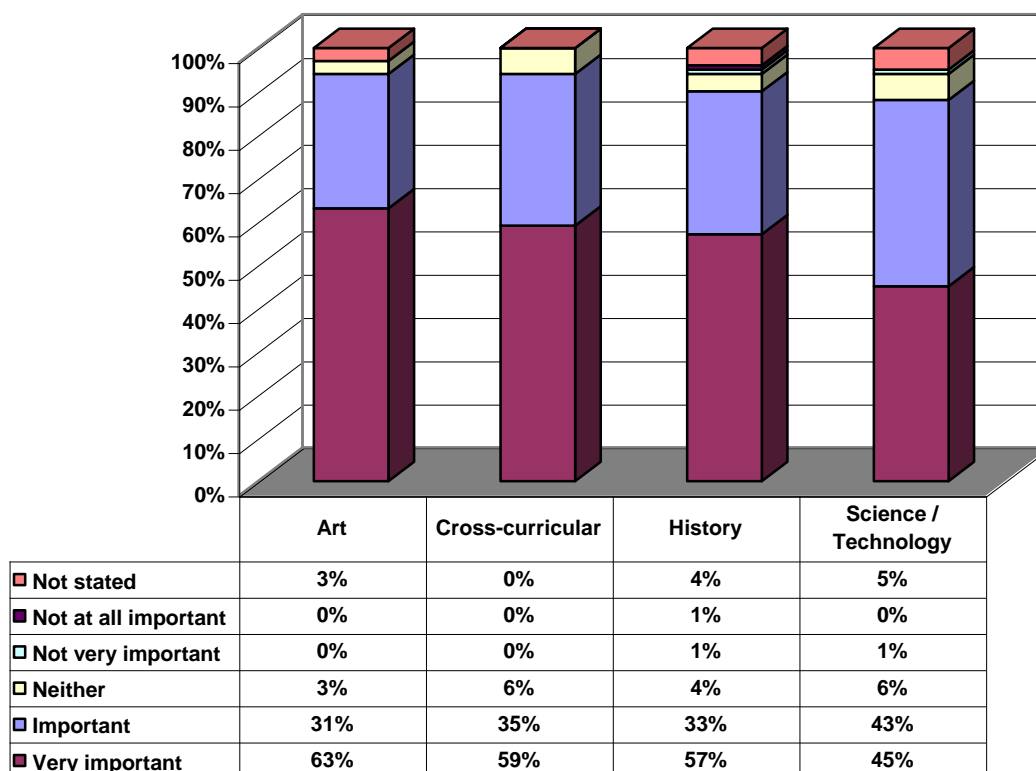
It is possible that teachers consider that older pupils at KS3 and above are at a more suitable age to make judgements about difficult issues. This is interesting in the light of projects such as *Understanding Slavery*, which tended to work with secondary school pupils and treated a particularly sensitive topic.



Base: 496 teachers (excluding mixed and not stated)

Figure 7.14: Form A. Question 21. For each of the potential outcomes from the use of the museum, please could you rate the importance of each one in your view? Attitudes and Values by Key Stage

There are slight differences in the importance that teachers on visits for different themes attach to Attitudes and Values as a potential outcome. Teachers on Art visits were most positive about this outcome, with 63% considering it very important, while teachers on Science/Technology visits were least positive, with 45% considering it very important.



Base: 490 teachers

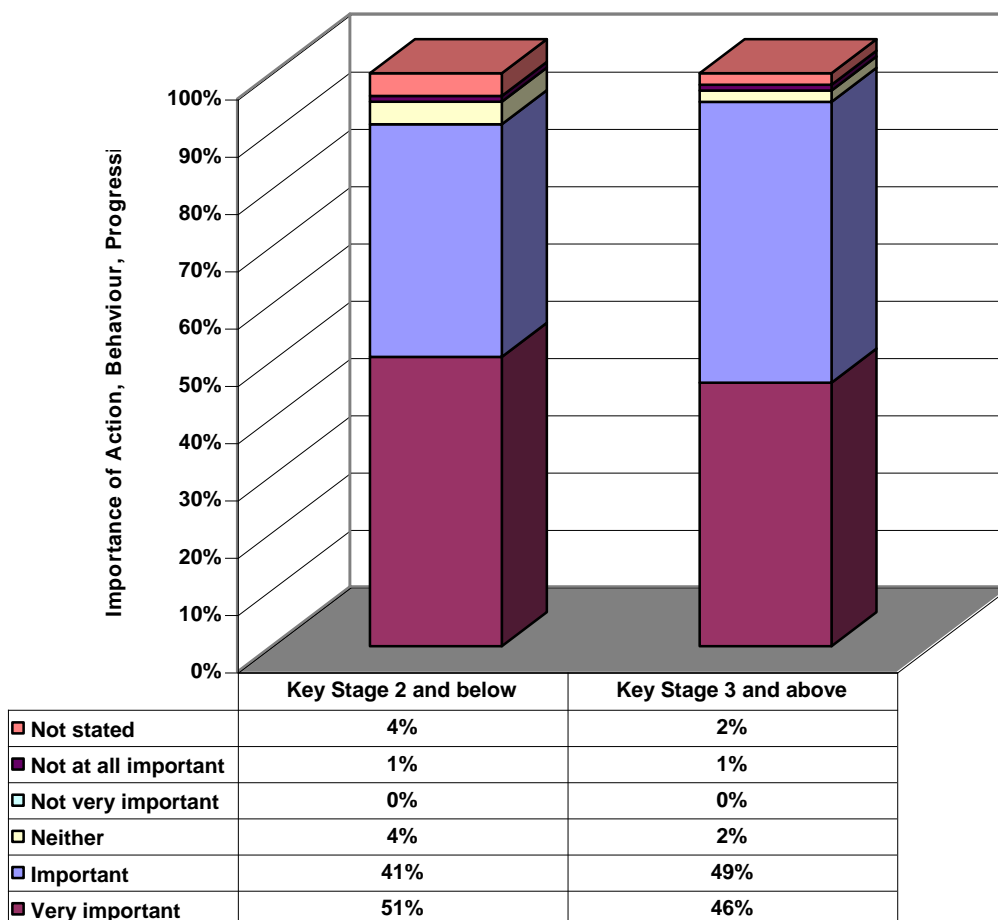
(130 teachers on Science/Technology visits, 252 teachers on History visits, 91 teachers on Art visits and 17 teachers on Cross-curricular visits)

Figure 7.15: Form A. Question 21. For each of the potential outcomes from the use of the museum, please could you rate the importance of each one in your view? Attitudes and Values by theme

7.6 Action, Behaviour, Progression

Fifty percent of teachers who completed Form A rated Action, Behaviour, Progression as very important and 42% rated it as important.

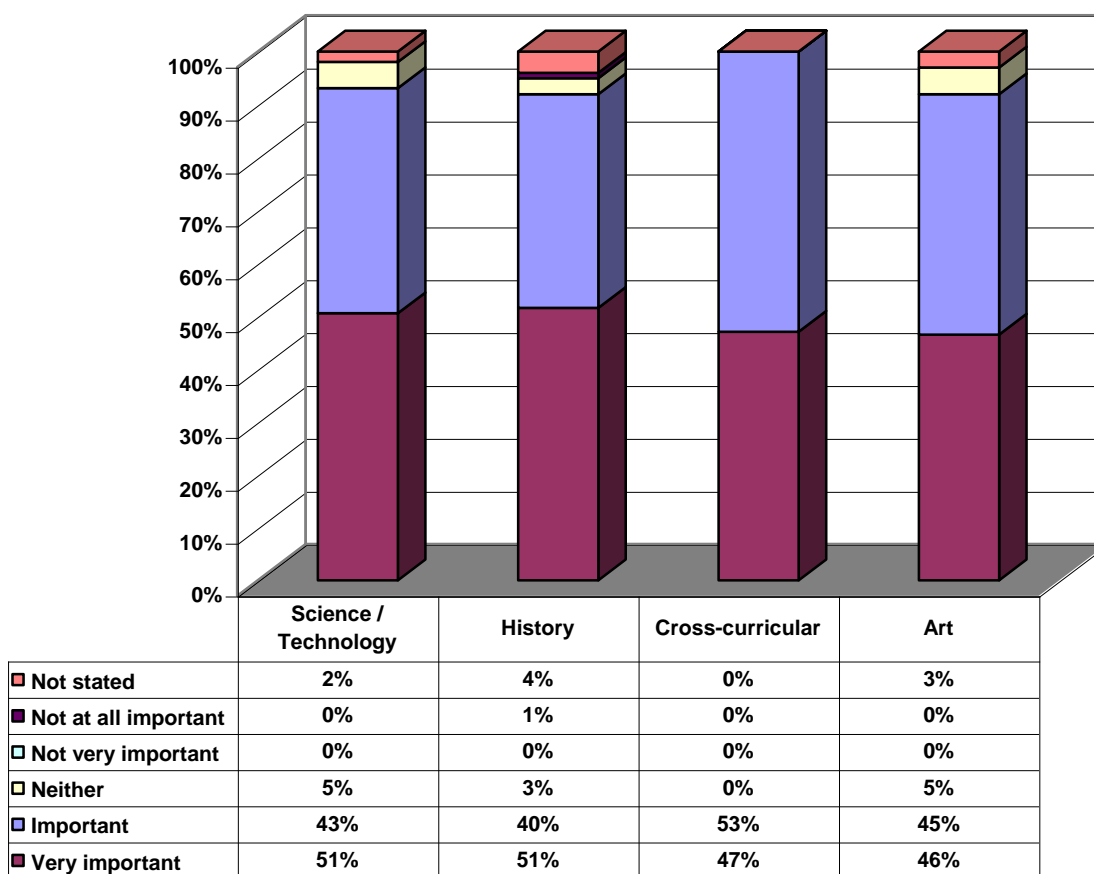
There were slight differences between teachers of KS2 and KS3 and above in their perception of the importance of Action, Behaviour, Progression. Fifty-one percent of KS2 teachers rated this GLO as very important, compared to 46% of KS3 and above teachers. However, overall slightly more (95%) KS3 and above teachers ticked very important or important combined, compared to KS2 teachers (92%).



Base: 496 teachers (excluding mixed and not stated)

Figure 7.16: Form A. Question 21. For each of the potential outcomes from the use of the museum, please could you rate the importance of each one in your view? Action, Behaviour, Progression by Key Stage

Proportionately more teachers on Science/Technology and History visits considered Action, Behaviour, Progression very important (51%) than teachers on Cross-curricular and Art visits (47% and 46%).



Base: 490 teachers

(130 teachers on Science/Technology visits, 252 teachers on History visits, 91 teachers on Art visits and 17 teachers on Cross-curricular visits)

Figure 7.17: Form A. Question 21. For each of the potential outcomes from the use of the museum, please could you rate the importance of each one in your view? Action, Behaviour, Progression by theme

7.7 Skills

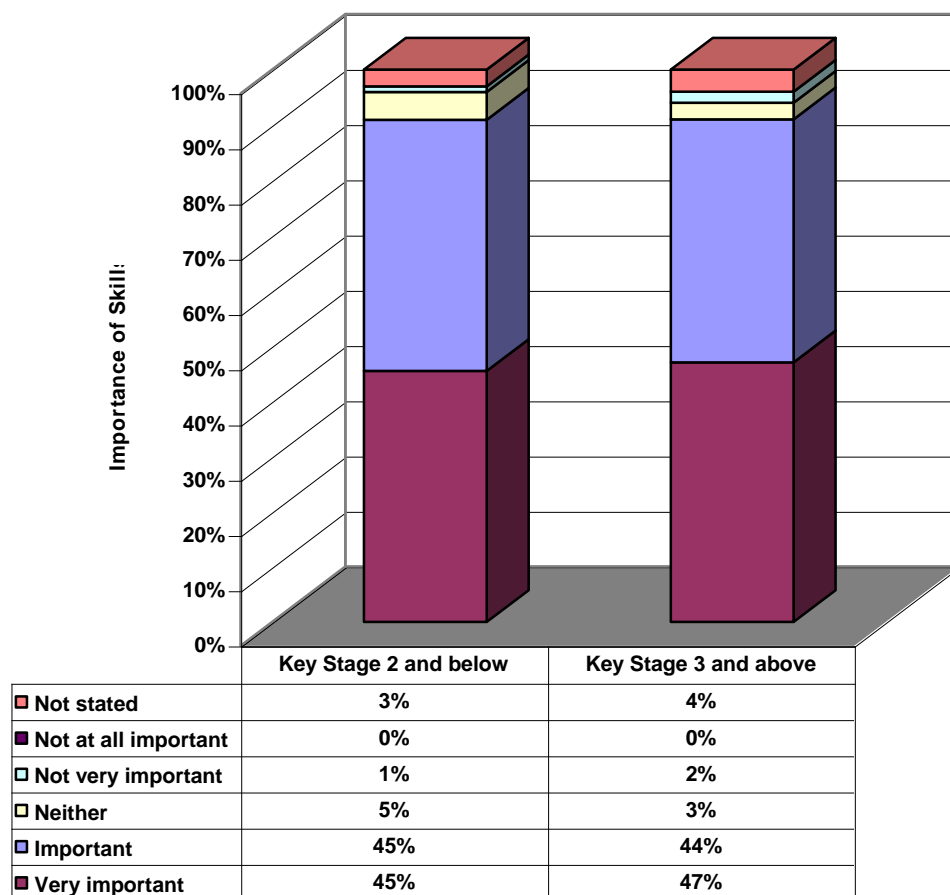
Forty-six percent of teachers completing Form A rated Skills as a very important outcome of the visit, and 45% rated it important.

Teachers perceived Skills as the least important potential outcome of the museum experience, although slightly more teachers in the DCMS/DfES programme considered them very important than in the Renaissance programme. At the Evaluation seminar for partner organisations in January 2004, it was suggested that teachers view Skills as an outcome which develops over an extended period of time, and which cannot be perceptibly gained in the short duration of a museum visit.

Several of the 12 projects in the DCMS/DfES programme did work with pupils over an extended period of time and did focus on skills development in particular. Some of these, for instance *Anim8ed*, did not work with large enough numbers of school classes for this effect to show up in the data overall.

However, the *Partners in Time* project, which returned the largest number of Evaluation Packs by far and therefore makes up a significant proportion of this data, also focused on skills development. Therefore the importance that teachers accorded Skills as an outcome might be expected to be higher. On the other hand, on the case study visit to the *Partners in Time* project, the point was raised that teachers sometimes did not realise that the emphasis of the project was on skills rather than subject-knowledge, or asked for specific curriculum topics to be covered in sessions, rather than treating the sessions as more generic learning opportunities.

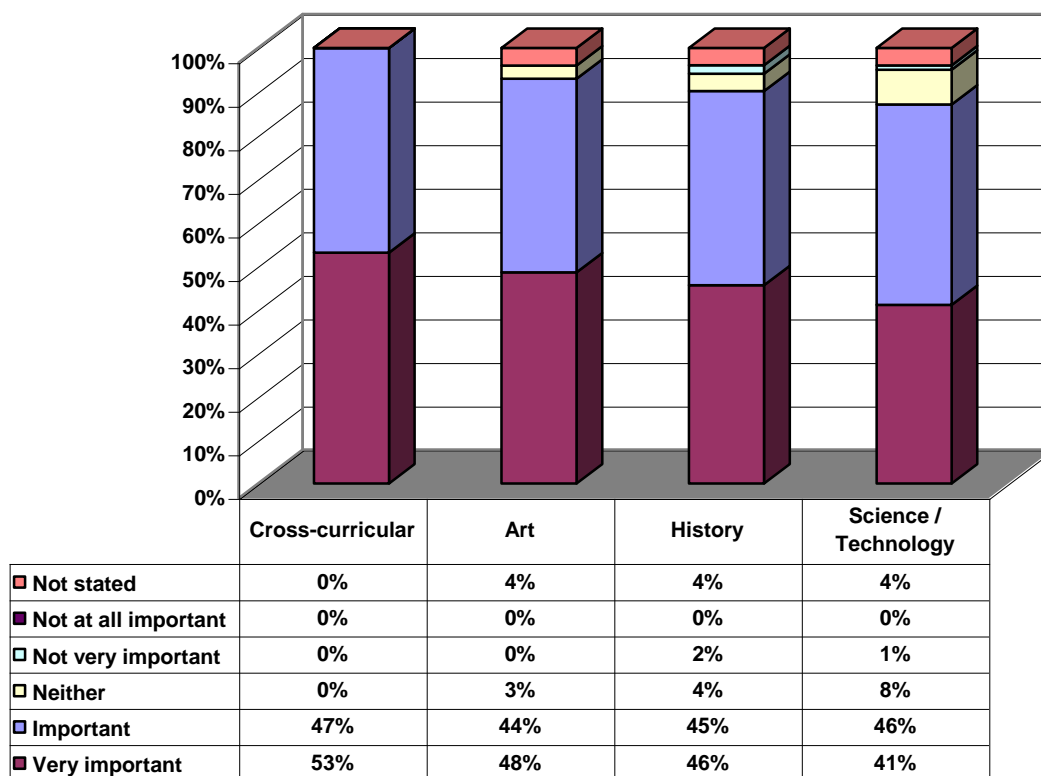
There were only very small differences between teachers of KS2 and KS3 and above pupils.



Base: 496 teachers (excluding mixed and not stated)

Figure 7.18: Form A. Question 21. For each of the potential outcomes from the use of the museum, please could you rate the importance of each one in your view? Skills by Key Stage

Those teachers who were visiting for Cross-curricular and Art themes were most positive about the importance of Skills as a potential outcome, with 53% and 48% considering this very important. Teachers on History and Science/Technology visits were less positive, with 46% and 41% considering Skills very important.



Base: 490 teachers
 (130 teachers on Science/Technology visits, 252 teachers on History visits, 91 teachers on Art visits and 17 teachers on Cross-curricular visits)

Figure 7.19: Form A. Question 21. For each of the potential outcomes from the use of the museum, please could you rate the importance of each one in your view? Skills by theme

7.8 Conclusion

Teachers rated Enjoyment, Inspiration and Creativity as the most important Generic Learning Outcome, since this was rated as very important by more teachers than the other GLOs (79%). Ninety-seven percent of teachers rated this outcome as very important or important overall. Sixty-three percent of teachers rated Knowledge and Understanding as very important, and a further 34% of teachers rated this as important. More KS2 teachers rated Knowledge and Understanding as very important than KS3 and above teachers. Teachers did not value Skills as highly as other potential outcomes.

Teachers overwhelmingly showed that Enjoyment, Inspiration, Creativity were of critical importance in their use of museums. This seems to correlate to the finding that DCMS/DfES activities were slightly less closely linked to the curriculum than those in Renaissance in the Regions, and teachers may see enjoyment as a

particularly important outcome as activities were less likely to have been planned into long-term curricular aims.

The teachers in this sample who taught pupils at KS2 and below were in the majority, and their responses to the importance of the Generic Learning Outcomes mirrored the pattern of responses overall. However, teachers of KS3 and above pupils valued Attitudes and Values and Skills more highly than teachers of younger pupils. The proportions considering these outcomes very important were higher, meaning that they were ranked more highly among the potential outcomes.

Teachers who were visiting for different curricular subjects rated the outcomes differently. The majority, who were on History related visits mirrored the overall pattern of responses. However, teachers on Science/Technology visits tended to be less positive about the value of each outcome than others, with the exception of Knowledge and Understanding. These teachers visits rated Action, Behaviour, Progression more highly than those visiting for other themes, but rated Skills and Attitudes and Values less highly than other themes.

Teachers on Art related visits rated Enjoyment, Inspiration and Creativity as most important by a greater margin than teachers visiting for other themes. These teachers rated Attitudes and Values more highly than other teachers, and considered this outcome as more important than all other outcomes except Enjoyment, Inspiration, Creativity. Teachers on Cross-curricular and Art visits rated Skills more highly than other teachers. Those on Art visits did not rate Knowledge and Understanding or Action, Behaviour, Progression as highly as other teachers.

There are also slight variations in the significance that teachers attributed to each GLO in comparison with the Renaissance study. The teachers in the DCMS/DfES Evaluation were less likely to rate all the outcomes as very important except Skills, which was rated slightly more important. These teachers considered Enjoyment, Inspiration, Creativity as most important by a greater margin than the teachers in the Renaissance in the Regions study. It is very interesting to see that the overall pattern in which teachers rated the significance of the five GLOs confirms the finding of the Renaissance study that Enjoyment, Inspiration, Creativity are the most important outcomes that teachers hope pupils will gain from using museums.

Section 8

What did the pupils learn? The teachers' views

8.0 Introduction

This section examines teachers' views on the learning outcomes that their pupils experienced as a result of their involvement in the DCMS/DfES Programme. It is based on the responses to Questions 15 to 20 on Form A, which asked teachers how likely it was that certain learning outcomes would have occurred. The questions were structured according to the system of Generic Learning Outcomes. Teachers were asked one question which related to each GLO, apart from Action, Behaviour, Progression, which was assessed in two questions.

The teachers' responses to these questions reveal which outcomes are very likely to have occurred, and which are less likely. The responses are broken down into teachers of younger children at Key Stage 2 and below, and teachers of older pupils at Key Stage 3 and above. Responses are also analysed according to the theme of the visit. History, Art, and Science/Technology were the three largest categories, which are analysed in this section. The breakdowns suggest important differences between teachers of different Key Stages and on different types of visit, and these differences are summarised in Sections 8.6 and 8.7.

8.1 Enjoyment, Inspiration, Creativity

Teachers completing the questionnaires rated Enjoyment, Inspiration, Creativity as very important most frequently out of the Generic Learning Outcomes (Question 21). Evidence from case studies confirms that this was a very strong outcome of the DCMS/DfES projects.

Teachers were asked in the questionnaire whether and how they would use the museum visit to promote creativity. The question was specific in relation to the kinds of classroom activity that might be sparked by the museum visit. Given the very high importance accorded to enjoyment and inspiration, it is a pity that there was not a more general question that covered these aspects. The suggestions for classroom work did not enable teachers to give an opinion in the questionnaire about the value of the experience on-site at the museum. However, it was possible to probe this aspect during discussions with teachers and group leaders on case study visits.

Question 18: To what extent will you be using the museum experience to promote creativity?

The most likely outcome, according to teachers completing Form A, was exploring new ideas, with 53% of teachers rating this as very likely. Designing and making, creative writing and other forms of creative work were also quite likely but dance/drama was the least likely outcome.

	Exploring new ideas	Creative writing	Other forms of creative work	Designing and making	Dance/drama
Very likely	53%	36%	33%	41%	16%
Quite likely	39%	37%	41%	39%	25%
Neither	3%	13%	11%	9%	29%
Quite unlikely	2%	5%	5%	5%	14%
Very unlikely	-	3%	2%	1%	8%
Not stated	3%	6%	8%	4%	9%

Base: all teachers (503)

Table 8.1: Form A. Question 18. To what extent will you be using the museum experience to promote creativity?

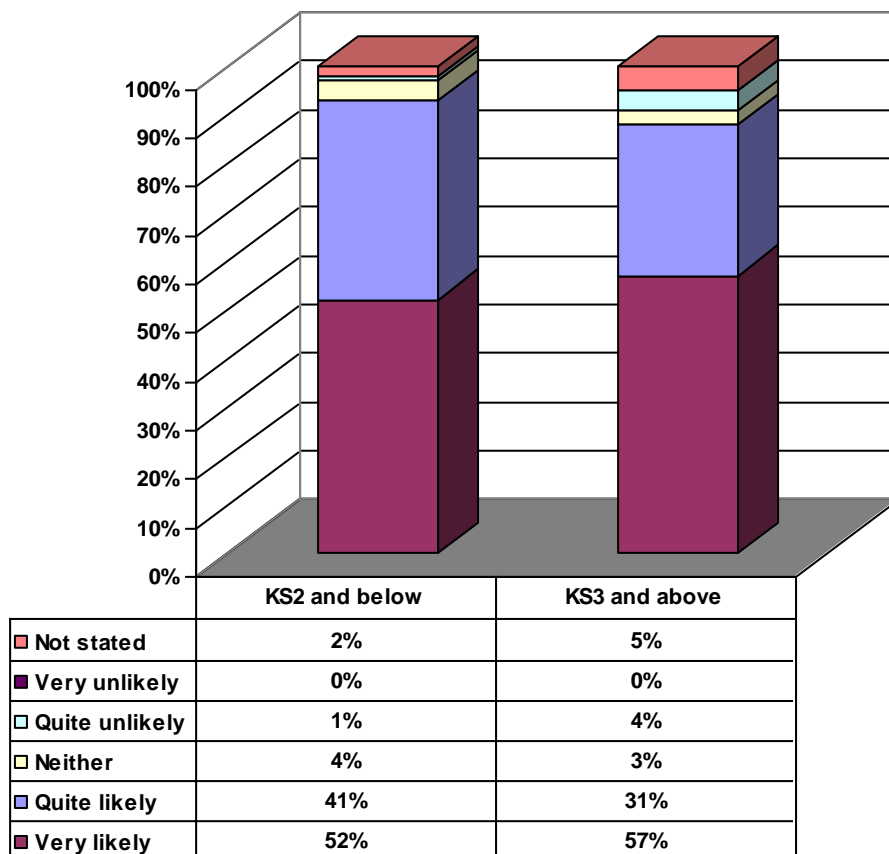
The findings were broadly similar for the Renaissance evaluation. Teachers in the DCMS/DfES evaluation tended to be slightly less positive than those in the Renaissance evaluation about the extent to which they would use the visit to promote creativity. The exception to this was in designing and making, which 80% of teachers considered very likely or likely combined, compared to 75% of Renaissance teachers.

	Exploring new ideas	Creative writing	Other forms of creative work	Designing and making	Dance/drama
Very likely	56%	52%	42%	41%	18%
Quite likely	33%	27%	33%	34%	27%
Neither	4%	8%	10%	10%	23%
Quite unlikely	1%	4%	2%	6%	13%
Very unlikely	1%	3%	2%	3%	9%
Not stated	4%	6%	11%	6%	10%

Base: all Renaissance teachers (936)

Table 8.2: Renaissance in the Regions. Form A. Question 18. To what extent will you be using the museum experience to promote creativity?

More KS3 and above teachers said that they were very likely to use the experience for exploring new ideas than KS2 and below (57% compared to 52%). However, when the totals for very likely and quite likely are combined, KS2 and below teachers were more positive that they would use the visit for this purpose.

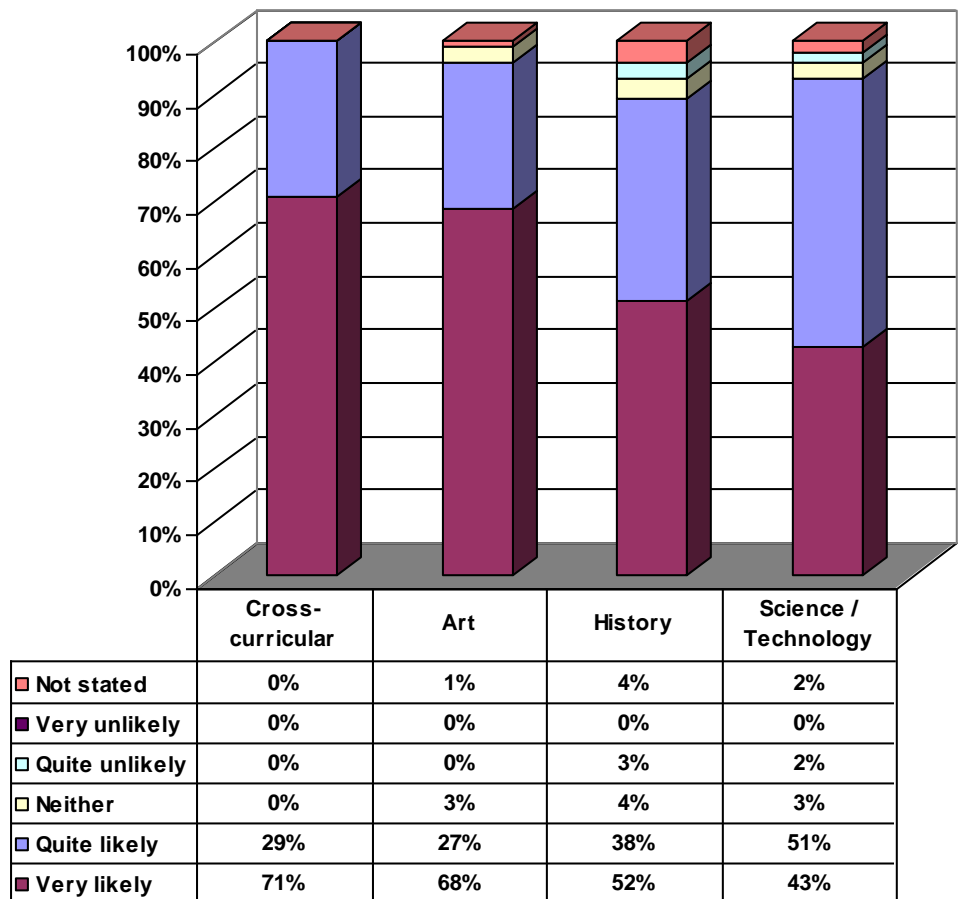


Base: 496 teachers (excluding mixed and not stated)

Figure 8.1: Form A. Question 18. Exploring new ideas by Key Stage

Teachers on Cross-curricular and Art related visits were more likely to use the experience to explore new ideas, with 71% and 68% answering that this was very likely.

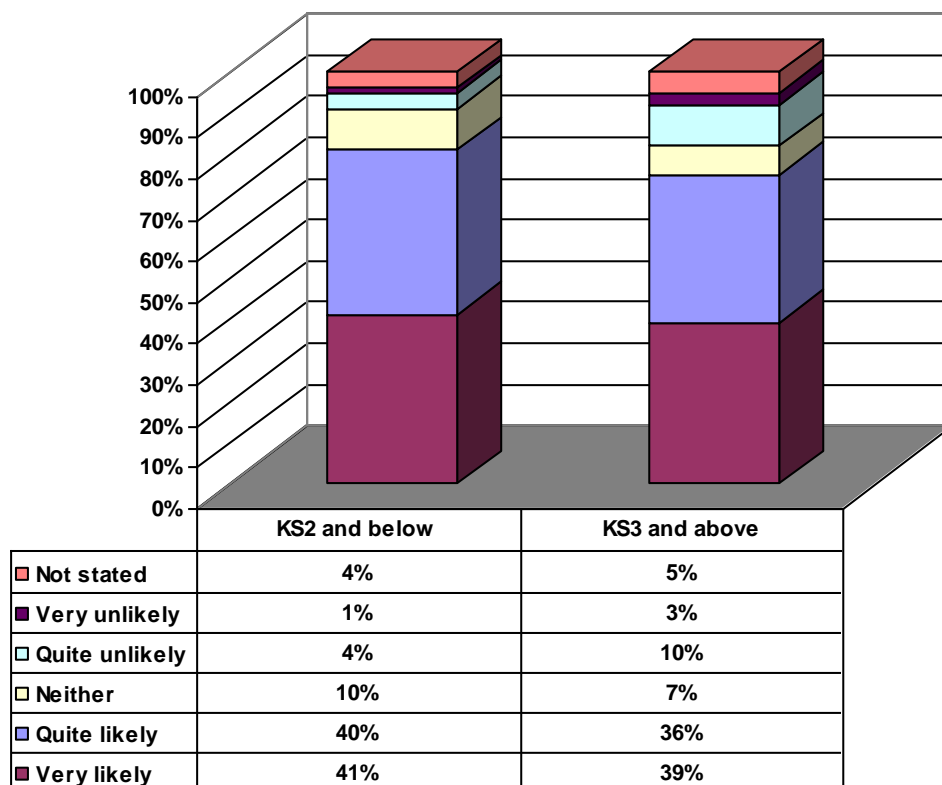
Teachers on History and Science/Technology related visits were less likely to do so, with 52% and 43% answering that this was very likely.



Base: 490 teachers
 (130 teachers on Science/Technology visits, 252 teachers on History visits, 91 teachers on Art visits and 17 teachers on Cross-curricular visits)

Figure 8.2: Form A. Question 18. Exploring new ideas by theme

Teachers of KS2 and below pupils were slightly more likely to use the visit to promote creativity through designing and making.

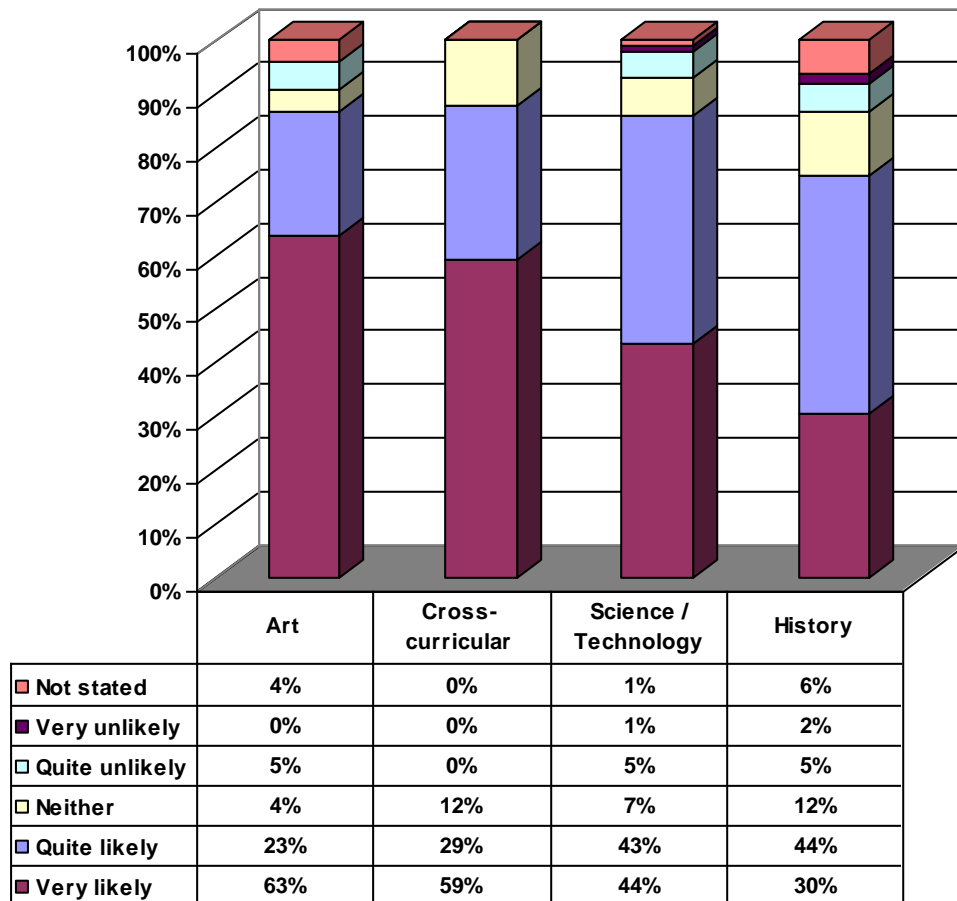


Base: 496 teachers (excluding mixed and not stated)

Figure 8.3: Form A. Question 18. Designing and making by Key Stage

Teachers on Art visits were most likely to use the visit to promote creativity through designing and making, with 63% considering this very likely.

Teachers on History related visits were least likely to use the experience in this way, with 30% considering it very likely.



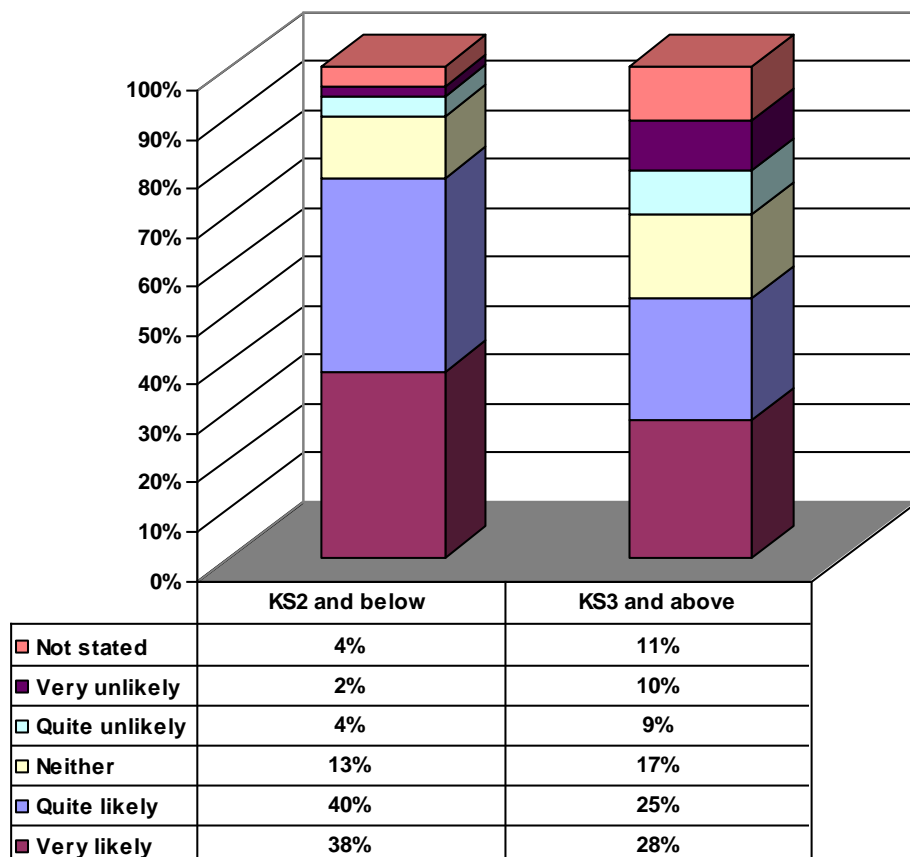
Base: 490 teachers

(130 teachers on Science/Technology visits, 252 teachers on History visits, 91 teachers on Art visits and 17 teachers on Cross-curricular visits)

Figure 8.4: Form A. Question 18. Designing and making by theme

KS2 and below teachers were significantly more likely to use the museum experience to promote creative writing than those teaching KS3 and above.

Thirty-eight percent of KS2 and below teachers considered this very likely and a further 40% considered it likely, compared to 28% and 25% at KS3 and above.

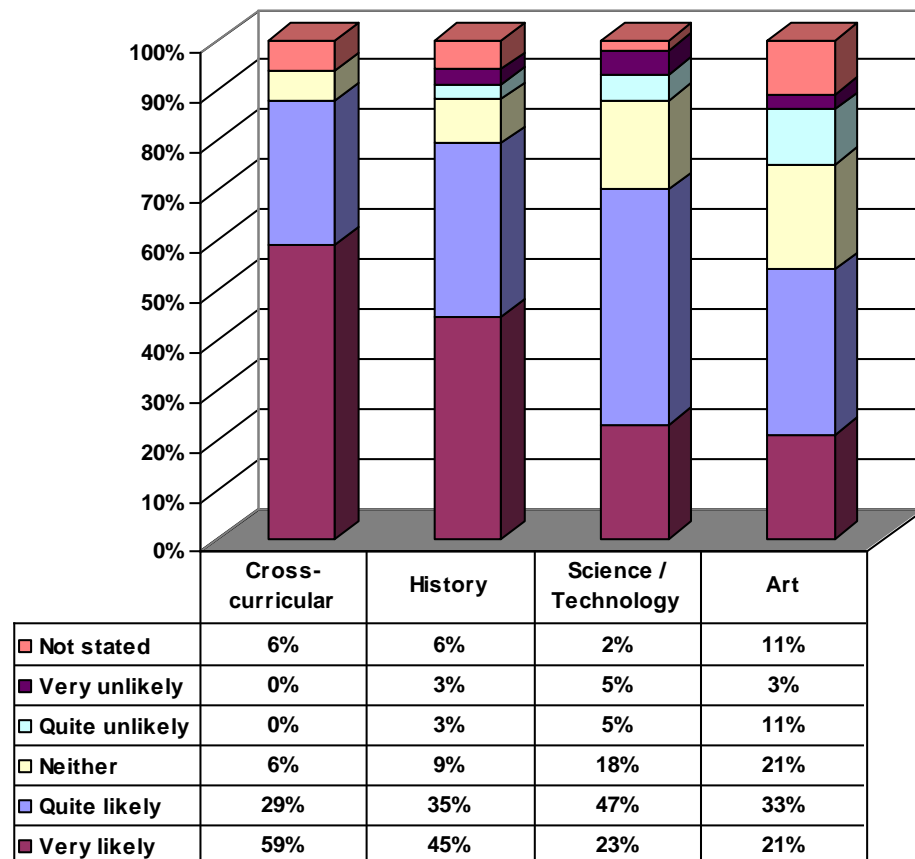


Base: 496 teachers (excluding mixed and not stated)

Figure 8.5: Form A. Question 18. Creative writing by Key Stage

Teachers on Cross-curricular and History visits were most likely to use the experience to promote creativity in creative writing (59% and 45% very likely).

Teachers on Science/Technology and Art visits were least likely to do so (23% and 21% very likely).

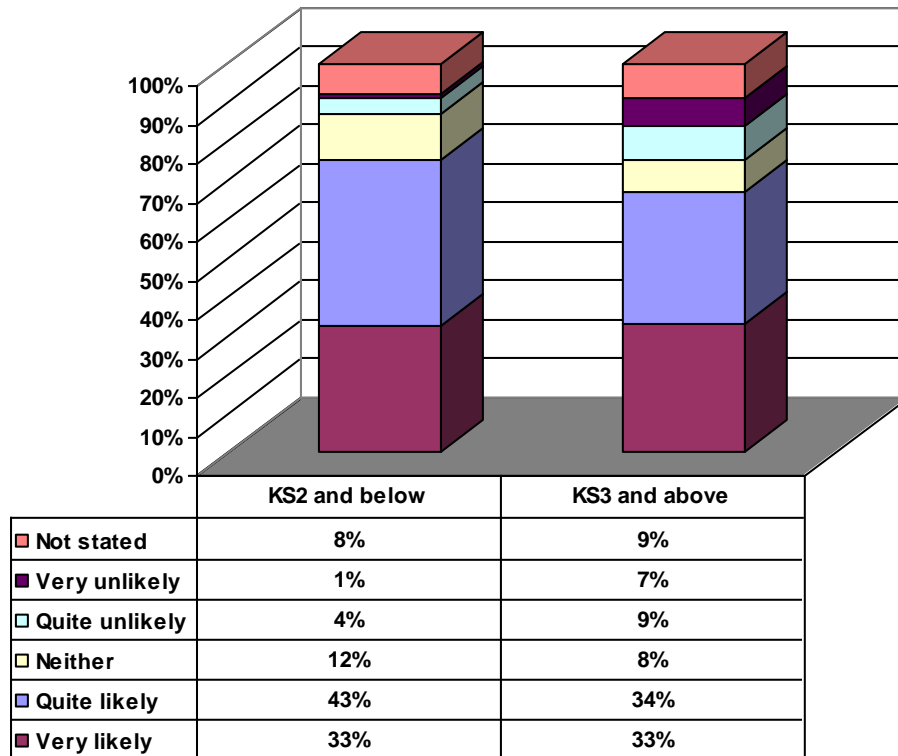


Base: 490 teachers

(130 teachers on Science/Technology visits, 252 teachers on History visits, 91 teachers on Art visits and 17 teachers on Cross-curricular visits)

Figure 8.6: Form A. Question 18. Creative writing by theme

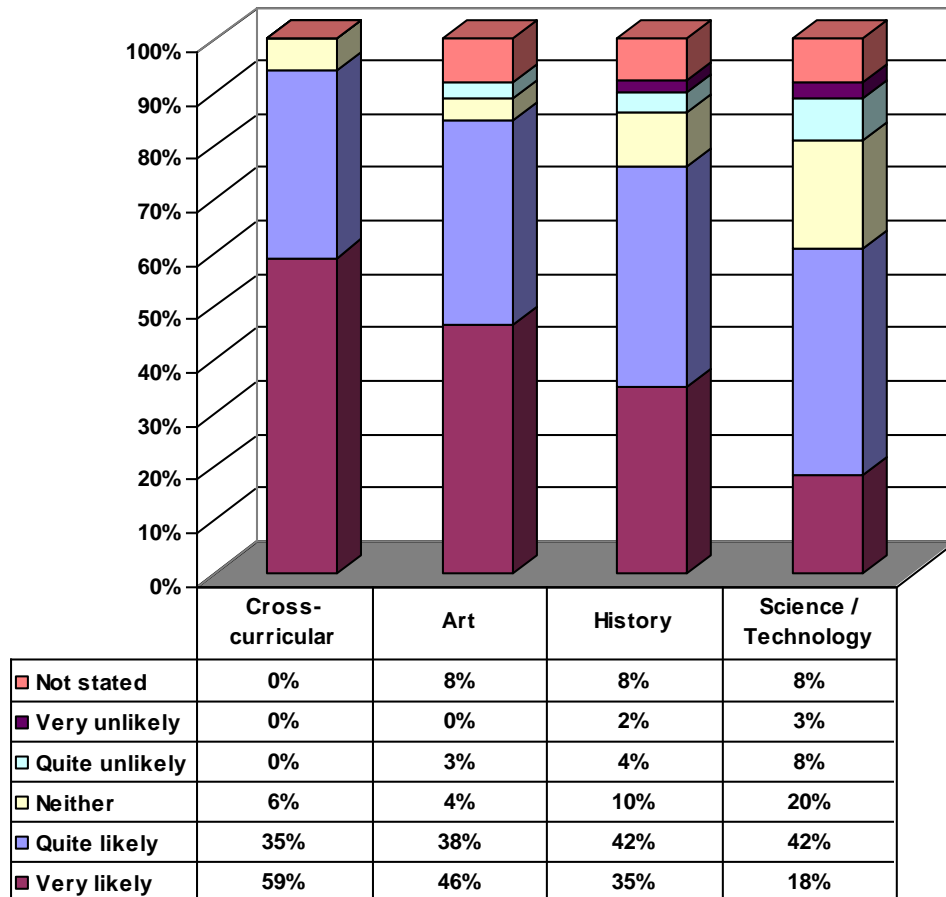
Although 33% of teachers thought it very likely that they would use the visit to promote other kinds of creative work across both age ranges, more teachers at KS2 and below answered that this was quite likely.



Base: 496 teachers (excluding mixed and not stated)

Figure 8.7: Other forms of creative work by Key Stage

Teachers on Cross-curricular and Art visits were more likely to use the museum experience to promote creativity in other ways, while few teachers on Science/Technology visits considered this likely.

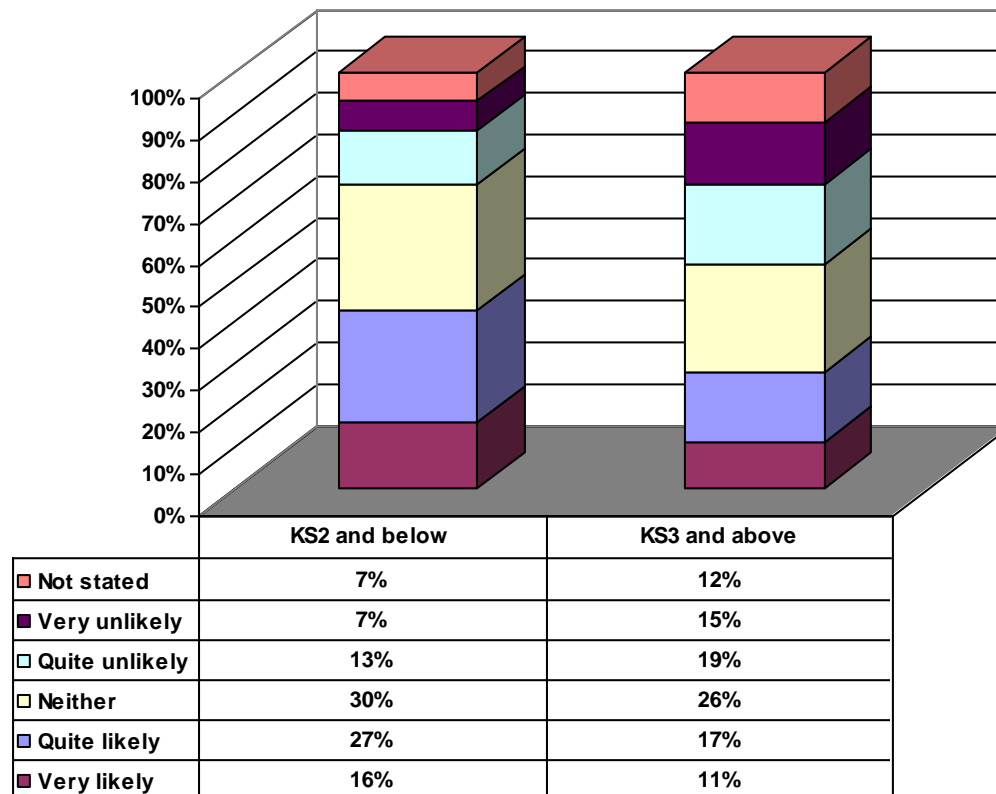


Base: 490 teachers

(130 teachers on Science/Technology visits, 252 teachers on History visits, 91 teachers on Art visits and 17 teachers on Cross-curricular visits)

Figure 8.8: Other forms of creative work by theme

Dance/drama was the least likely way in which teachers would use the visit to promote creativity. KS2 and below teachers were more likely than KS3 and above teachers to use dance and drama, with 16% considering it very likely, and 27% likely, compared to 11% and 17% for KS3 and above. This result does not seem surprising.



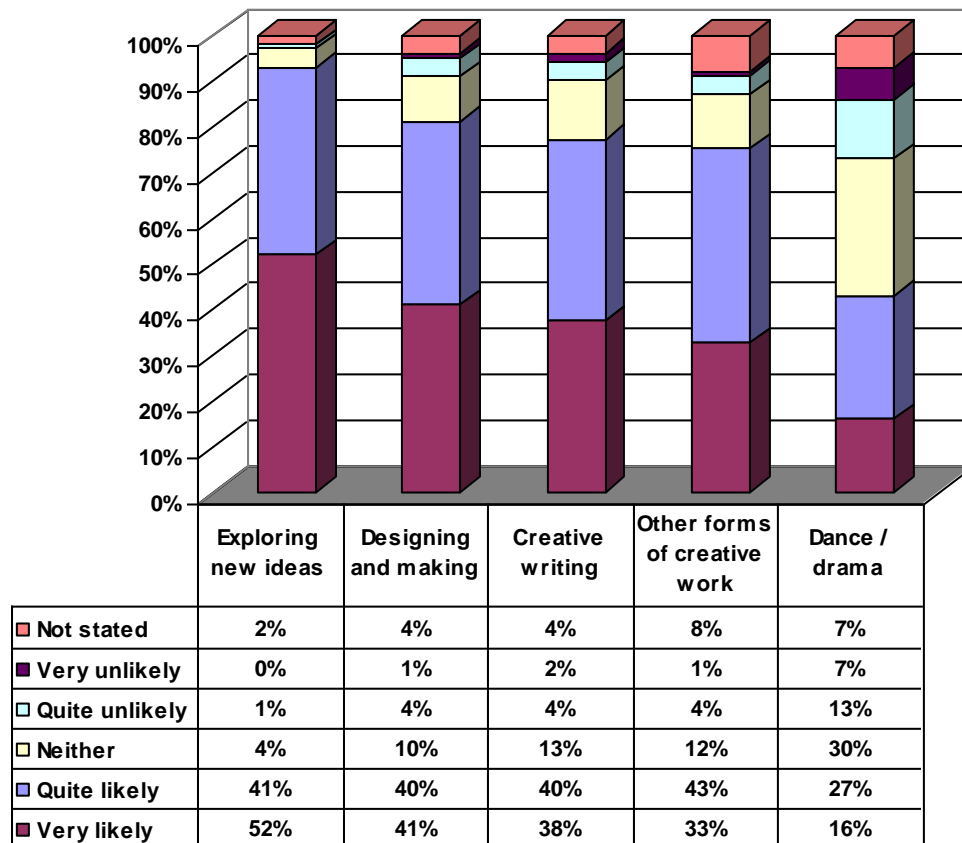
Base: 496 teachers (excluding mixed and not stated)

Figure 8.9: Form A. Question 18. Dance/drama by Key Stage

8.1.1 Enjoyment, Inspiration and Creativity for teachers at KS2 and below and KS3 and above

Teachers across the two age ranges agreed that they were most likely to use the experience to promote exploring new ideas, followed by designing and making.

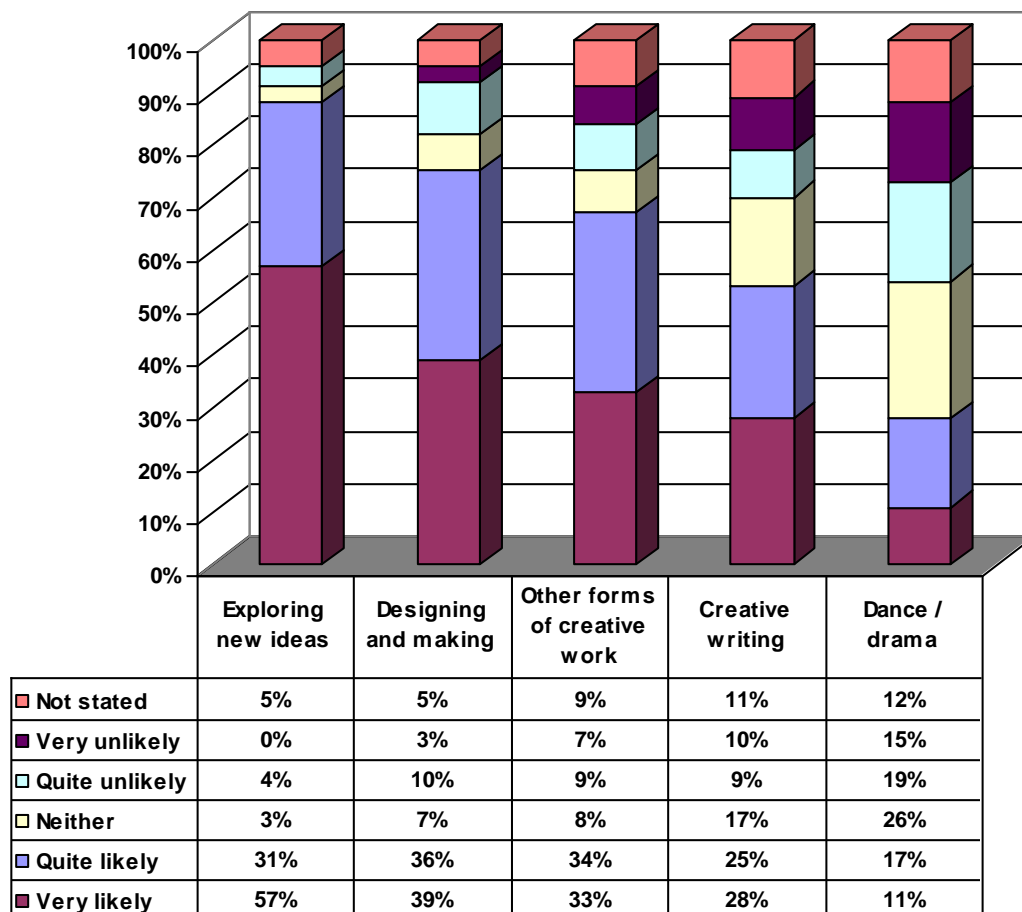
Figure 8.10 below shows the responses for the KS2 and below teachers alone. Designing and making and creative writing were slightly more likely at KS2 and below, than at KS3 and above.



Base: 396 teachers of KS2 and below pupils

Figure 8.10: Form A. Question 18. To what extent will you be using the museum experience to promote creativity? KS2 and below

Teachers at KS3 and above ranked creative writing only fourth most likely, with 28% considering this very likely, in comparison with teachers at KS2 and below who ranked this third with 38% answering very likely. However, teachers of KS3 and above pupils were more positive that they would use the visit to explore new ideas.

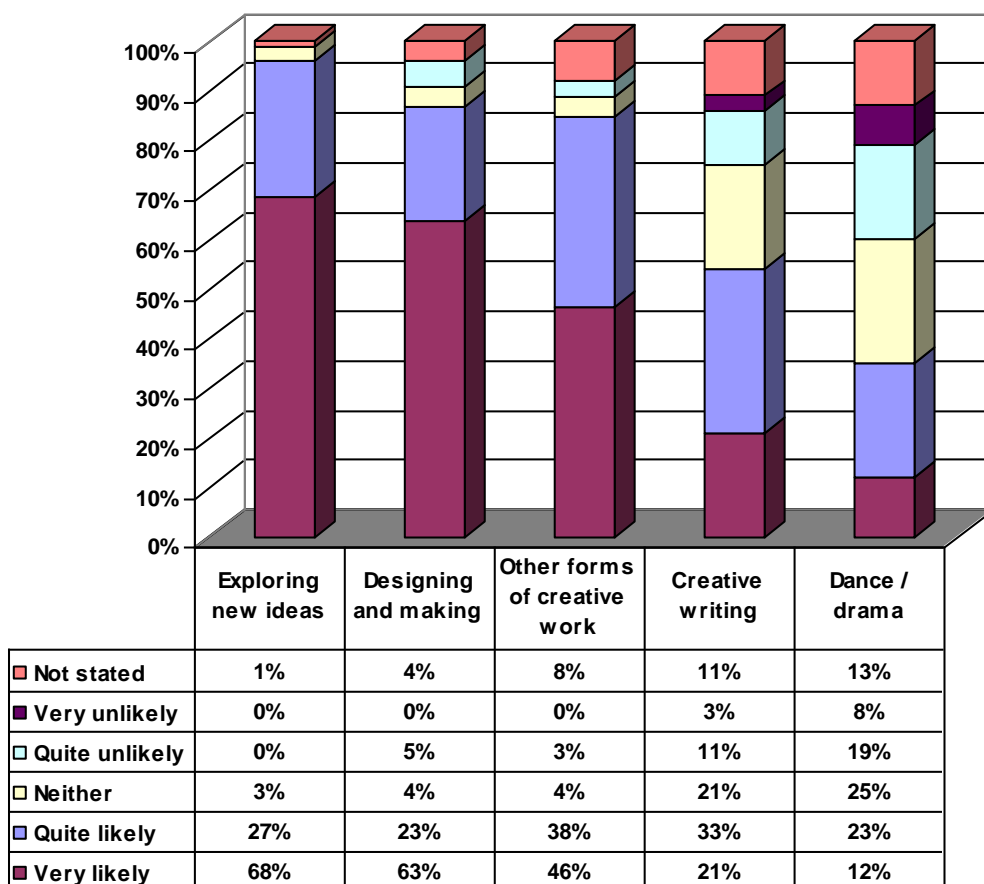


Base: 100 teachers of KS3 and above pupils

Figure 8.11: Form A. Question 18. To what extent will you be using the museum experience to promote creativity? KS3 and above

8.1.2 Enjoyment, Inspiration and Creativity on visits with different themes

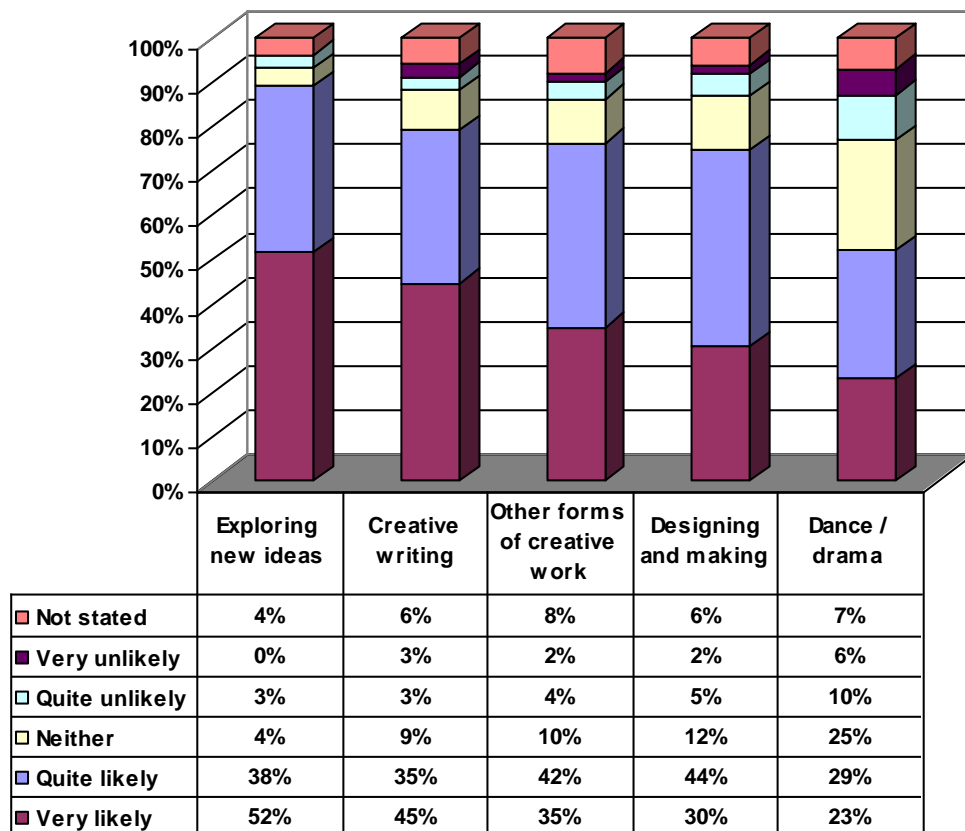
Teachers on Art related visits were very likely to use the visit to explore new ideas, and for designing and making, as shown in the figure below. They were much less likely to do creative writing or dance and drama as a result of the visit.



Base: 91 teachers on Art visits

Figure 8.12: Form A. Question 18. To what extent will you be using the museum experience to promote creativity? Teachers on Art related visits

Overall, teachers on History related visits were very likely to use the museum experience to explore new ideas. They were also likely to do creative writing, but less likely to do designing and making or dance and drama.

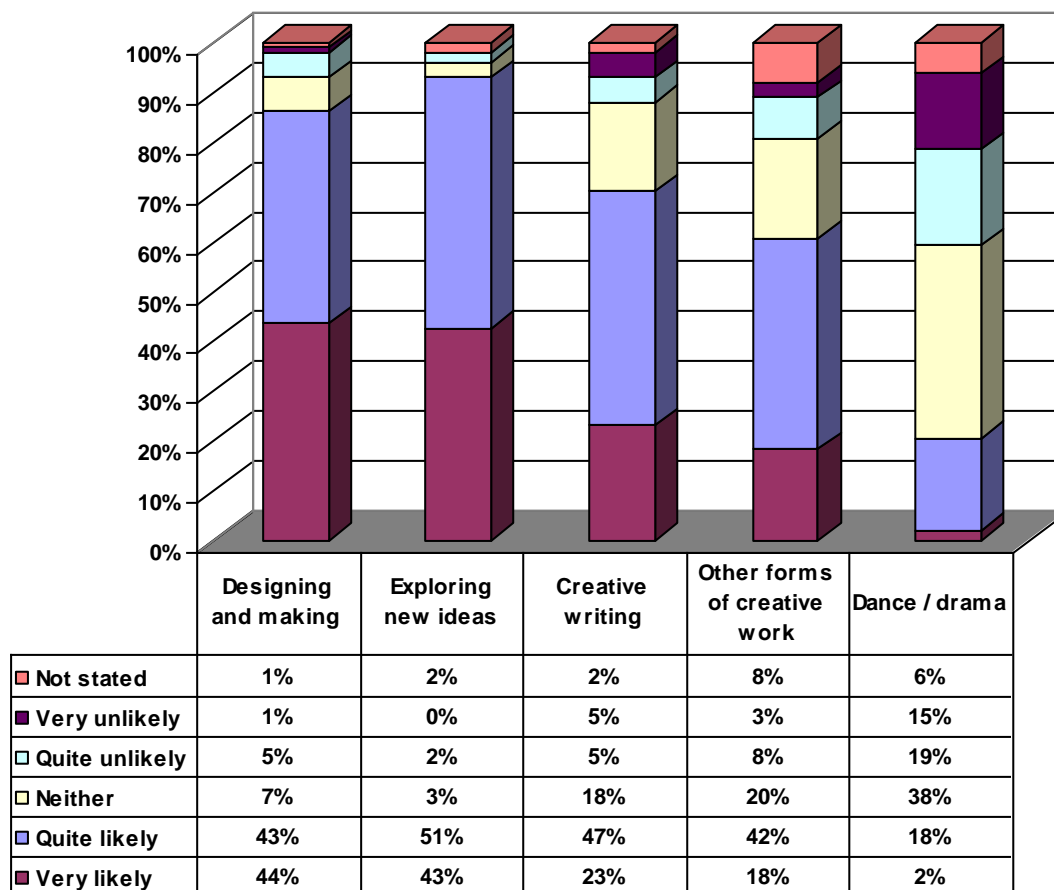


Base: 252 teachers on History visits

Figure 8.13: Form A. Question 18. To what extent will you be using the museum experience to promote creativity? Teachers on History related visits

Teachers on Science/Technology visits were less positive than those visiting for other themes that they would use the experience to promote creativity. Although the totals who answered very likely or quite likely combined were similar to those for teachers on other visits, fewer of the teachers on Science/Technology visits answered that this outcome was very likely.

The teachers on Science/Technology visits were most likely to use the experience to promote designing and making and exploring new ideas. They were less likely to promote creative writing or dance and drama.



Base: 130 teachers on Science/Technology visits

Figure 8.14: Form A. Question 18. To what extent will you be using the museum experience to promote creativity? Teachers on Science/Technology related visits

8.2 Knowledge and Understanding

Knowledge and Understanding was rated as the second most important learning outcome, with 63% of teachers rating it as very important, and a further 34% as important.

Question 15: To what extent do you think pupils will have gained facts and information during their museum visit?

Most teachers who completed Form A thought that their pupils would have gained facts and information from the visit. Teachers were most confident that pupils learnt subject-specific facts during the museum visit: 67% rated this category as very likely.

	Subject – specific facts	Inter-disciplinary and thematic facts	Other kinds of facts	Information about museums / galleries	Facts about themselves, their families or the wider world
Very likely	67%	33%	30%	27%	23%
Quite likely	29%	52%	51%	54%	43%
Neither	2%	8%	7%	11%	17%
Quite unlikely	1%	2%	3%	3%	9%
Very unlikely	0%	0%	0%	1%	2%
Not stated	2%	6%	9%	4%	5%

Base: all teachers (503)

Table 8.3: Question 15: To what extent do you think pupils will have gained facts and information during their museum visit?

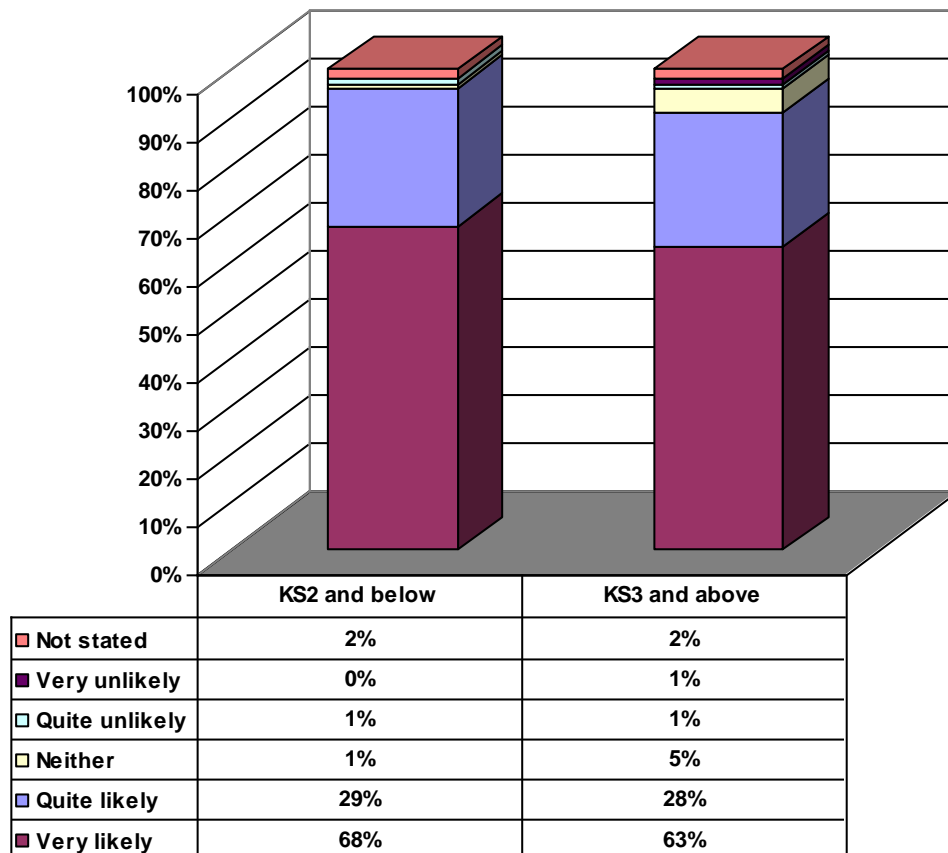
The findings from the Renaissance study show the same overall pattern. Teachers in the DCMS/DfES evaluation were slightly less positive that pupils would have gained each type of facts than the teachers in the Renaissance evaluation, with the exception of facts about themselves, their families and the wider world. Although this was still rated the least likely type of facts, 2% more teachers considered this very likely in the DCMS/DfES programme.

	Subject-specific facts	Inter-disciplinary or thematic facts	Other kinds of facts	Information about museums or galleries	Facts about themselves, their families or the wider world
Very likely	73%	36%	33%	28%	21%
Quite likely	24%	50%	50%	50%	47%
Neither	1%	5%	6%	10%	17%
Quite unlikely	1%	2%	2%	5%	7%
Very unlikely	-	1%	1%	1%	2%
Not stated	2%	6%	8%	5%	6%

Base: all Renaissance teachers (936)

Table 8.4: Renaissance in the Regions. Form A. Question 15. To what extent do you think that pupils will have gained facts and information during their museum visit?

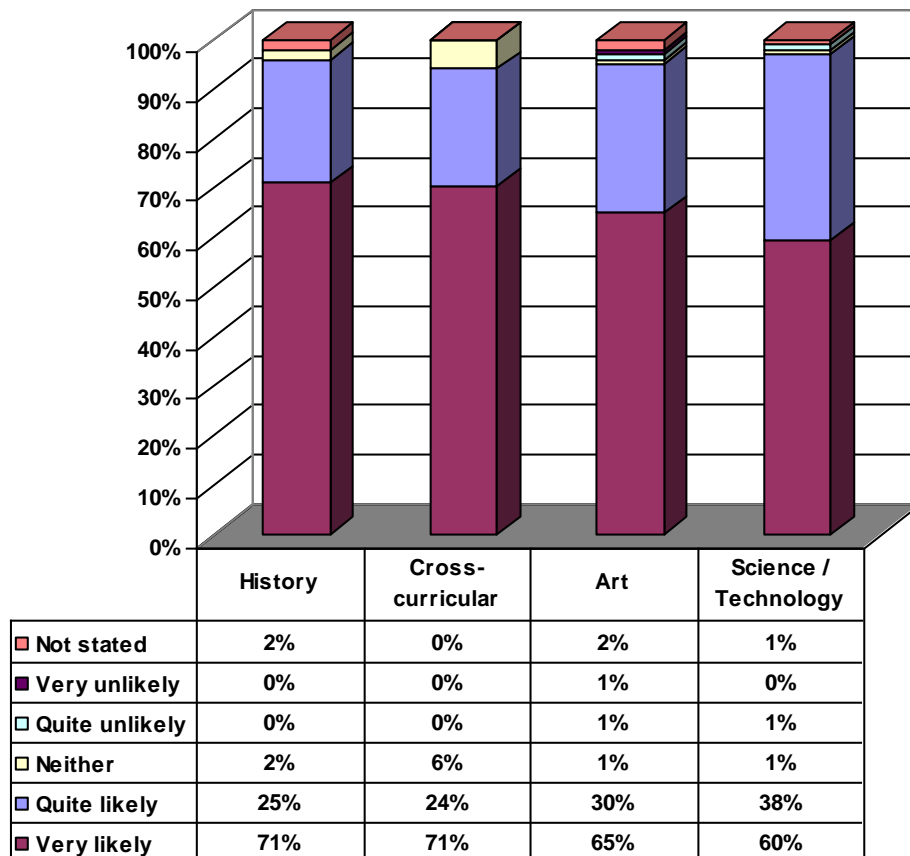
Teachers at KS2 and below were slightly more positive that their pupils would have gained subject-specific facts than teachers at KS3 and above.



Base: 496 teachers (excluding mixed and not stated)

Figure 8.15: Form A. Question 15. Subject-specific facts by Key Stage

Teachers on History and Cross-curricular visits were most positive that pupils had learnt subject-specific facts. Although 60% of teachers on Science/Technology visits still considered this very likely, these were proportionately fewer than for other curriculum areas.

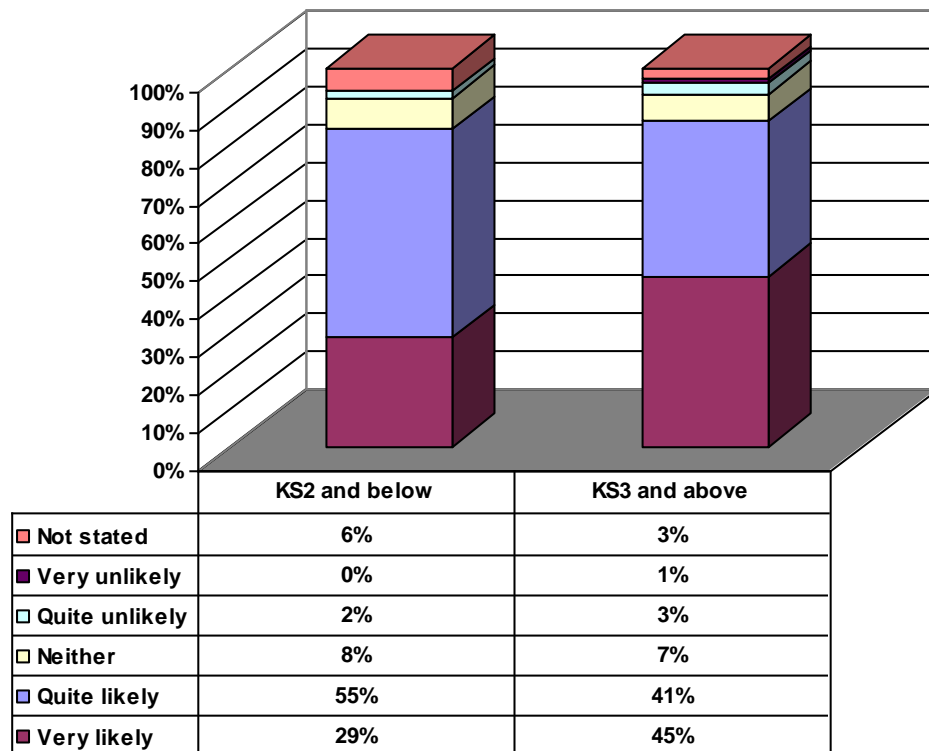


Base: 490 teachers

(130 teachers on Science/Technology visits, 252 teachers on History visits, 91 teachers on Art visits and 17 teachers on Cross-curricular visits)

Figure 8.16: Form A. Question 15. Subject-specific facts by theme

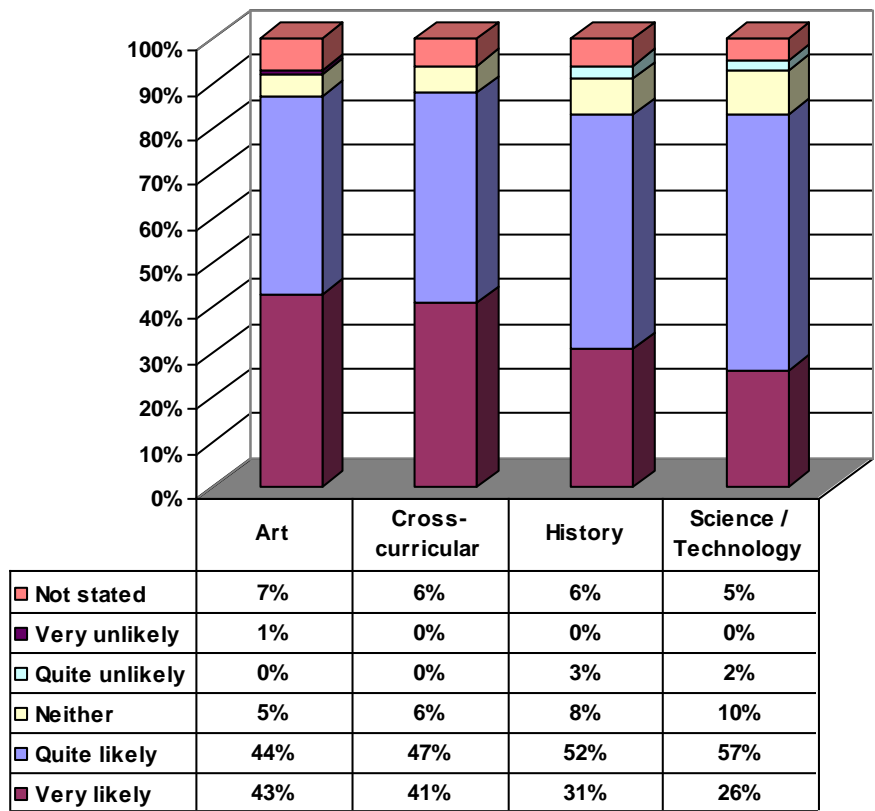
Teachers at KS3 and above were more positive that their pupils would have gained interdisciplinary or thematic facts than teachers of KS2 and below.



Base: 496 teachers (excluding mixed and not stated)

Figure 8.17: Form A. Question 15. Inter-disciplinary or thematic facts by Key Stage

Teachers on Art visits were most positive that pupils had learnt inter-disciplinary or thematic facts, with 43% considering this very likely, while only 26% of teachers on Science/Technology visits considered this outcome very likely.

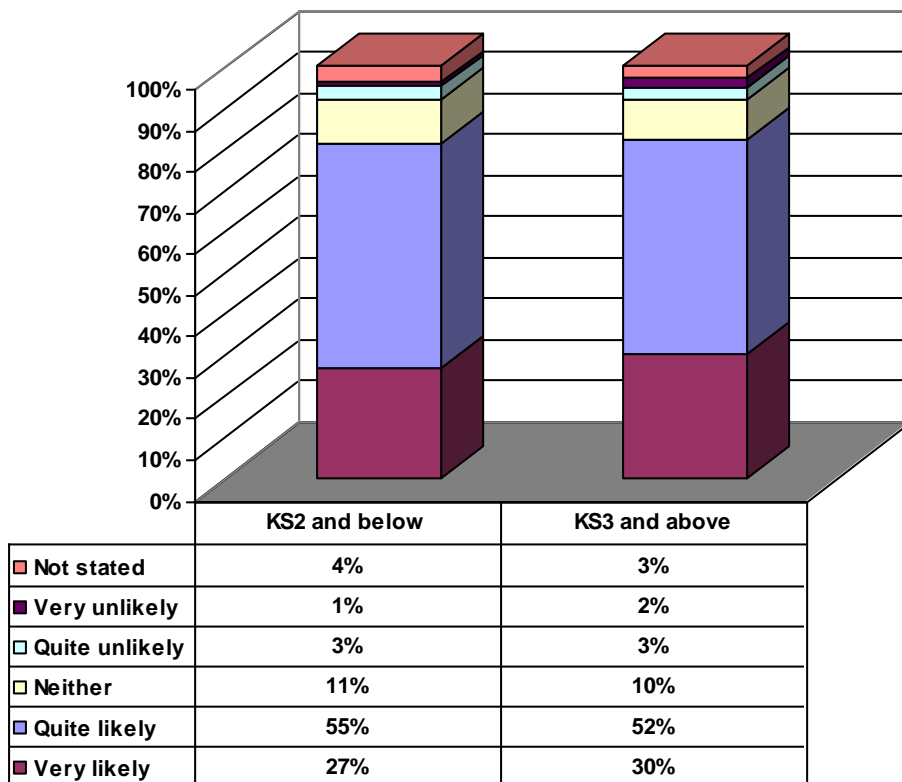


Base: 490 teachers

(130 teachers on Science/Technology visits, 252 teachers on History visits, 91 teachers on Art visits and 17 teachers on Cross-curricular visits)

Figure 8.18: Form A. Question 15. Inter-disciplinary or thematic facts by theme

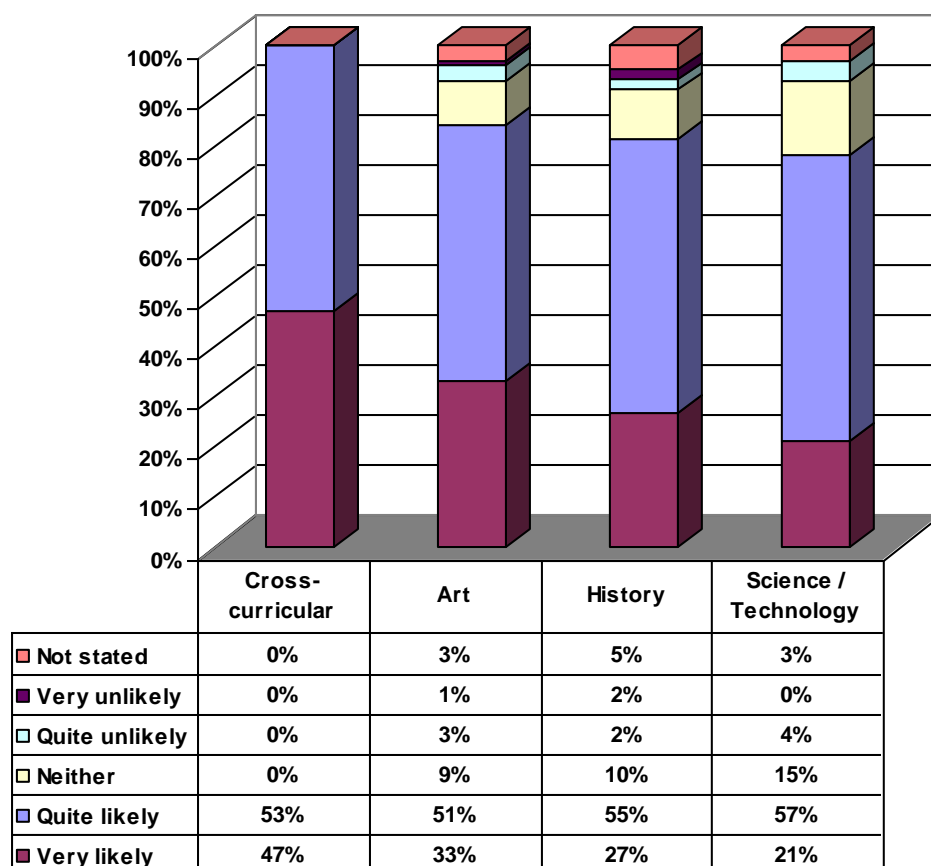
Teachers had similar views about the extent to which pupils had gained information about museums and galleries across both age ranges.



Base: 496 teachers (excluding mixed and not stated)

Figure 8.19: Form A. Question 15. Information about museums and galleries by Key Stage

Teachers on Cross-curricular visits considered it most likely that pupils had learnt information about museums and galleries. Those on Science/Technology visits were least positive about this outcome.

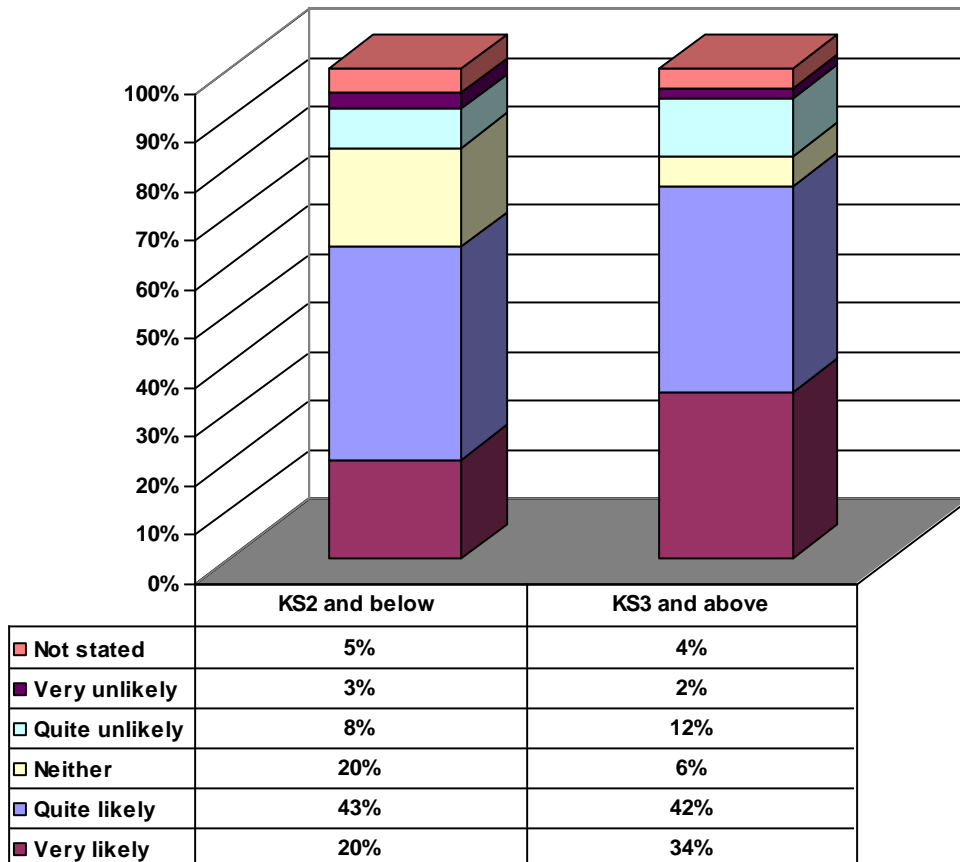


Base: 490 teachers

(130 teachers on Science/Technology visits, 252 teachers on History visits, 91 teachers on Art visits and 17 teachers on Cross-curricular visits)

Figure 8.20: Form A. Question 15. Information about museums and galleries by theme

Teachers of KS3 and above thought that their pupils are more likely to learn facts about themselves, their families and the wider world than KS2 teachers. This seems reasonable.

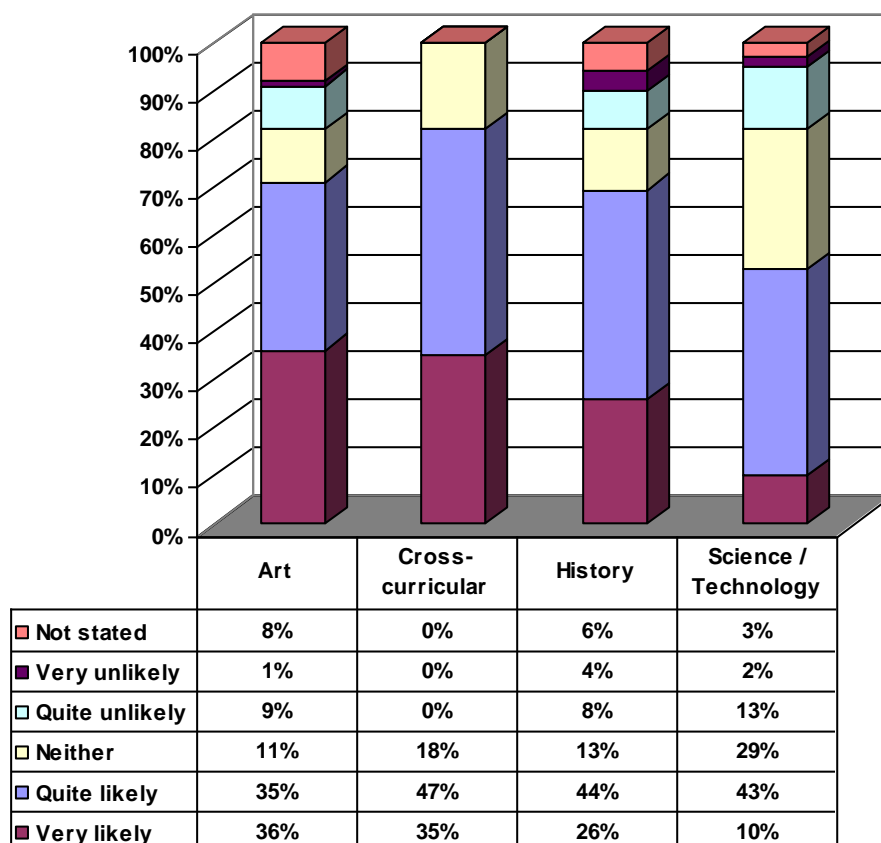


Base: 496 teachers (excluding mixed and not stated)

Figure 8.21: Form A. Question 15. Facts about themselves, their families or the wider world by Key Stage

Teachers on Art and Cross-curricular visits were most positive that pupils would have learnt facts about themselves, their families and the wider world. When combined, the proportion of teachers on History visits who answered that this was very likely or quite likely was also relatively high (70% in total).

However, those on Science/Technology visits were least convinced that pupils would learn this type of facts.



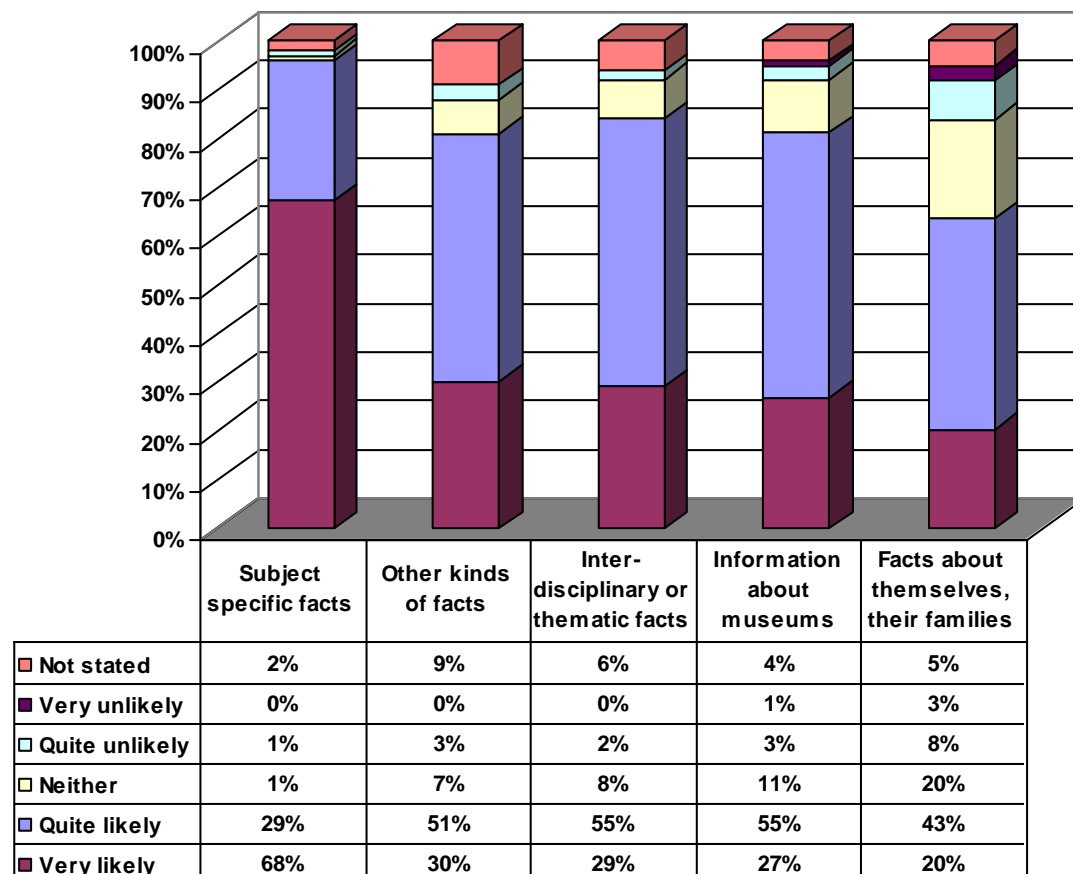
Base: 490 teachers

(130 teachers on Science/Technology visits, 252 teachers on History visits, 91 teachers on Art visits and 17 teachers on Cross-curricular visits)

Figure 8.22: Form A. Question 15. Facts about themselves, their families or the wider world by theme

8.2.1 Knowledge and Understanding for teachers at KS2 and below and KS3 and above

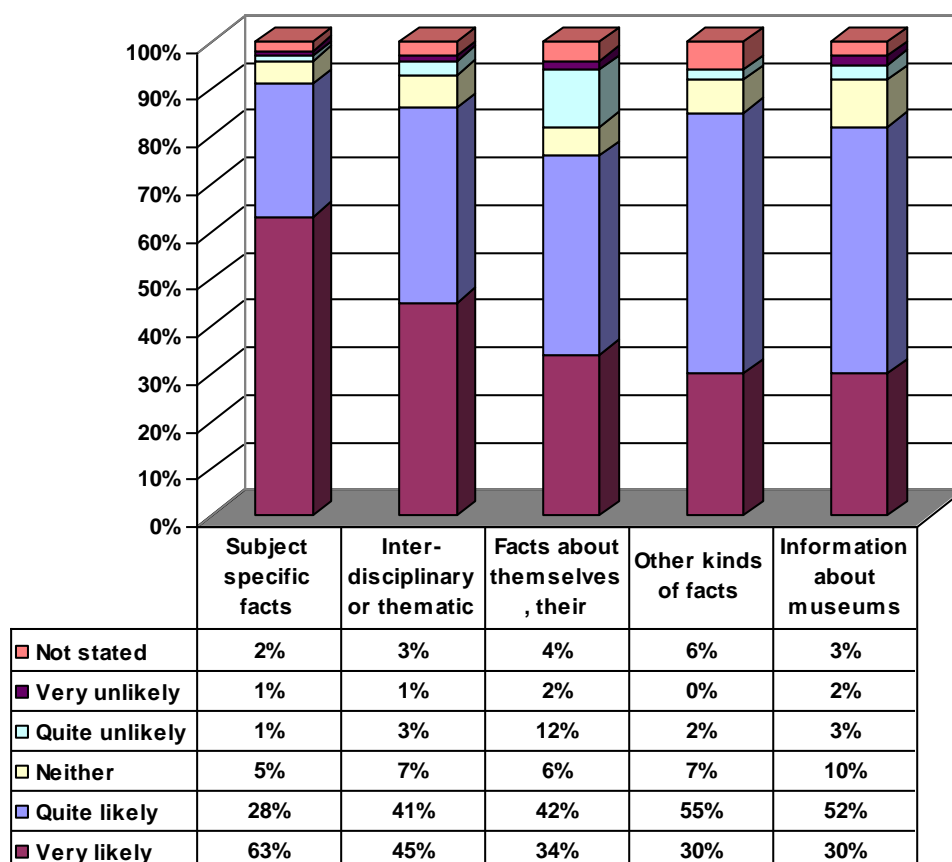
Teachers at KS2 and below and KS3 and above agreed that pupils were most likely to gain subject-specific facts. Slightly more teachers at KS2 and below thought that pupils were very likely to gain subject-specific facts than at KS3 and above (68% compared to 63%).



Base: 396 teachers of KS2 and below pupils

Figure 8.23: Form A. Question 15. To what extent do you think pupils will have gained facts and information during their museum visit? KS2 and below

However, for other types of facts, the teachers at KS3 and above were more positive. In particular, these teachers were much more convinced that older pupils would gain interdisciplinary and thematic facts, and facts about themselves, their families and the wider world.

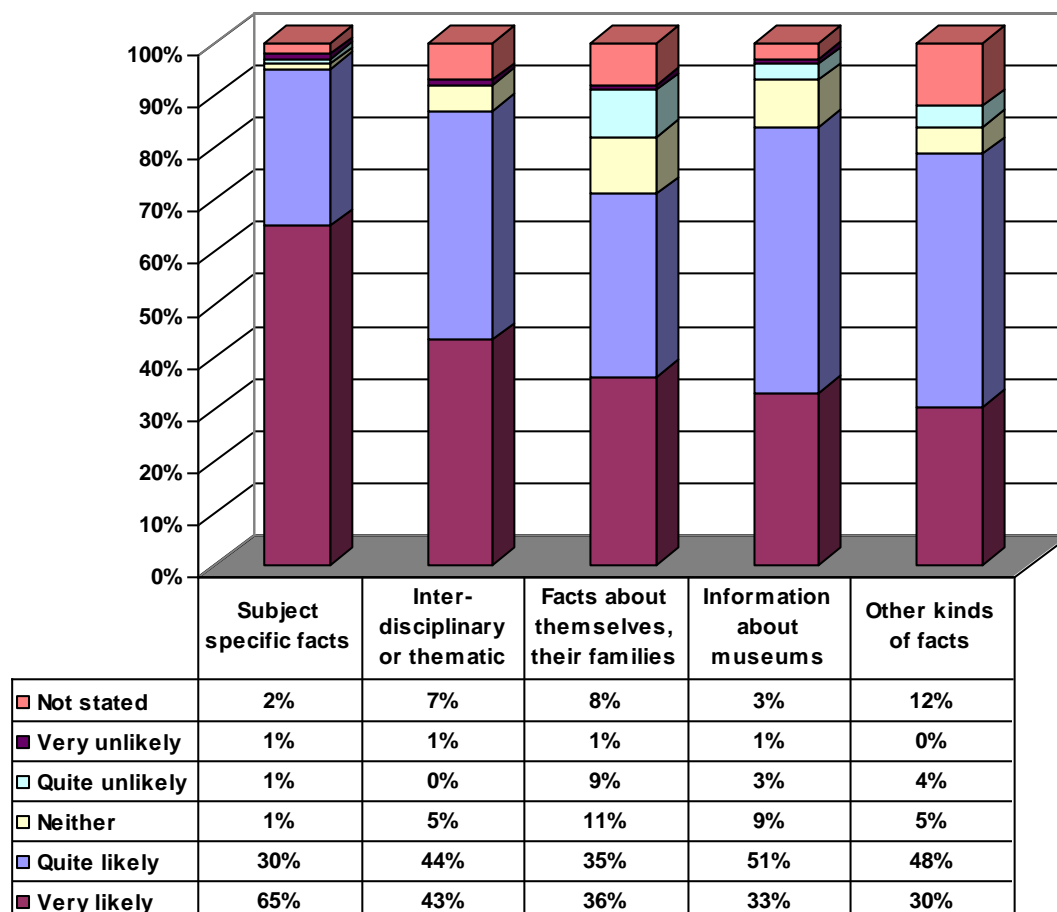


Base: 100 teachers of KS3 and above pupils

Figure 8.24: Form A. Question 15. To what extent do you think pupils will have gained facts and information during their museum visit? KS3 and above

8.2.2 Knowledge and Understanding on visits with different themes

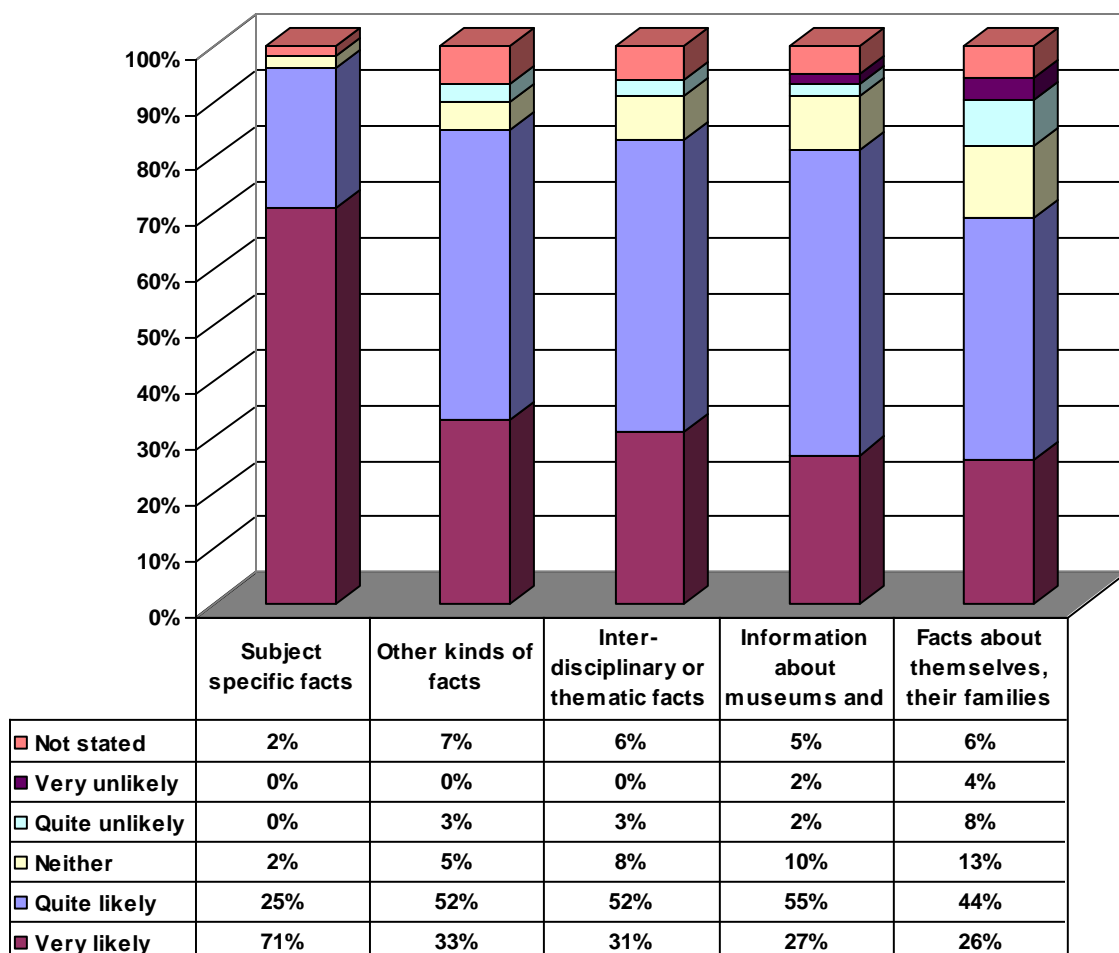
Teachers on Art related visits were very confident that their pupils would have gained facts and information. In particular, they were positive that pupils would have gained subject-specific facts and interdisciplinary or thematic facts. Facts about themselves, their families and the wider world, and about museums and galleries, were also likely although fewer teachers considered them very likely.



Base: 91 teachers on Art visits

Figure 8.25 Form A. Question 15. To what extent do you think pupils will have gained facts and information during their museum visit? Teachers on Art related visits

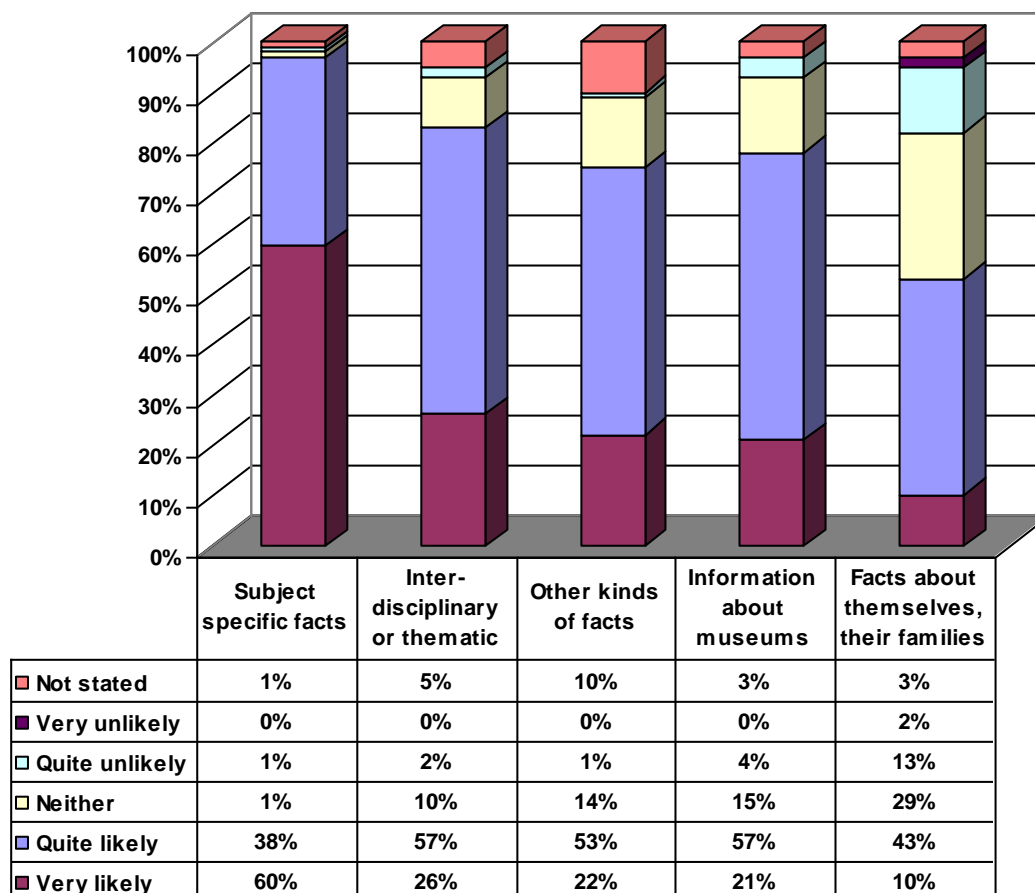
Teachers on History related visits were also very confident that pupils would have gained subject-specific facts. They were less confident that pupils would have gained other types of facts, in particular facts about museums and galleries and about themselves, their families and the wider world. However, the proportions of teachers answering quite likely were high for these other types of facts.



Base: 252 teachers on History visits

Figure 8.26: Form A. Question 15. To what extent do you think pupils will have gained facts and information during their museum visit. Teachers on History related visits

Teachers on Science/Technology related visits were far less confident than other teachers, when comparing the proportions who answered that it was very likely that pupils would have gained facts and information. However, a high proportion thought that it was very likely that pupils would have gained subject-specific facts. In other types of facts, teachers were not so confident and many answered quite likely instead of very likely. The teachers felt that it was least likely that pupils on Science/Technology visits would gain facts about themselves, their families or the wider world.



Base: 130 teachers on Science/Technology visits

Figure 8.27: Form A. Question 15. To what extent do you think pupils will have gained facts and information during their museum visit. Teachers on Science/Technology related visits

8.3 Attitudes and Values

Question 17: To what extent do you think the museum visit will have enabled pupils to feel more positive about the following?

Teachers were most confident that the pupils would feel more positive about museums / galleries, with 47% rating this as very likely. Pupils were also likely to feel more positive about learning as a result of the museum visit, with 44% of teachers rating this as very likely. Teachers also thought it likely that pupils would feel more positive about themselves and other people / communities although less strongly than other outcomes.

	Museums/ galleries	Learning	Themselves and their abilities	Other people/ communities	Anything else
Very likely	47%	44%	30%	28%	11%
Quite likely	45%	48%	57%	50%	36%
Neither	4%	4%	8%	14%	22%
Quite unlikely	1%	1%	2%	4%	2%
Very unlikely	0%	-	0%	0%	0%
Not stated	3%	3%	3%	4%	29%

Base: all teachers (503)

Table 8.5: Form A. Question 17. To what extent do you think the museum visit will have enabled pupils to feel more positive about the following?

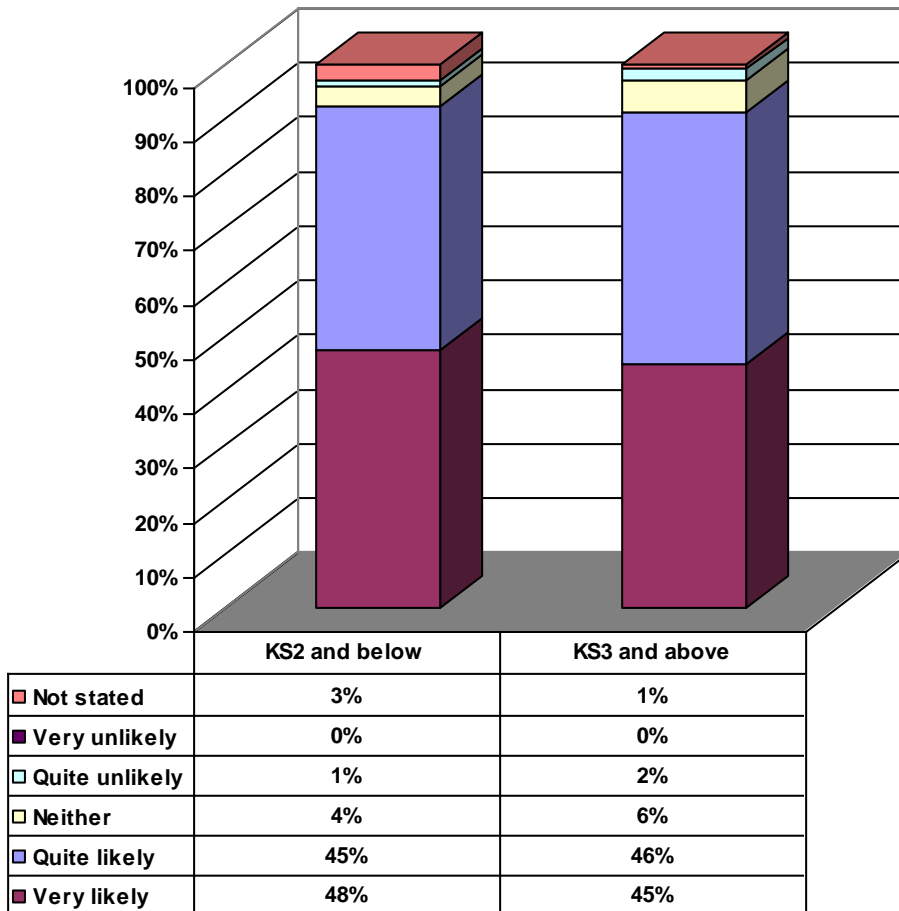
Overall, the teachers in the DCMS/DfES programme were slightly less positive about each outcome than those in the Renaissance programme. However, more teachers in the DCMS/DfES evaluation answered that pupils were either very likely or quite likely to feel more positive about themselves and their abilities (87% compared to 83% in the Renaissance evaluation). DCMS/DfES teachers were slightly more positive that the visit would lead to changed attitudes towards museums / galleries than towards learning. This is different from the Renaissance evaluation, where equal proportions of teachers found these two outcomes very likely and slightly more teachers overall found attitudes towards learning likely. For the DCMS/DfES teachers, pupils attitudes towards themselves and their abilities were a relatively more likely outcome compared to attitudes towards other people / communities.

	Learning	Museums/ galleries	Other people/ communities	Themselves and their abilities	Anything else
Very likely	51%	51%	44%	31%	13%
Quite likely	43%	41%	47%	52%	30%
Neither	2%	4%	8%	10%	21%
Quite unlikely	-	1%	1%	2%	1%
Very unlikely	-	-	1%	1%	1%
Not stated	4%	4%	4%	5%	34%

Base: all Renaissance teachers (936)?

Table 8.6: Renaissance in the Regions. Form A. Question 17. To what extent do you think the museum visit will have enabled pupils to feel more positive about any of the following?

Teachers of KS2 and below were slightly more confident that pupils were very likely to feel more positive about museums/galleries (48% compared to 45% of KS3 and above teachers).

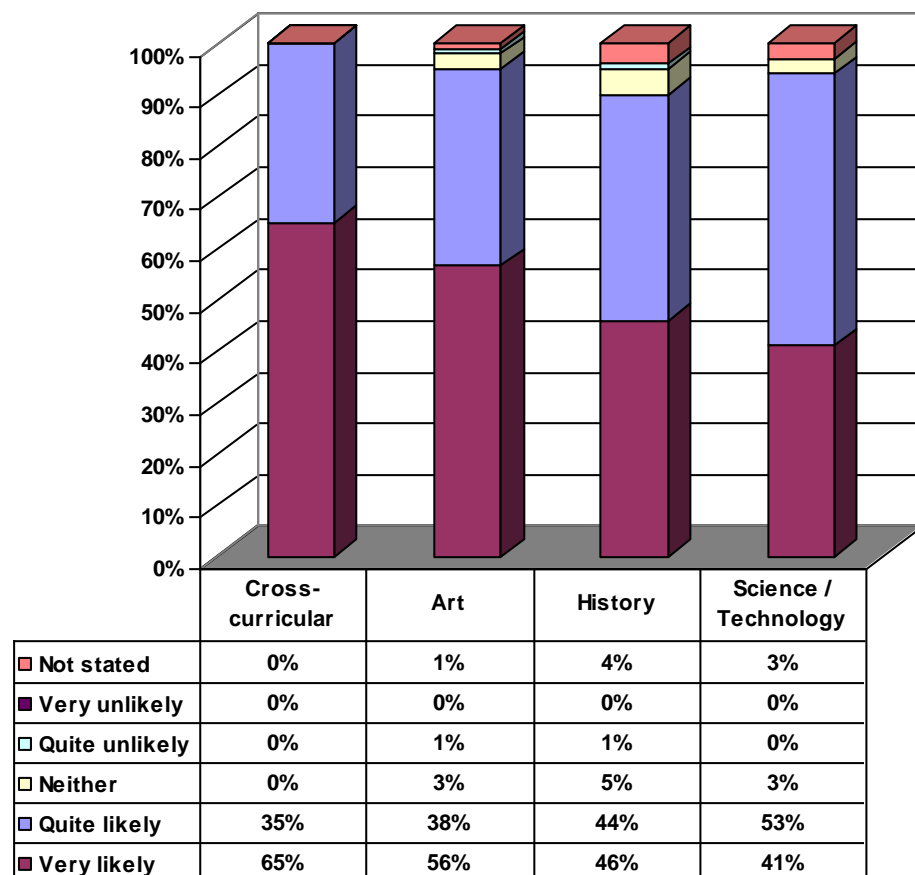


Base: 496 teachers

Figure 8.28: Form A. Question 17. Museums/galleries by Key Stage

Teachers on Cross-curricular and Art visits were most confident that pupils would feel more positive about museums/galleries, with 65% and 56% answering that this was very likely. The teachers on Science/Technology visits appear to be least confident, with 41% finding this very likely.

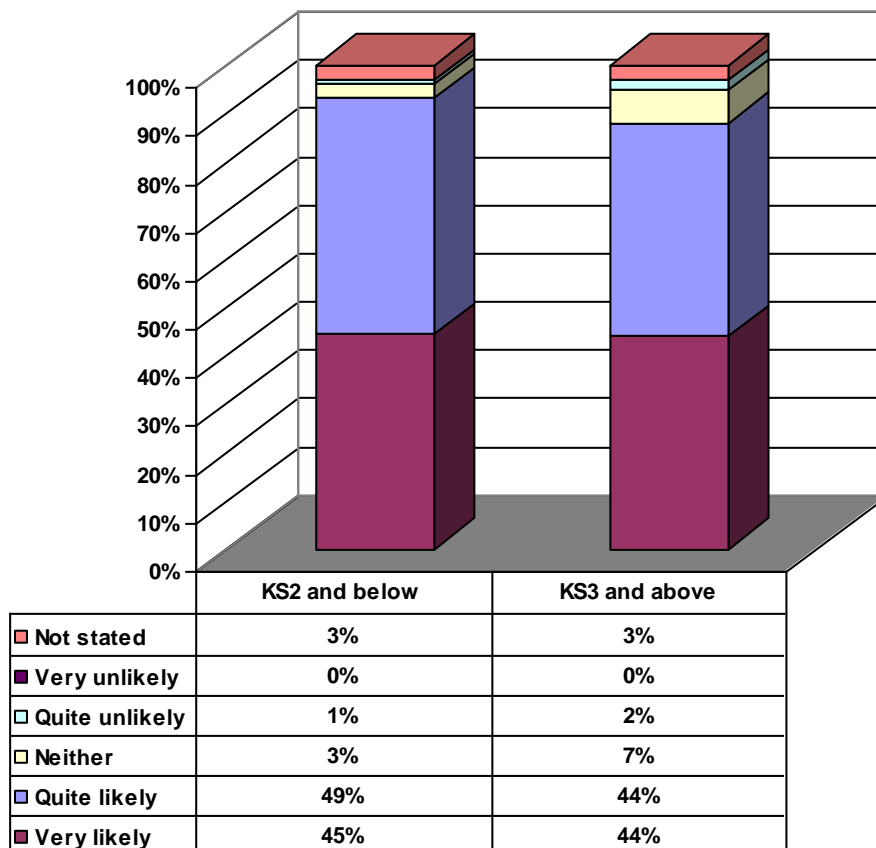
However, when responses for very likely and quite likely are combined, the vast majority of teachers responded positively, and those on History visits were actually slightly less confident overall.



Base: 490 teachers
 (130 teachers on Science/Technology visits, 252 teachers on History visits, 91 teachers on Art visits and 17 teachers on Cross-curricular visits)

Figure 8.29: Form A. Question 17. Museums/galleries by theme

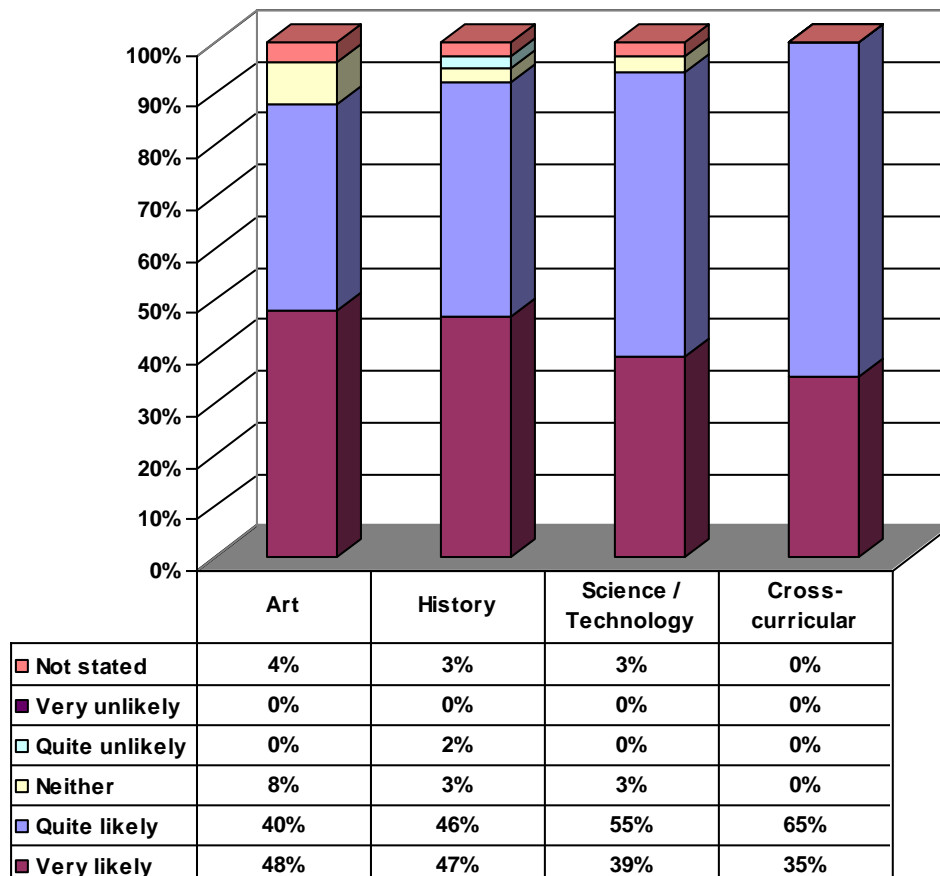
Teachers of KS2 and below pupils were slightly more confident that they would feel more positive about learning.



Base: 496 teachers

Figure 8.30: Form A. Question 17. Learning by Key Stage

Overall, most teachers thought that it was either very likely or quite likely that pupils would feel more positive about learning, regardless of the theme studied. More teachers answered that this was very likely after taking part in Art related visits or activities (48%), however more teachers on Art visits also thought that this was neither likely nor unlikely.

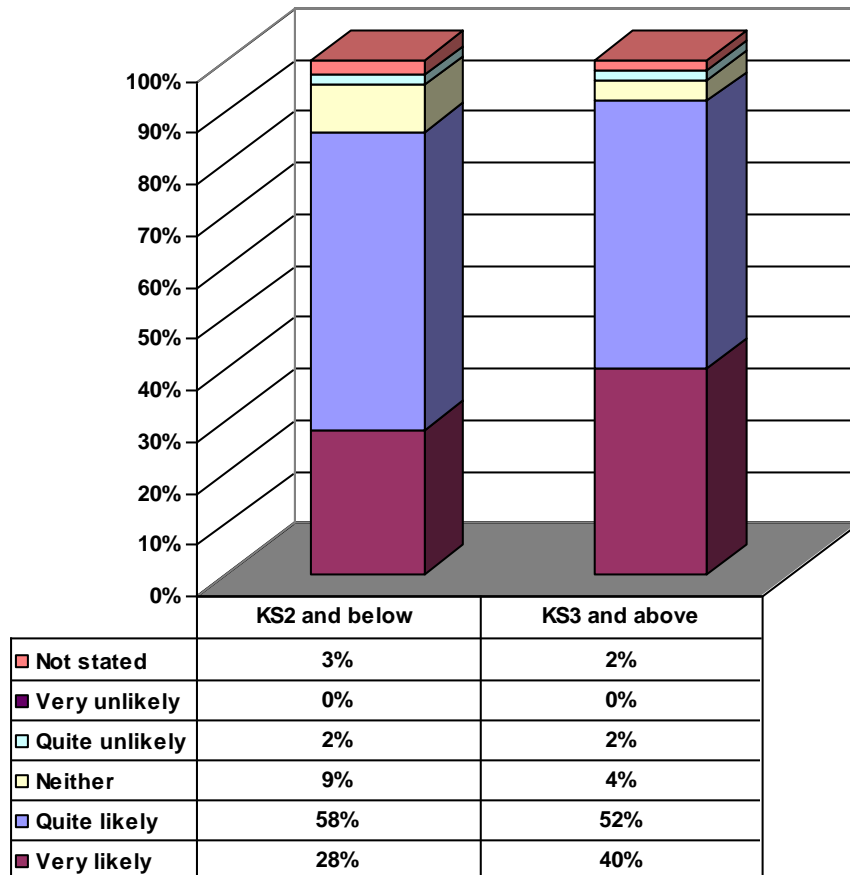


Base: 490 teachers

(130 teachers on Science/Technology visits, 252 teachers on History visits, 91 teachers on Art visits and 17 teachers on Cross-curricular visits)

Figure 8.31: Form A. Question 17. Learning by theme

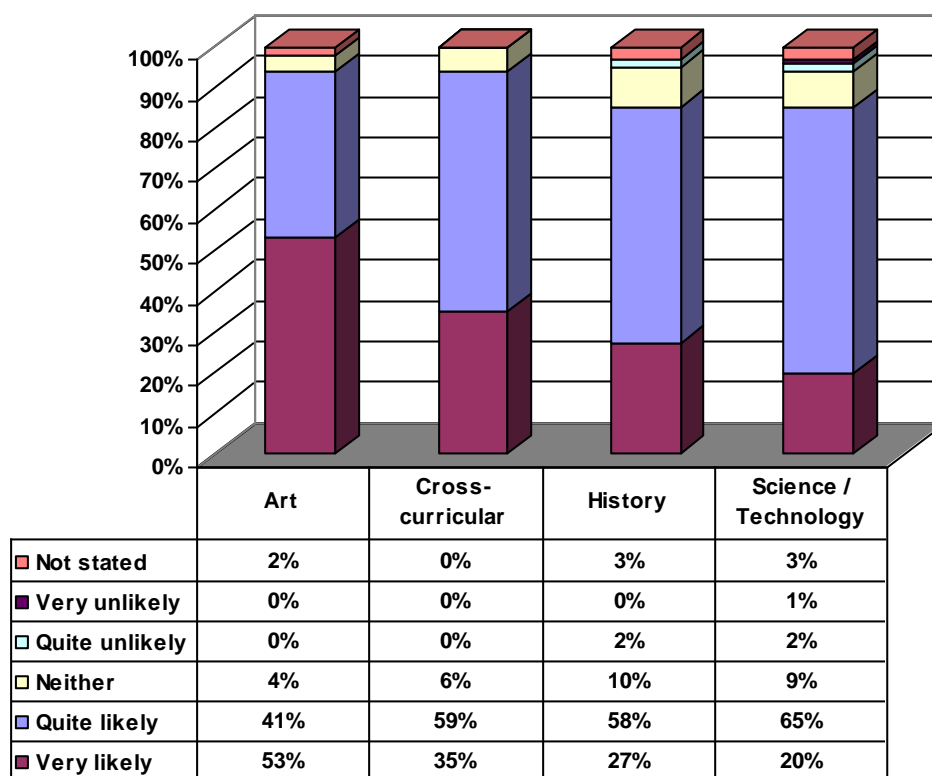
KS3 and above teachers seem to have been more confident that pupils would feel more positive about themselves and their abilities as a result of the museum experience.



Base: 496 teachers

Figure 8.32: Form A. Question 17. Themselves and their abilities by Key Stage

Overall, most teachers found it either very likely or quite likely that pupils would feel more positive about themselves and their abilities, regardless of the theme of the visit. However, more teachers on Art visits found this very likely (53%), whereas fewest teachers found this very likely on Science/Technology visits (20%).

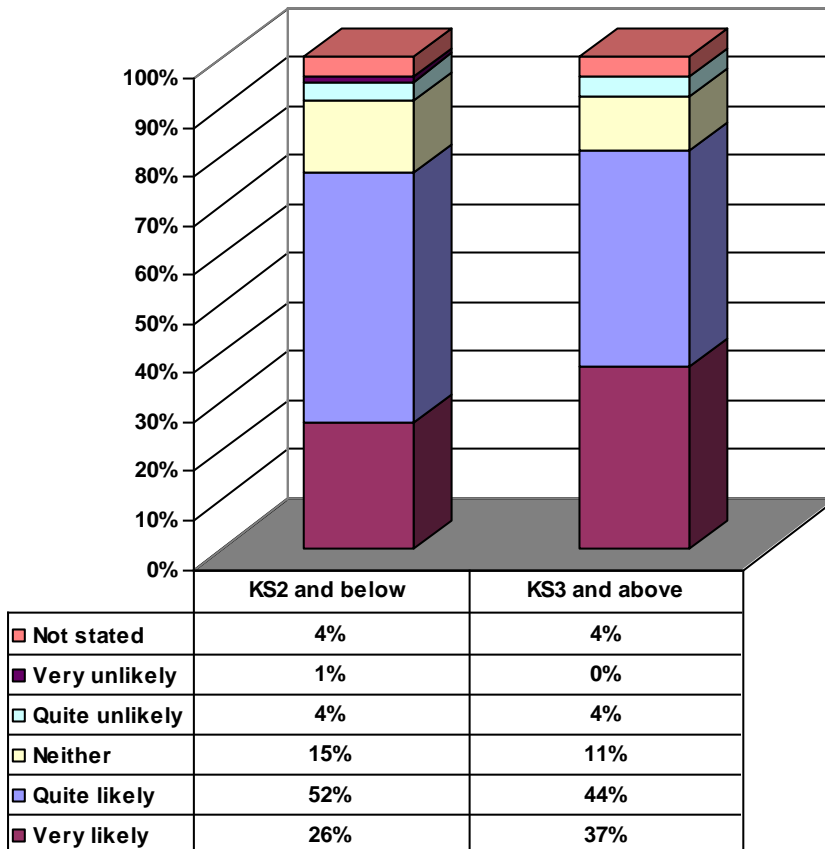


Base: 490 teachers

(130 teachers on Science/Technology visits, 252 teachers on History visits, 91 teachers on Art visits and 17 teachers on Cross-curricular visits)

Figure 8.33: Form A. Question 17. Themselves and their abilities by theme

Teachers of KS3 and above found it more likely that pupils would feel more positive about other people/communities as a result of the experience. Thirty-seven percent found this very likely, compared to 26% of KS2 and below teachers.

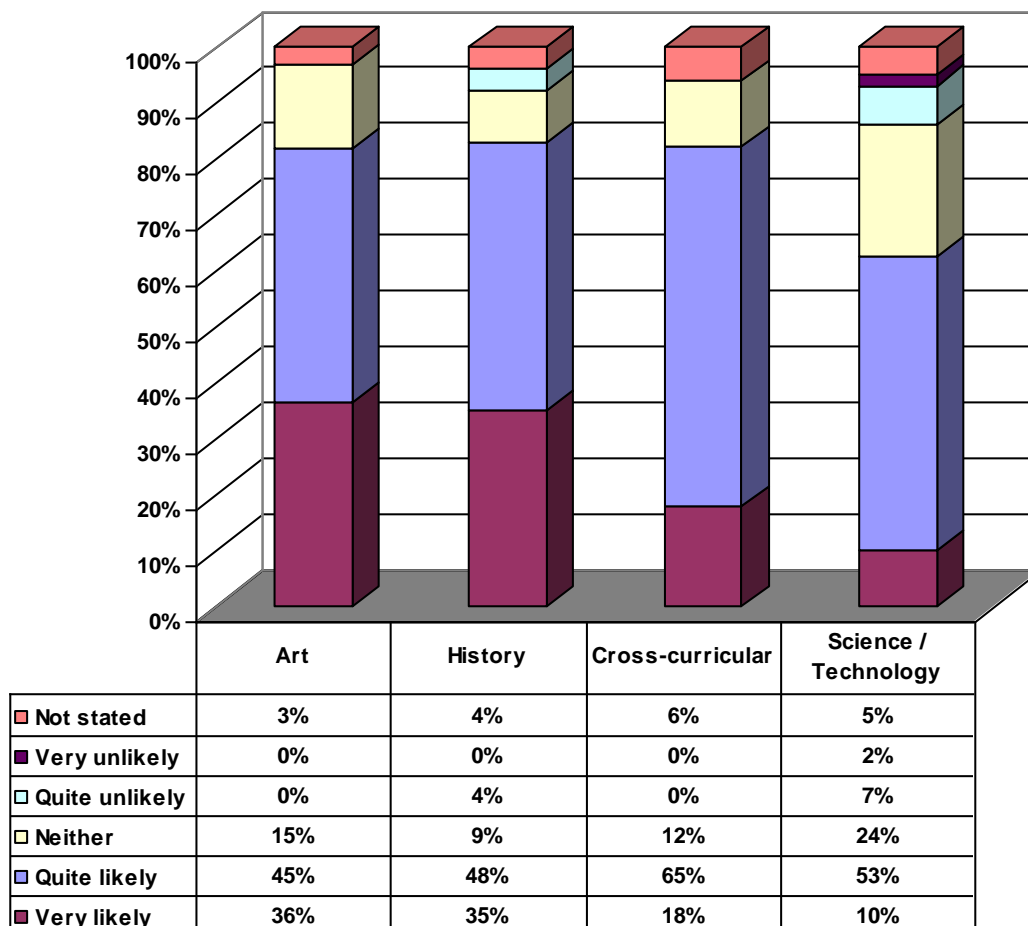


Base: 496 teachers

Figure 8.34: Form A. Question 17. Other people/communities by Key Stage

Teachers on Art and History related visits thought it most likely that pupils would feel more positive about other people / communities after the experience, with 36% and 35% answering that this was very likely. A further 45% for Art, and 48% for History visits, thought that this outcome was quite likely.

Teachers on Science/Technology visits were least confident about this outcome, with only 10% finding it very likely, although 53% considered it quite likely.



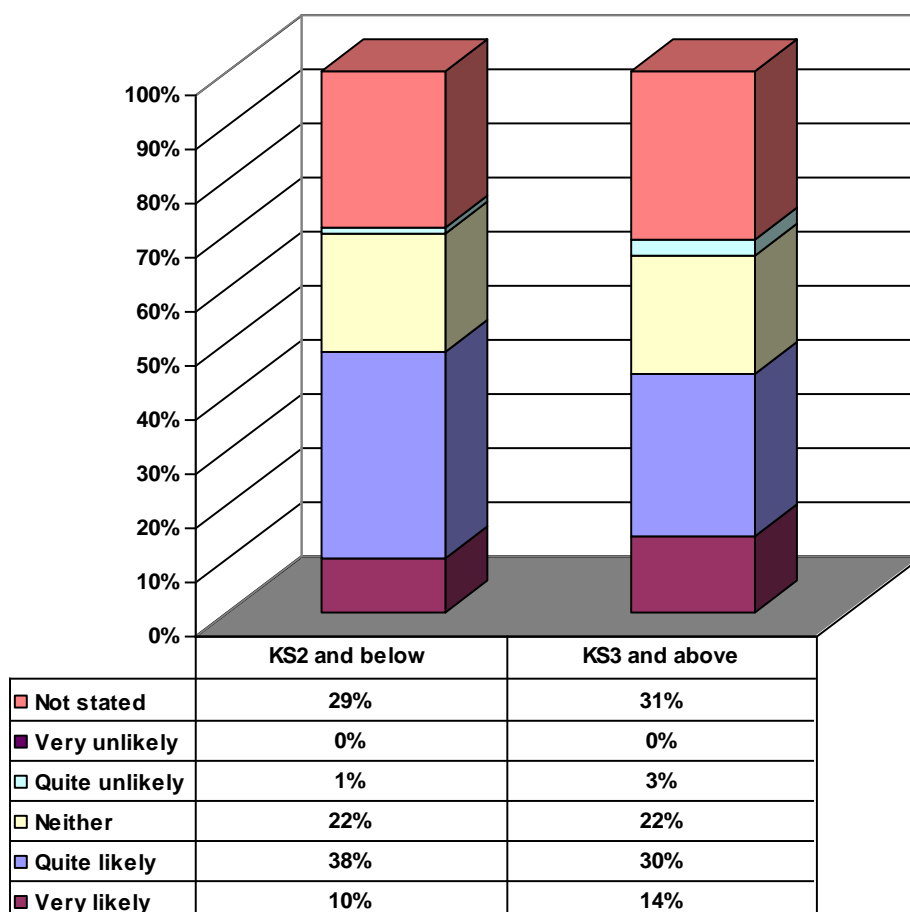
Base: 490 teachers
 (130 teachers on Science/Technology visits, 252 teachers on History visits, 91 teachers on Art visits and 17 teachers on Cross-curricular visits)

Figure 8.35: Form A. Question 17. Other people/communities by theme

Teachers across both age ranges were ambivalent about this question, with high proportions answering that this outcome was neither (22% in both KS2 and below and KS3 and above) or not answering the question at all (29% at KS2 and below and 31% at KS3 and above).

It seems that many teachers may not have had a clear idea of what other changes in pupils' attitudes might be possible as a result of the museum visit. The question did not ask teachers to specify what other changes they thought were likely.

It appears that teachers at KS3 and above are slightly more positive that pupils might experience changes in attitudes in other ways, with a greater proportion finding this very likely. On the other hand, more teachers at KS2 and below thought that this was quite likely (38% compared to 30% at KS3 and above). It would be interesting to investigate further what these other changes in attitudes might be.

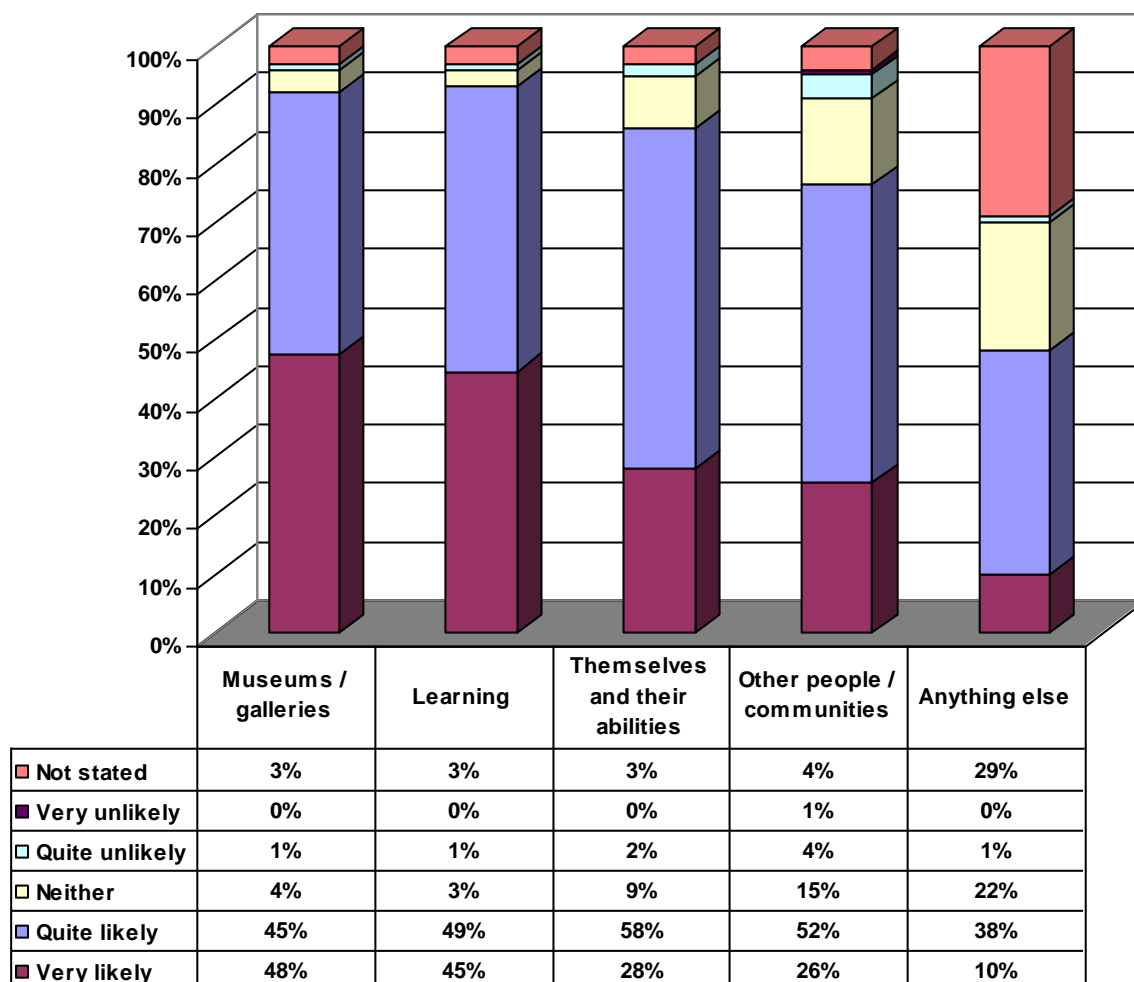


Base: 496 teachers

Figure 8.36: Form A. Question 17. Anything else by Key Stage

8.3.1 Attitudes and Values for teachers at KS2 and below and KS3 and above

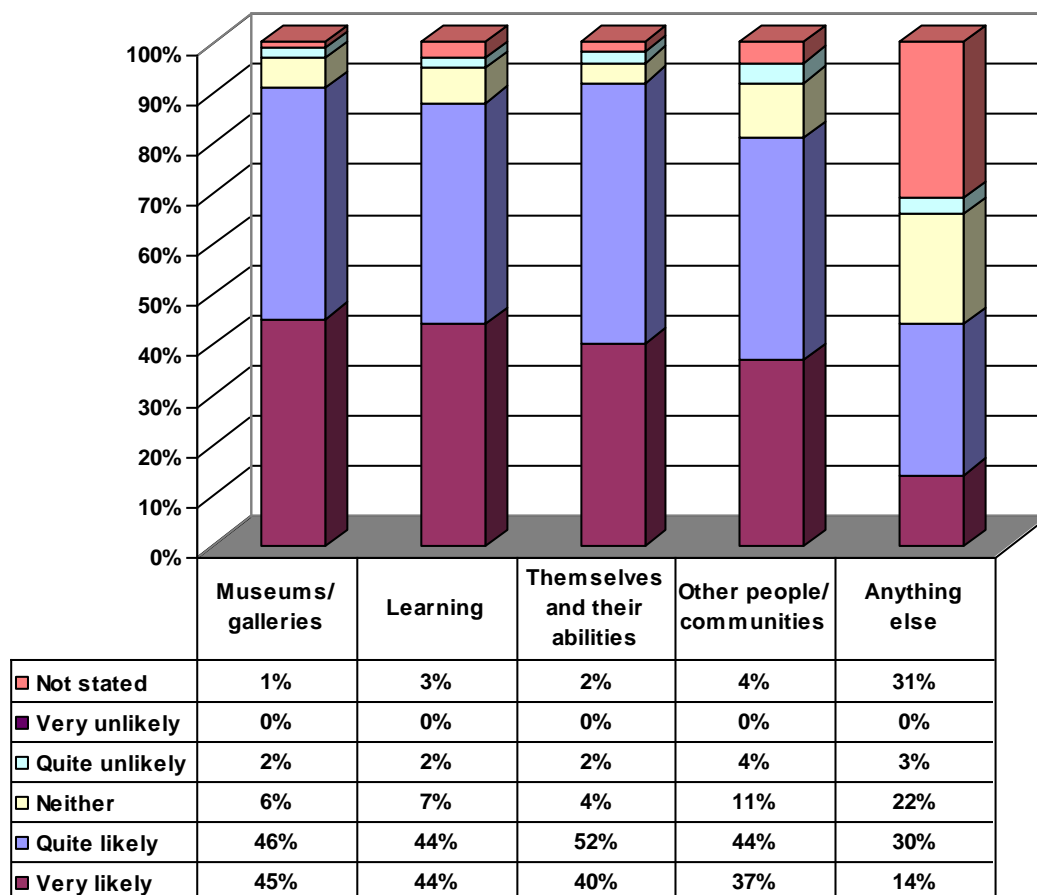
Teachers at KS2 and below and KS3 and above agreed that pupils were most likely to feel more positive about museums and galleries, closely followed by learning.



Base: 396 teachers of KS2 and below pupils

Figure 8.37: Form A. Question 17. To what extent do you think the museum visit will have enabled pupils to feel more positive about any of the following? KS2 and below

However, teachers at KS3 and above were more convinced that pupils would feel more positive about themselves and their abilities and other people/communities (40% and 37% answered very likely compared to 28% and 26% at KS2 and below).

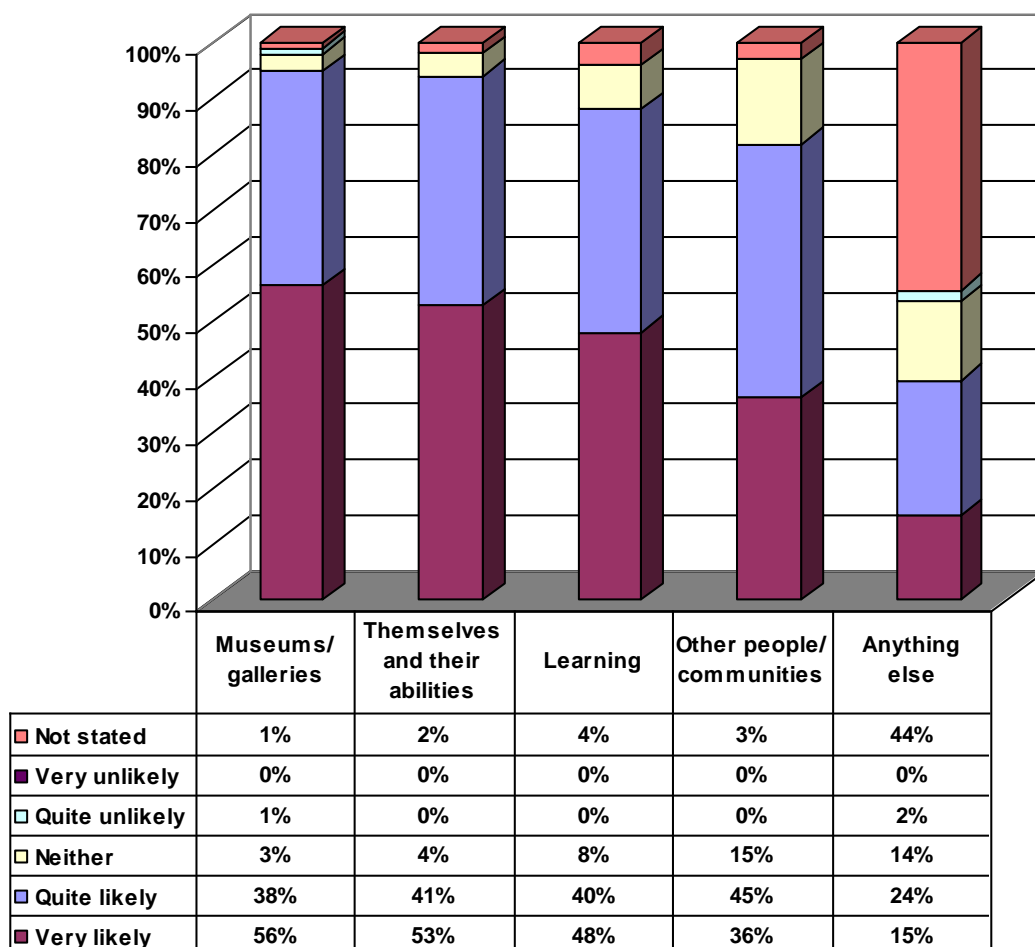


Base: 100 teachers of KS3 and above pupils

Figure 8.38: Form A. Question 17. To what extent do you think the museum visit will have enabled pupils to feel more positive about any of the following? KS3 and above

8.3.2 Attitudes and Values on visits with different themes

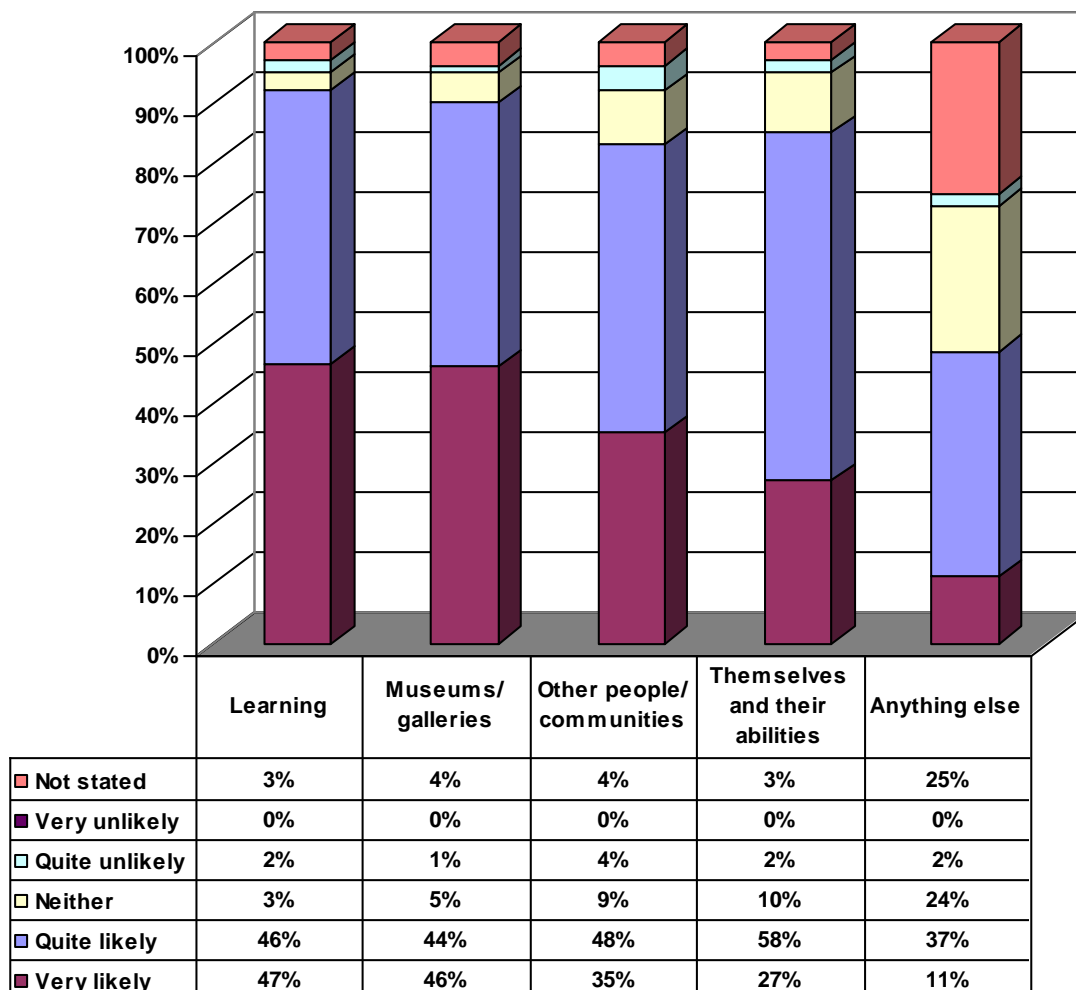
Teachers on Art visits thought it most likely that pupils would feel more positive about museums and galleries, followed closely by themselves and their abilities. These teachers were most enthusiastic about the outcomes of the visit in terms of attitudes and values, with relatively high proportions answering that outcomes were very likely.



Base: 91 teachers on Art visits

Figure 8.39: Form A. Question 17. To what extent do you think the museum visit will have enabled pupils to feel more positive about any of the following? Teachers on Art related visits

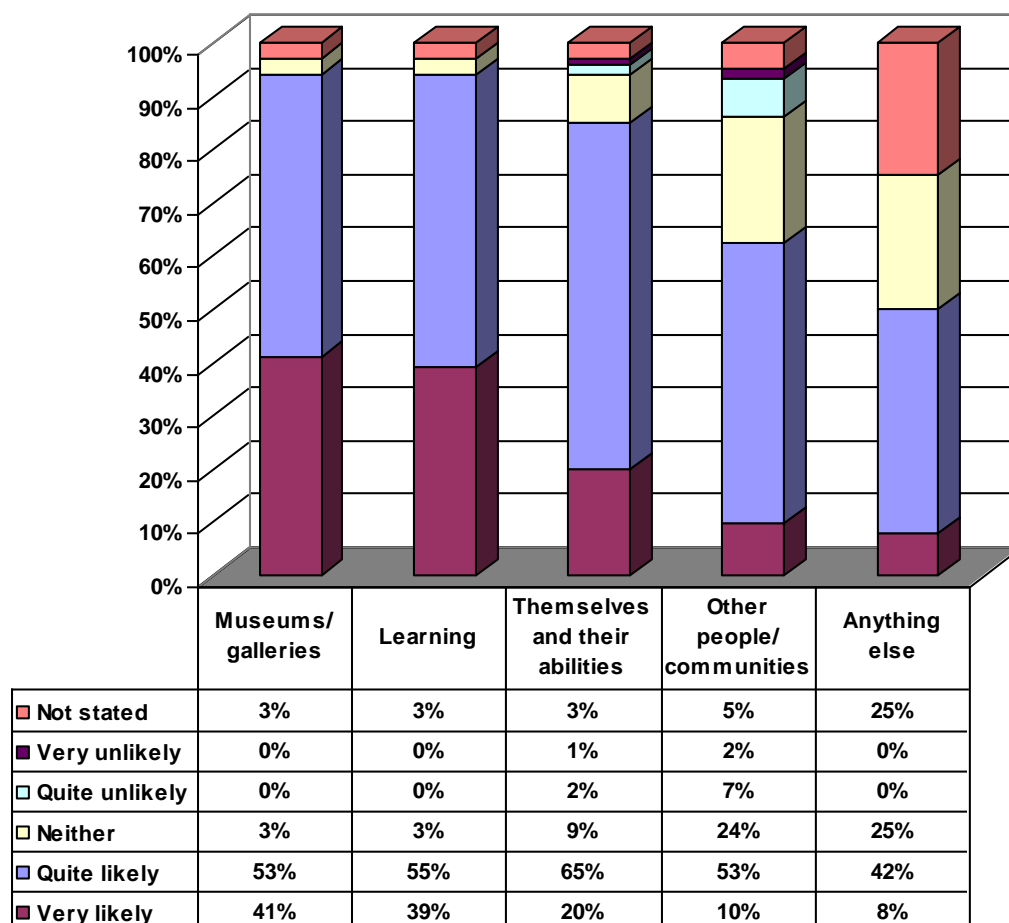
Teachers on History visits thought it most likely that pupils would feel more positive about learning, followed by museums and galleries. They were much less convinced than teachers on Art visits that pupils would feel more positive about themselves and their abilities, with 27% considering this very likely compared to 53% for teachers on Art visits.



Base: 252 teachers on History visits

Figure 8.40: Form A. Question 17. To what extent do you think the museum visit will have enabled pupils to feel more positive about any of the following? Teachers on History related visits

Teachers on Science/Technology visits were the least convinced that pupils would experience these outcomes in terms of the proportions answering very likely. They considered that pupils were most likely to feel more positive about museums and galleries, followed by learning. The proportions who thought it very likely that pupils would have positive attitudes towards themselves and their abilities and other people/communities were relatively low. However, the proportions answering quite likely were relatively high for all the outcomes.



Base: 130 teachers on Science/Technology visits

Figure 8.41: Form A. Question 17. To what extent do you think the museum visit will have enabled pupils to feel more positive about any of the following? Teachers on Science/Technology related visits

8.4 Action, Behaviour, Progression

Question 20: To what extent do you anticipate that the museum visit will support pupils' development?

60% of teachers thought that it was very likely that pupils' development in their subject-related understanding would increase, and a further 36% thought that this was quite likely. Teachers also were also fairly confident that pupils would have increased motivation to learn, with 40% finding this very likely and a further 48% quite likely. However, teachers were not so confident that the museum visit would support pupils' development in assessed work, with only 16% finding this very likely, although 47% thought it quite likely. While the overall pattern is much the same as for the Renaissance study, there was rather less enthusiasm and confidence in these outcomes among the teachers in the DCMS/DfES programme. This appears to be a recurrent theme when comparing the results of the two studies.

	In their subject-related understanding	In increased motivation to learn	In their cultural understanding	In increased confidence	In learning across the curriculum	In their assessed work
Very likely	60%	40%	34%	34%	30%	16%
Quite likely	36%	48%	44%	49%	55%	47%
Neither	1%	7%	13%	13%	9%	27%
Quite unlikely	1%	1%	4%	1%	2%	3%
Very unlikely	-	0%	2%	0%	0%	1%
Not stated	3%	4%	3%	3%	4%	5%

Base: all teachers (503)

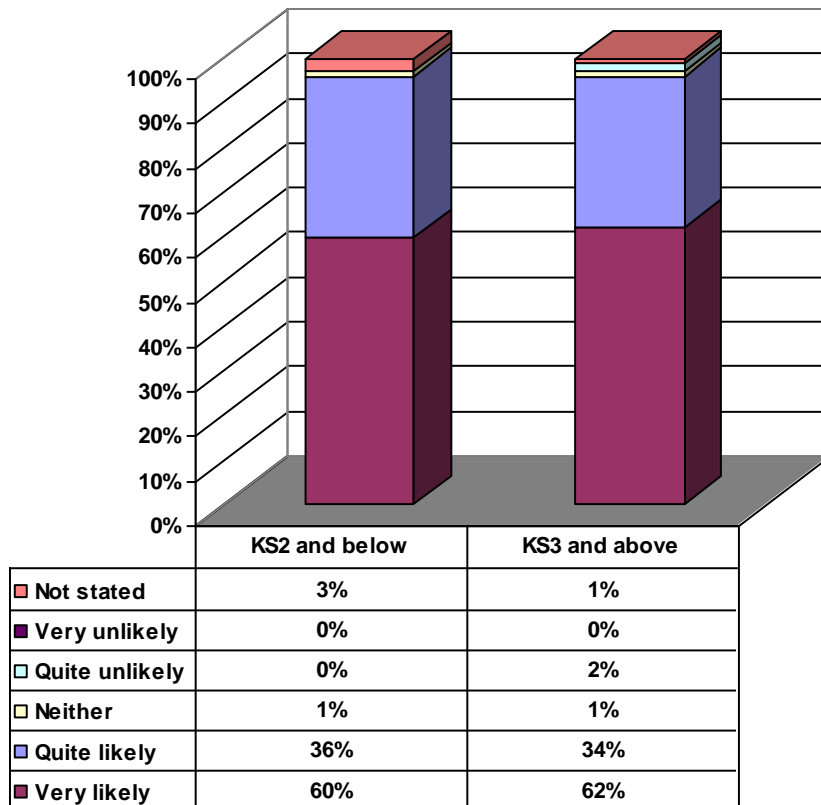
Table 8.7: Form A. Question 20. To what extent do you anticipate that the museum visit will support pupils' development?

	In their subject-related understanding	In increased motivation to learn	In their cultural understanding	In increased confidence	In learning across the curriculum	In their assessed work
Very likely	71%	49%	39%	38%	35%	24%
Quite likely	23%	41%	44%	46%	50%	43%
Neither	2%	5%	9%	10%	8%	20%
Quite unlikely	-	-	2%	1%	1%	4%
Very unlikely	-	-	-	-	1%	1%
Not stated	3%	5%	6%	5%	5%	9%

Base: all Renaissance teachers (936)

Table 8.8: Renaissance in the Regions. Form A. Question 20. To what extent do you anticipate that the museum visit will support pupils' development?

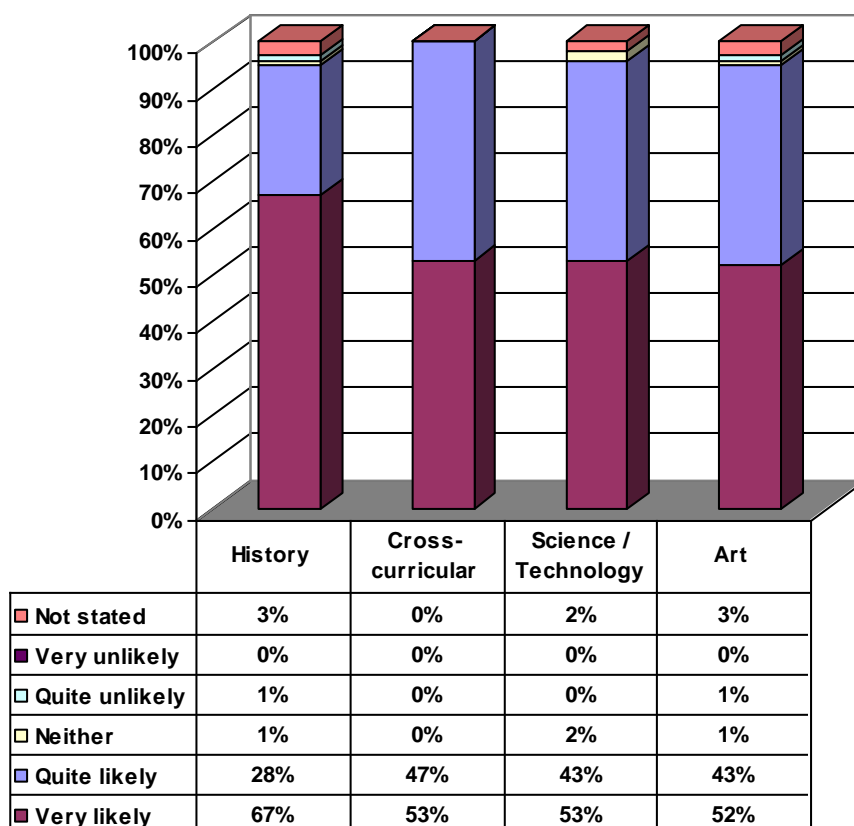
Teachers across the two age ranges were remarkably similar in the extent to which they expected the visit to support pupils in their subject-related understanding.



Base: 496 teachers

Figure 8.42: Form A. Question 20. In their subject related understanding by Key Stage

Most teachers on all types of visit thought that it was either very likely or quite likely that the experience would support pupils in their subject-related understanding. However, teachers on History visits were most positive, with 67% considering this very likely.

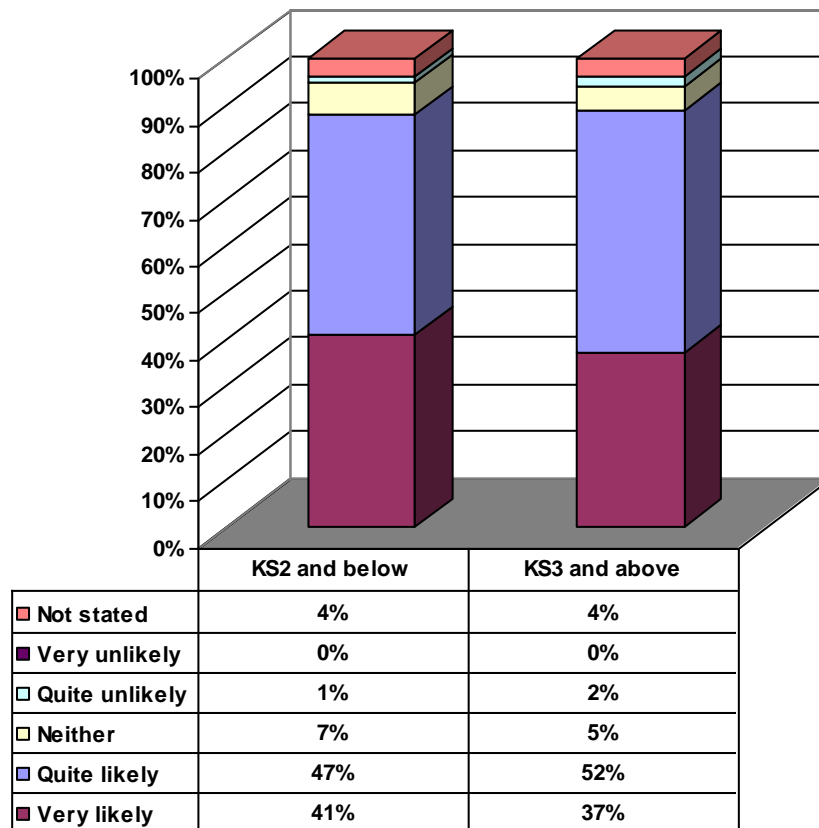


Base: 490 teachers

(130 teachers on Science/Technology visits, 252 teachers on History visits, 91 teachers on Art visits and 17 teachers on Cross-curricular visits)

Figure 8.43: Form A. Question 20. In their subject related understanding by theme

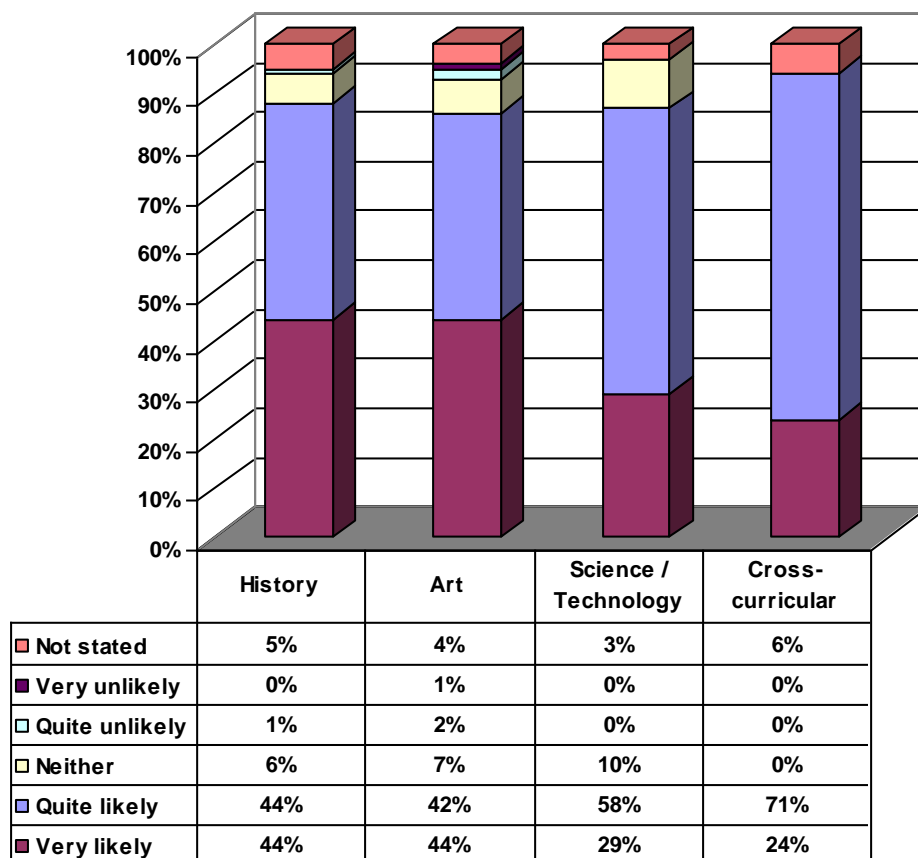
Slightly more teachers at KS2 and below thought that the visit would result in increased motivation to learn for their pupils, although overall teachers across the age ranges showed very similar results.



Base: 496 teachers

Figure 8.44: Form A. Question 20. In increased motivation to learn by Key Stage

More teachers on History and Art visits thought that their pupils were very likely to have increased motivation to learn. However, overall more teachers on Cross-curricular visits thought that this was very likely or quite likely.



Base: 490 teachers

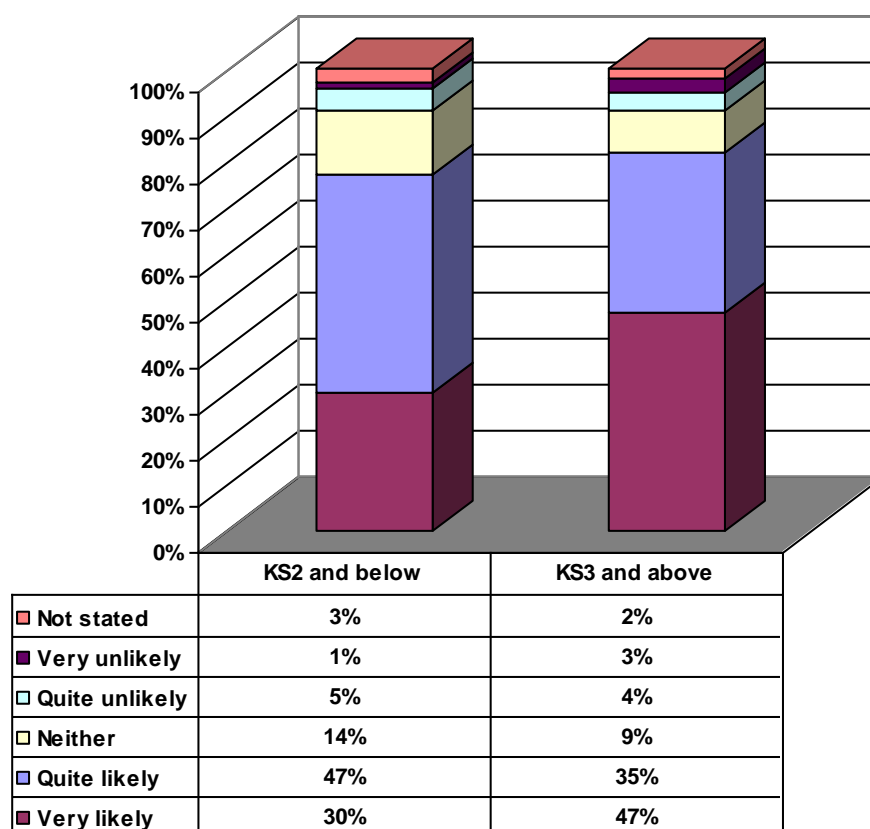
(130 teachers on Science/Technology visits, 252 teachers on History visits, 91 teachers on Art visits and 17 teachers on Cross-curricular visits)

Figure 8.45: Form A. Question 20. In increased motivation to learn by theme

Teachers at KS3 and above were more convinced that the visit would support pupils in their cultural understanding, with 47% considering this very likely, compared to 30% at KS2 and below. More KS2 and below teachers considered this outcome quite likely than very likely (47%).

This may link with the result of Form A Question 15, where a higher proportion of KS3 and above teachers thought that pupils were likely to learn facts about themselves, their families and the wider world (see Figure 8.24). Teachers at KS3 and above also placed more emphasis on Attitudes and Values among potential learning outcomes at Question 21 (see Section 7.5).

These results seem to support an interpretation that teachers consider older pupils more capable of dealing with issues about different cultures and their own place in the wider world, and therefore attach more importance to attitudinal changes as a potential result of the museum experience.

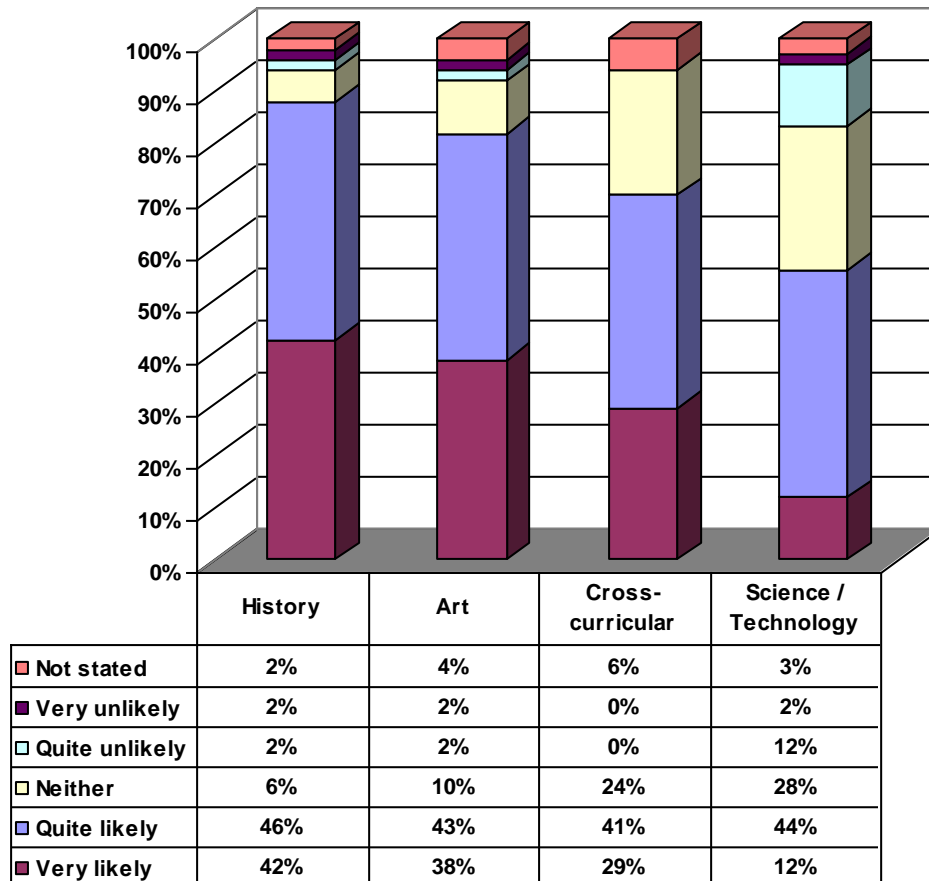


Base: 496 teachers

Figure 8.46: Form A. Question 20. In their cultural understanding by Key Stage

Teachers on History and Art visits were most positive that the experience would support cultural understanding, with 42% and 38% considering this very likely.

Teachers on Science/Technology visits were least likely to expect this outcome. Only 12% thought that this was very likely, although 44% considered it quite likely.

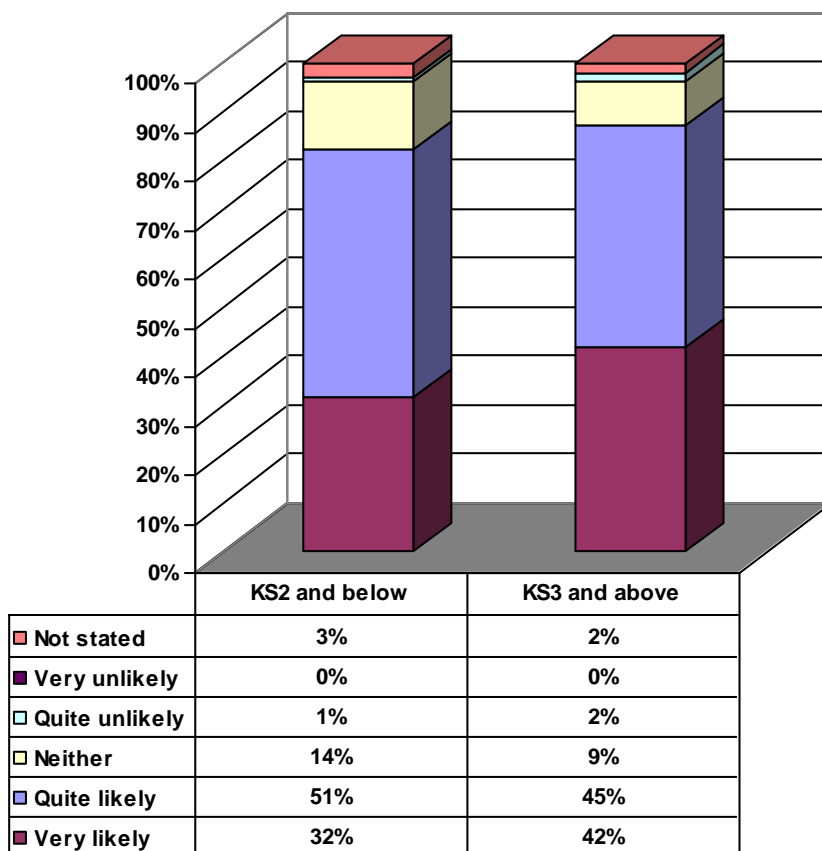


Base: 490 teachers

(130 teachers on Science/Technology visits, 252 teachers on History visits, 91 teachers on Art visits and 17 teachers on Cross-curricular visits)

Figure 8.47: Form A. Question 20. In their cultural understanding by theme

Teachers at KS3 and above were more convinced that the museum experience would lead to increased confidence for their pupils, with 42% answering that this was very likely, compared to 32% at KS2 and below.

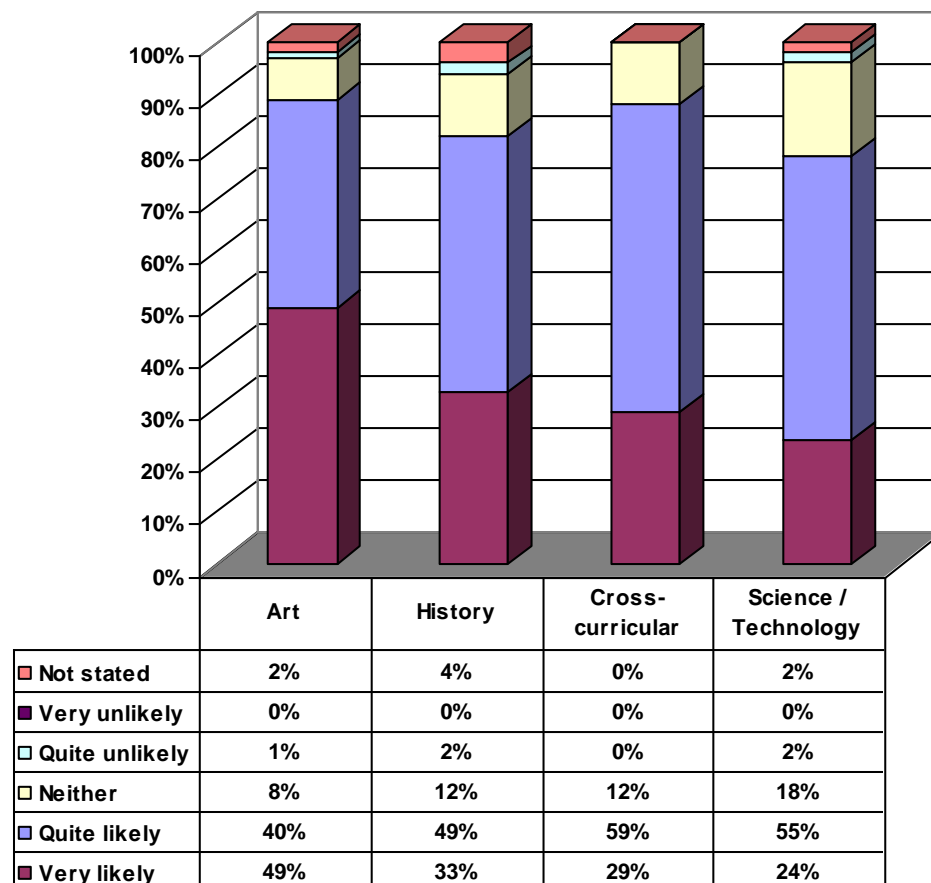


Base: 496 teachers

Figure 8.48: Question 20. In increased confidence by Key Stage

Teachers on Art related visits were most positive that the visit would lead to increased confidence for their pupils, with 49% considering this very likely.

In contrast, only 29% of those on Science/Technology visits thought that this was very likely, although 55% thought it quite likely.

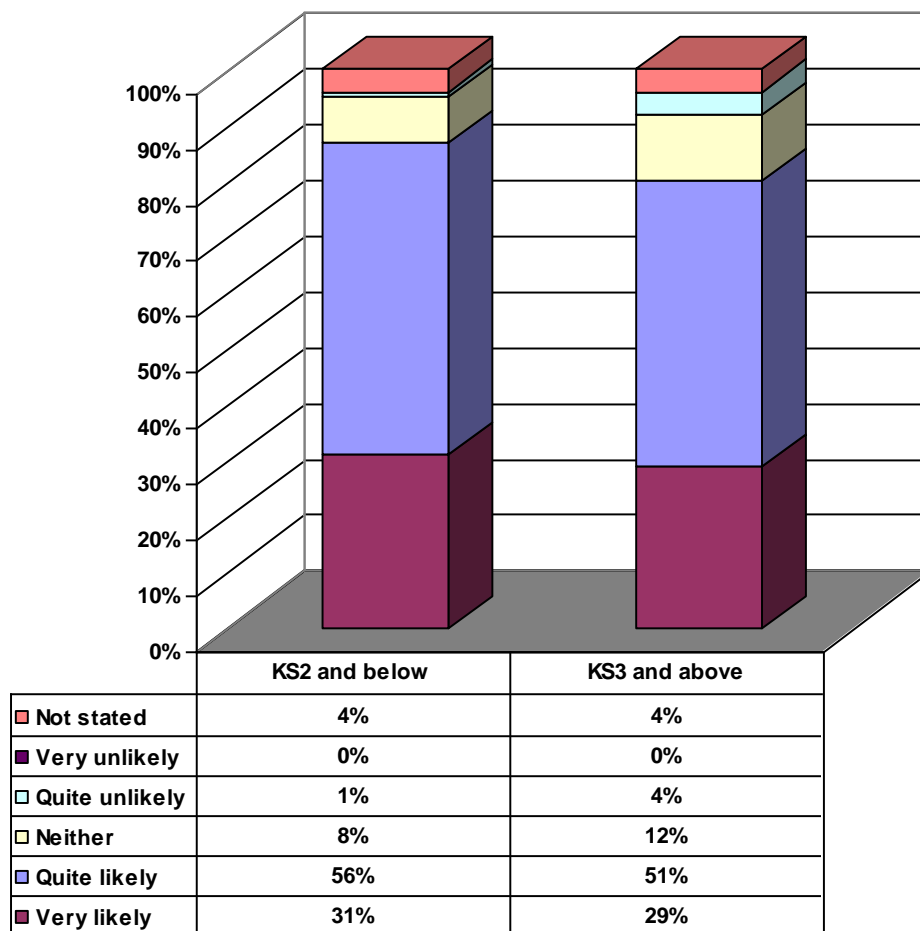


Base: 490 teachers

(130 teachers on Science/Technology visits, 252 teachers on History visits, 91 teachers on Art visits and 17 teachers on Cross-curricular visits)

Figure 8.49: Question 20. In increased confidence by theme

Teachers of KS2 and below were more positive that the visit would support pupils in learning across the curriculum. This seems justifiable, since teachers at this age range may have more opportunities to integrate approaches to subjects and to develop cross-curricular learning. Teachers at KS3 and above, who are subject specialists, may not be quite so aware of the ways in which a museum experience might link to other subject areas besides the stated theme of the visit.



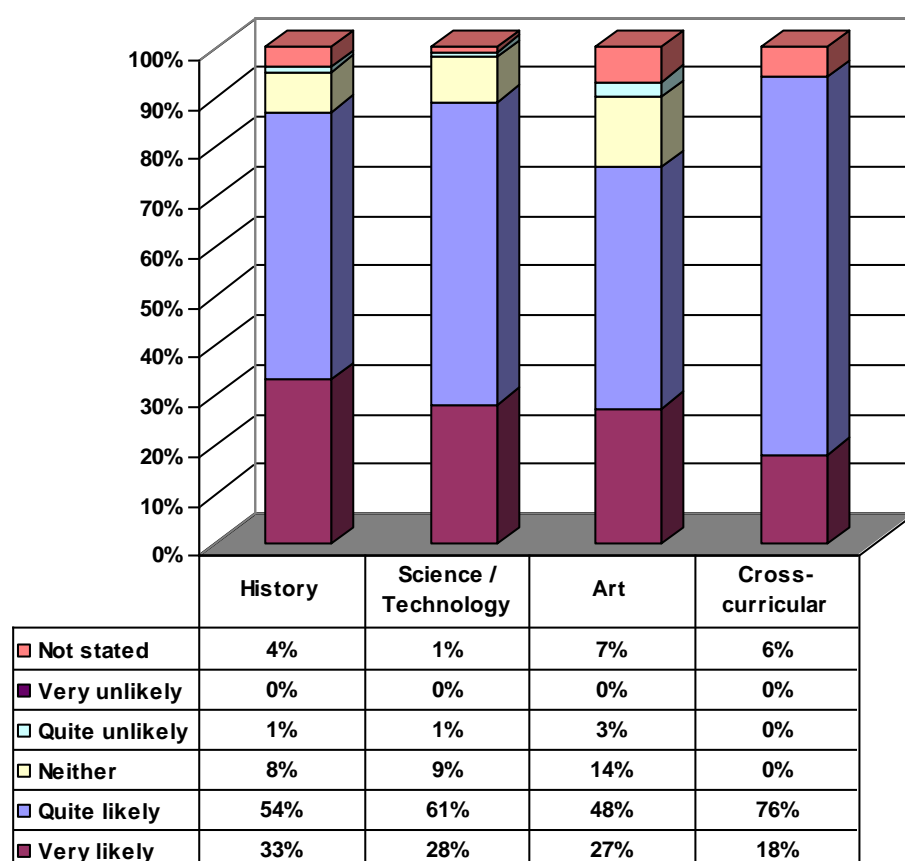
Base: 496 teachers

Figure 8.50: Form A. Question 20. In learning across the curriculum by Key Stage

Teachers on History and Science/Technology visits were the most confident that these experiences would support learning across the curriculum. Overall, teachers on Art visits were least likely to consider this outcome either very likely or likely, and a greater percentage answered that it was neither likely nor unlikely.

Although only 18% of teachers on Cross-curricular visits thought that this was very likely, 76% thought that it was quite likely, and overall the proportion of teachers who answered positively was greater than for any other theme category (94% when very likely and likely are combined). This may be due to ambiguities in defining 'Cross-curricular' visits.

The theme categories were formed by coding from teachers' responses to Question 4, and those responses which appeared to refer to more than one curricular area, or from particular activities which were known to have been cross-curricular in emphasis, were coded as Cross-curricular. It is possible that although visits may have been relevant to more than one curriculum area, teachers may not have perceived them as 'Cross-curricular' as such, and two or more themes may have been treated separately during the visit rather than integrated. For instance, this is a possibility for those teachers who gave responses such as 'Romans and Habitat', or 'Friction (Science) WWII (History)' at Question 4. This might help to explain why the proportion of teachers who considered the experience very likely to support learning across the curriculum was perhaps lower than might be expected for apparently 'Cross-curricular' visits.

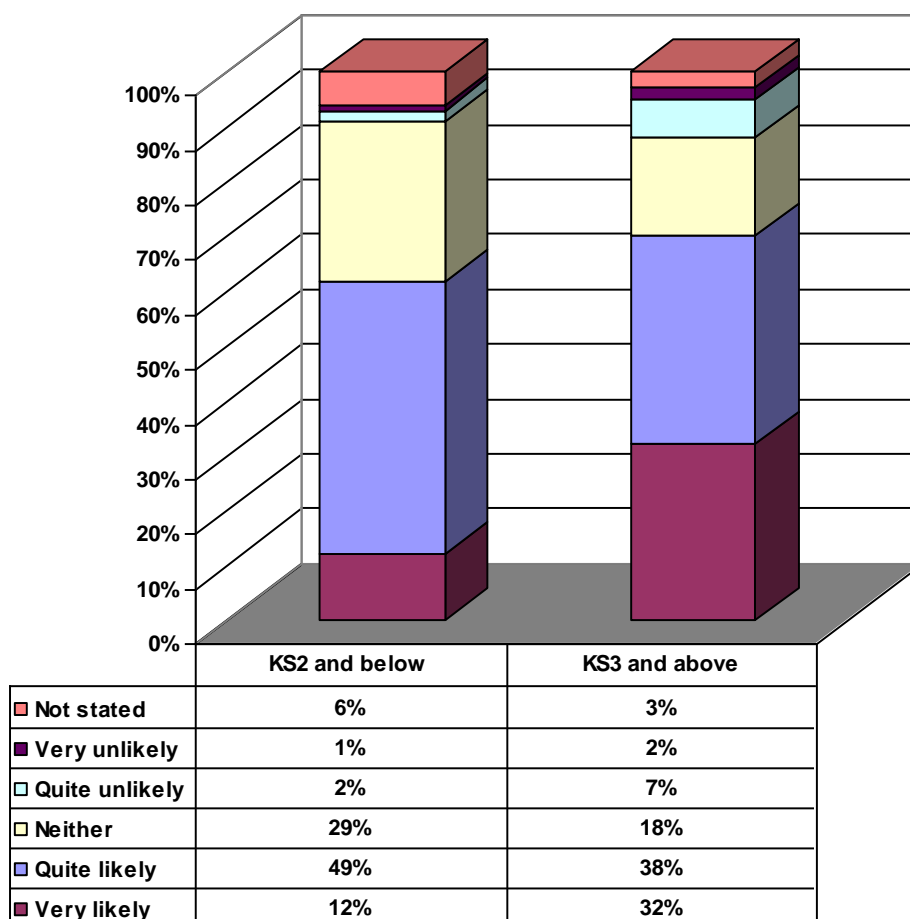


Base: 490 teachers (130 teachers on Science/Technology visits, 252 teachers on History visits, 91 teachers on Art visits and 17 teachers on Cross-curricular visits)

Figure 8.51: Form A. Question 20. In learning across the curriculum by theme

Teachers at KS3 and above were more positive that the experience would support pupils in their assessed work, with 32% finding this very likely, compared to only 12% at KS2 and below. However, a large proportion (49%) of KS2 and below teachers thought that this outcome was quite likely.

This result is likely to relate to differences between the two age ranges, and the particular importance that teachers may attach to assessment for the older pupils.

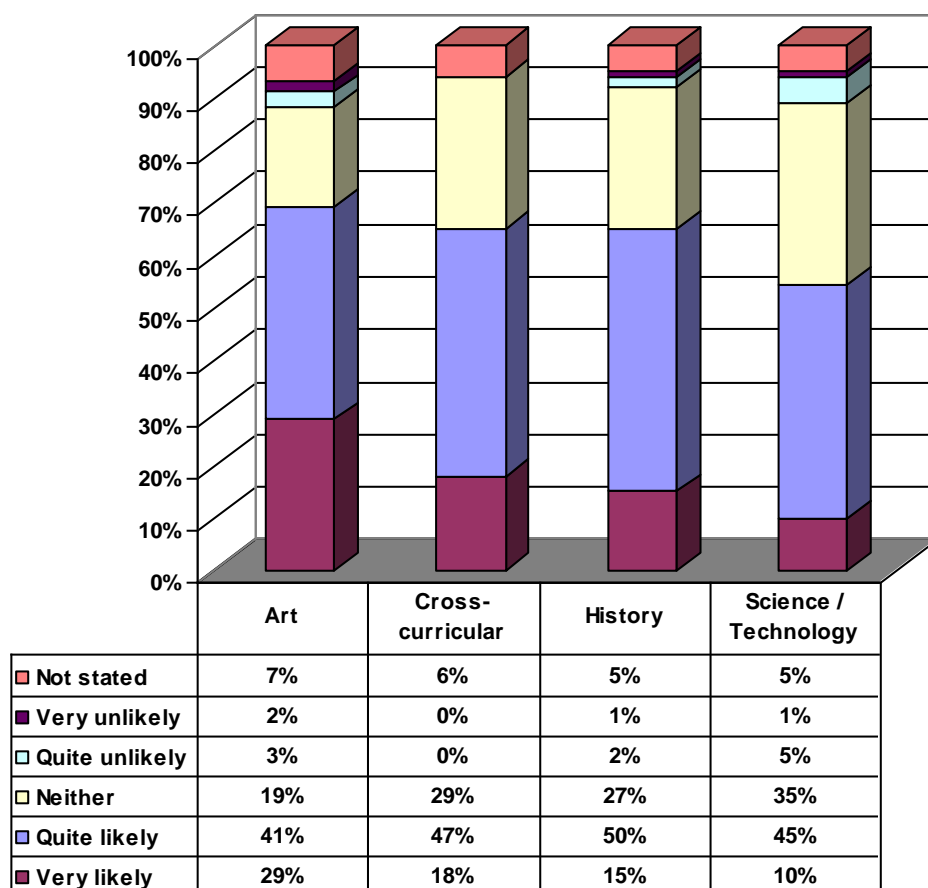


Base: 496 teachers

Figure 8.52: Form A. Question 20. In their assessed work by Key Stage

Although relatively small numbers of teachers thought that it was very likely that the visit would support pupils' assessed work, those on Art related visits were most confident of this outcome, with 29% considering it very likely and a further 41% quite likely. Teachers may perceive pieces of artwork produced during museum projects and activities as more directly related to assessment than the outcomes of History or Science related activities.

Those on Science/Technology visits were least confident of this outcome.



Base: 490 teachers
 (130 teachers on Science/Technology visits, 252 teachers on History visits, 91 teachers on Art visits and 17 teachers on Cross-curricular visits)

Figure 8.53: Form A. Question 20. In their assessed work by theme

Question 19: To what extent do you think the experience of the museum will result in you working with your students in a different way?

Most teachers thought it was either very likely or quite likely that the museum experience would result in them working with their students in a different way. To some extent the results here are a bit disappointing; however, the Renaissance results are very similar.

	Undertaking new activities	Using their new skills	Enabling them to work with their peers in new ways	Other new ways of working in the classroom
Very likely	30%	30%	20%	18%
Quite likely	53%	49%	45%	45%
Neither	10%	12%	24%	24%
Quite unlikely	4%	5%	7%	6%
Very unlikely	1%	1%	1%	1%
Not stated	3%	3%	4%	7%

Base: all teachers (503)

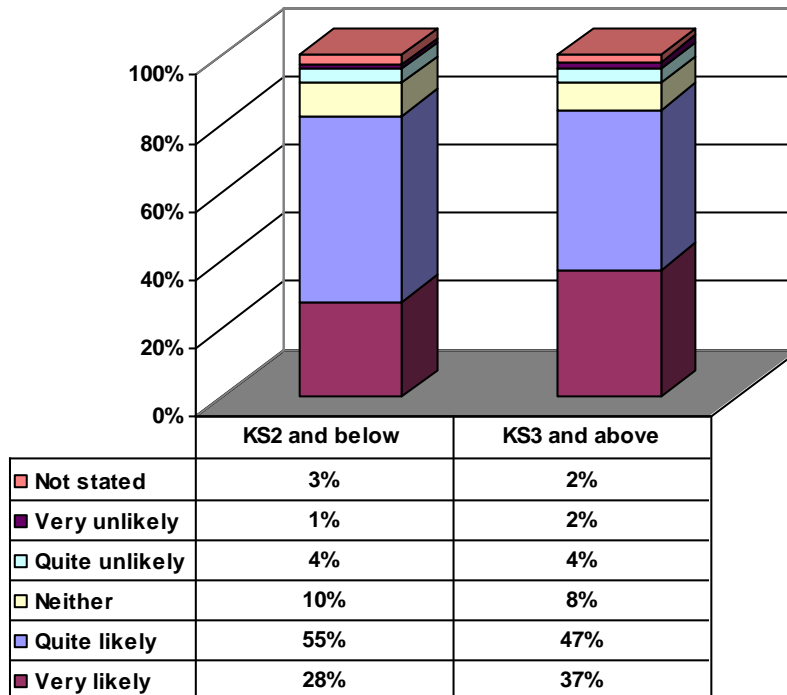
Table 8.9: Form A. Question 19. To what extent do you think the experience of the museum will result in you working with your students in a different way?

	Undertaking new activities	Using their new skills	Enabling them to work with their peers in new ways	Other new ways of working in the classroom
Very likely	36%	35%	22%	22%
Quite likely	43%	41%	43%	40%
Neither	12%	14%	21%	24%
Quite unlikely	3%	3%	6%	5%
Very unlikely	1%	1%	1%	1%
Not stated	5%	6%	7%	8%

Base: all Renaissance teachers (936)

Table 8.10: Renaissance in the Regions. Form A. Question 19. To what extent do you think the experience of the museum will result in you working with your students in a different way?

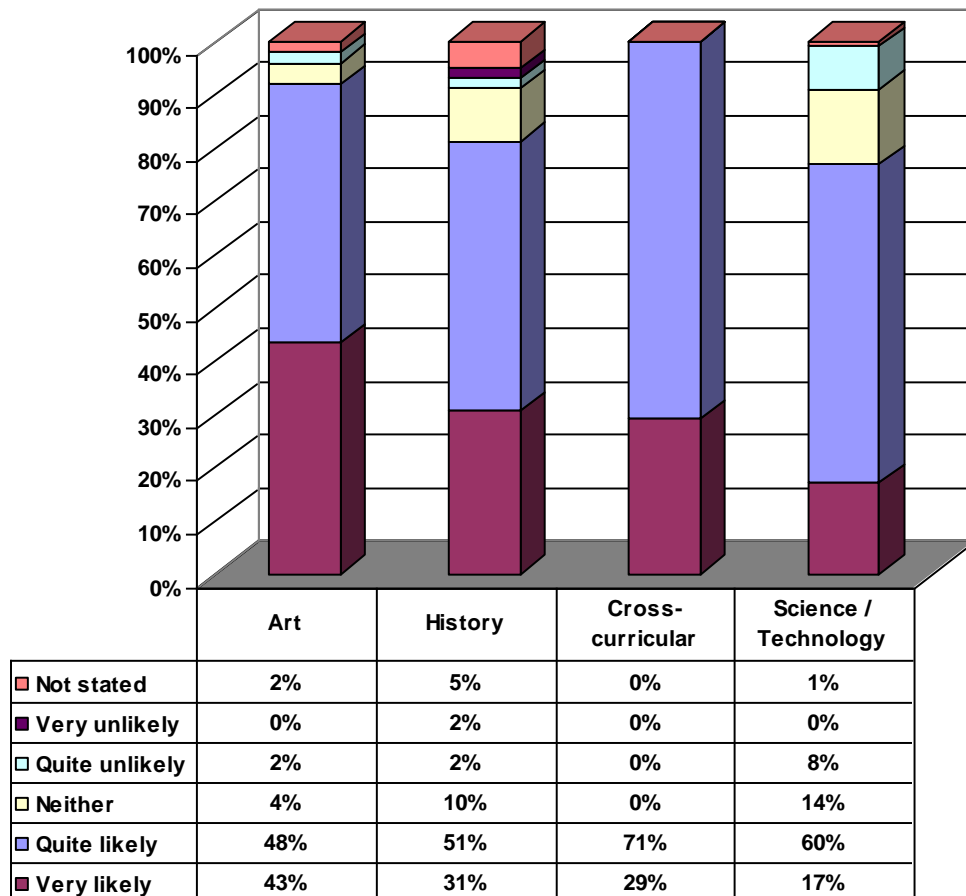
Slightly more teachers at KS3 and above considered it very likely that they would undertake new activities as a result of the visit.



Base: 496 teachers

Figure 8.54: Form A. Question 19. Undertaking new activities by Key Stage

Teachers on Art visits thought it most likely that they would be undertaking new activities, with 43% considering this very likely and a further 48% quite likely. A high proportion of teachers on Cross-curricular visits (71%) thought it quite likely. Teachers on Science/Technology visits were least confident of this outcome, with only 17% considering it very likely, although 60% thought it quite likely.

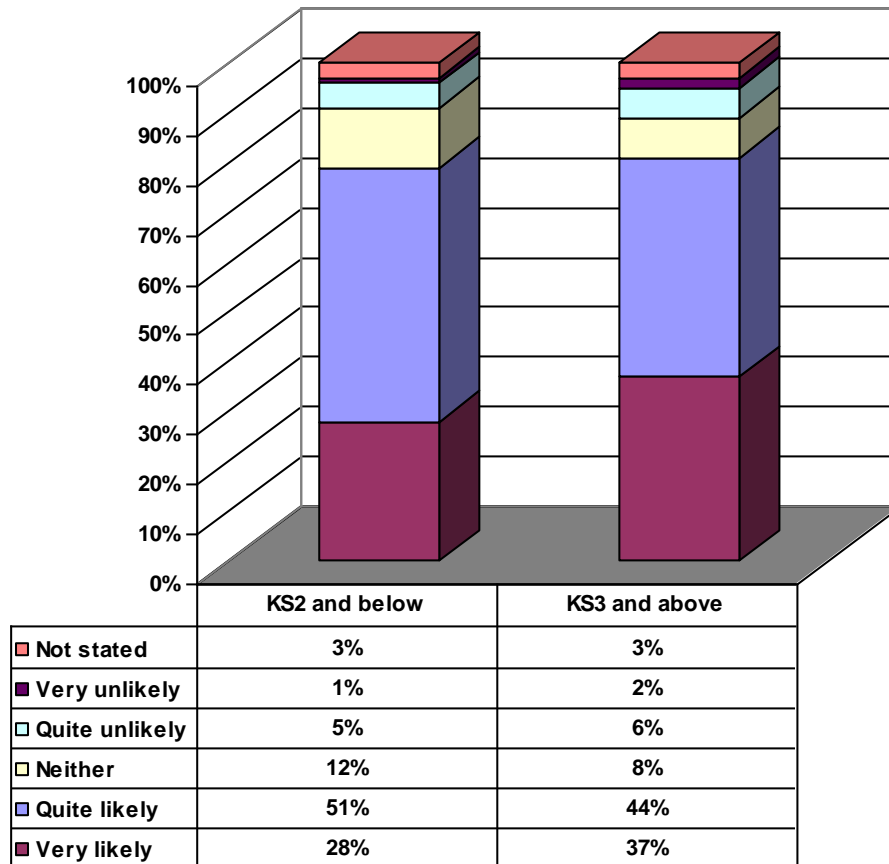


Base: 490 teachers

(130 teachers on Science/Technology visits, 252 teachers on History visits, 91 teachers on Art visits and 17 teachers on Cross-curricular visits)

Figure 8.55: Form A. Question 19. Undertaking new activities by theme

Teachers at KS3 and above thought that it was more likely that their pupils would use their new skills, although the total positive responses combined are similar.

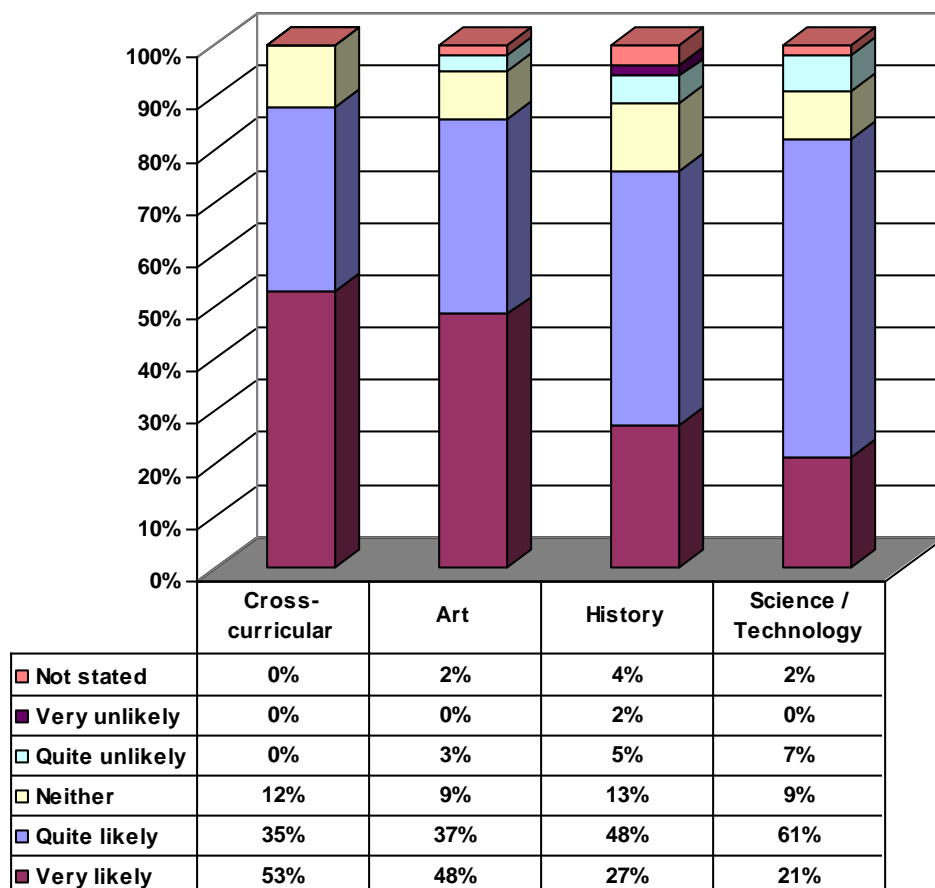


Base: 496 teachers

Figure 8.56: Form A. Question 19. Using their new skills by Key Stage

Teachers on Cross-curricular and Art visits thought that it was most likely that pupils would use their new skills. Those on Science/Technology visits were least positive, although large proportions still thought that this was quite likely.

This result seems a little disappointing, given that the *Partners in Time* project, which delivered a large number of History and Science sessions, focused particularly on developing skills such as thinking, observation and deduction.

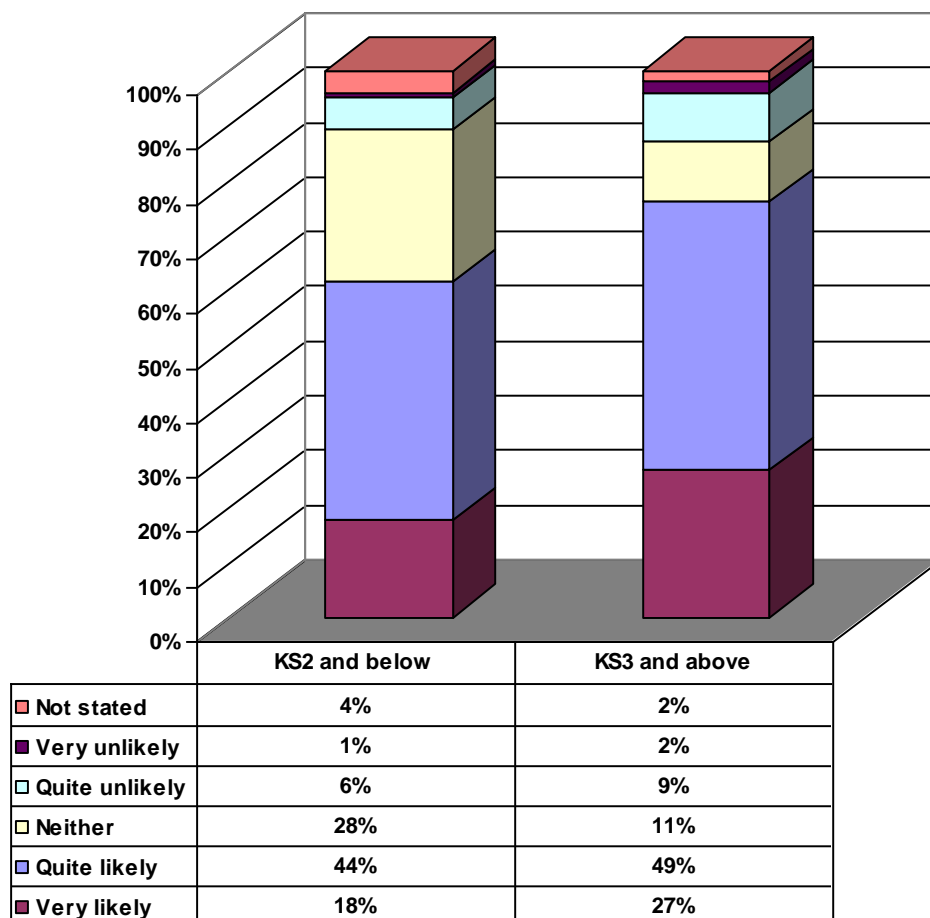


Base: 490 teachers

(130 teachers on Science/Technology visits, 252 teachers on History visits, 91 teachers on Art visits and 17 teachers on Cross-curricular visits)

Figure 8.57: Form A. Question 19. Using their new skills by theme

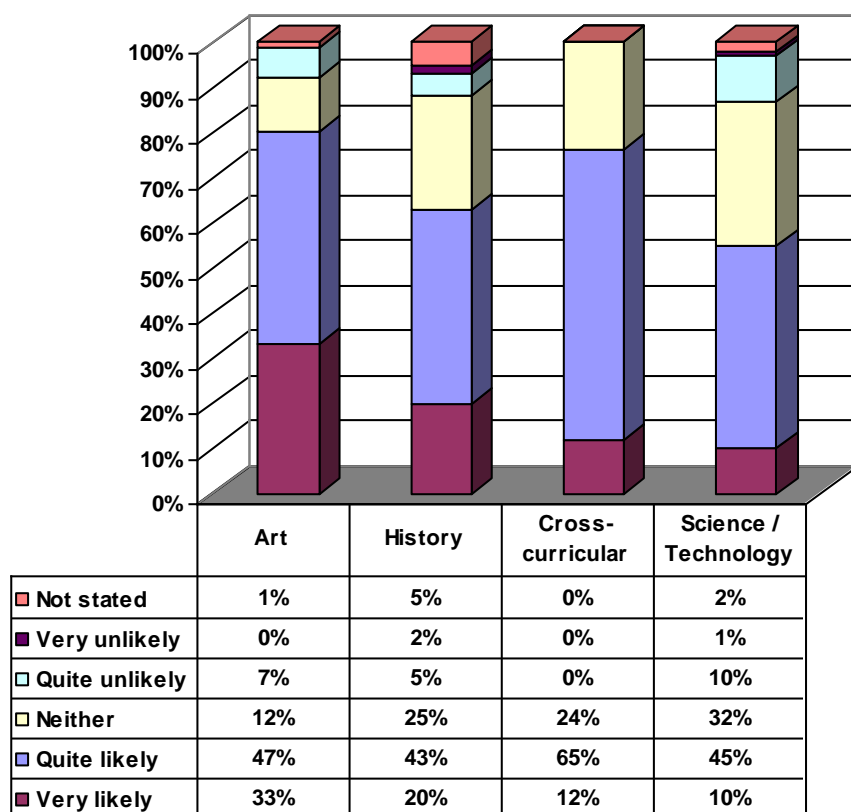
Teachers of KS3 and above pupils were more confident that the visit or session would enable pupils to work with their peers in new ways. Twenty-seven percent thought this very likely, and a further 49% quite likely, compared to 18% and 44% of teachers at KS2 and below.



Base: 496 teachers

Figure 8.58: Form A. Question 19. Enabling them to work with their peers in new ways by Key Stage

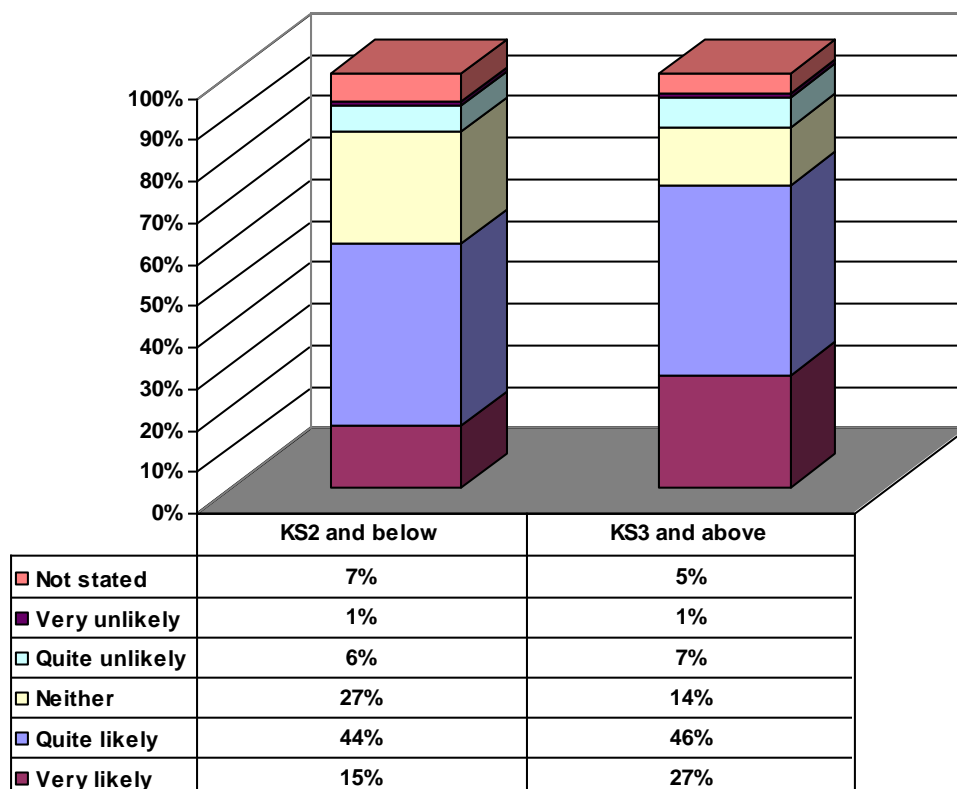
Teachers on Art activities were most likely to expect this outcome, while those on Science/Technology visits were least confident that the museum experience would enable pupils to work with their peers in new ways.



Base: 490 teachers
 (130 teachers on Science/Technology visits, 252 teachers on History visits, 91 teachers on Art visits and 17 teachers on Cross-curricular visits)

Figure 8.59: Form A. Question 19. Enabling them to work with their peers in new ways by theme

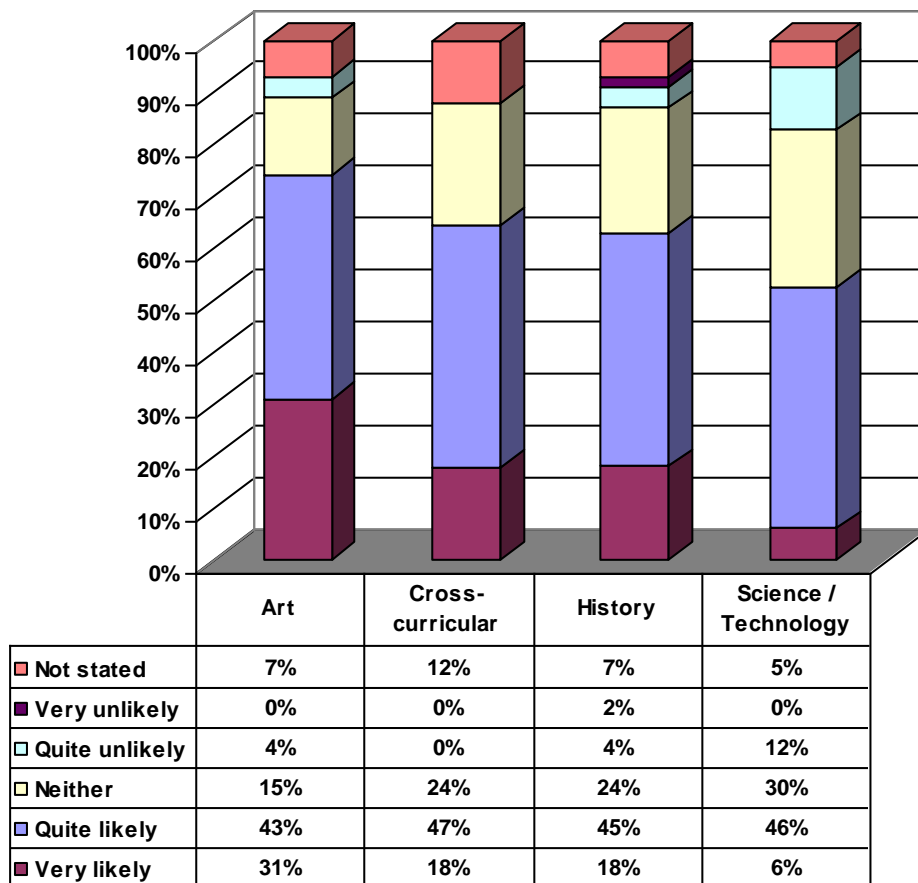
Teachers at KS3 and above were more confident that the experience would result in other new ways of working in the classroom than teachers at KS2 and below.



Base: 496 teachers

Figure 8.60: Form A. Question 19. Other new ways of working in the classroom by Key Stage

Teachers on Art related activities were most convinced that the experience would lead to other new ways of working in the classroom. Those on Science/Technology related visits were least convinced of this outcome.



Base: 490 teachers

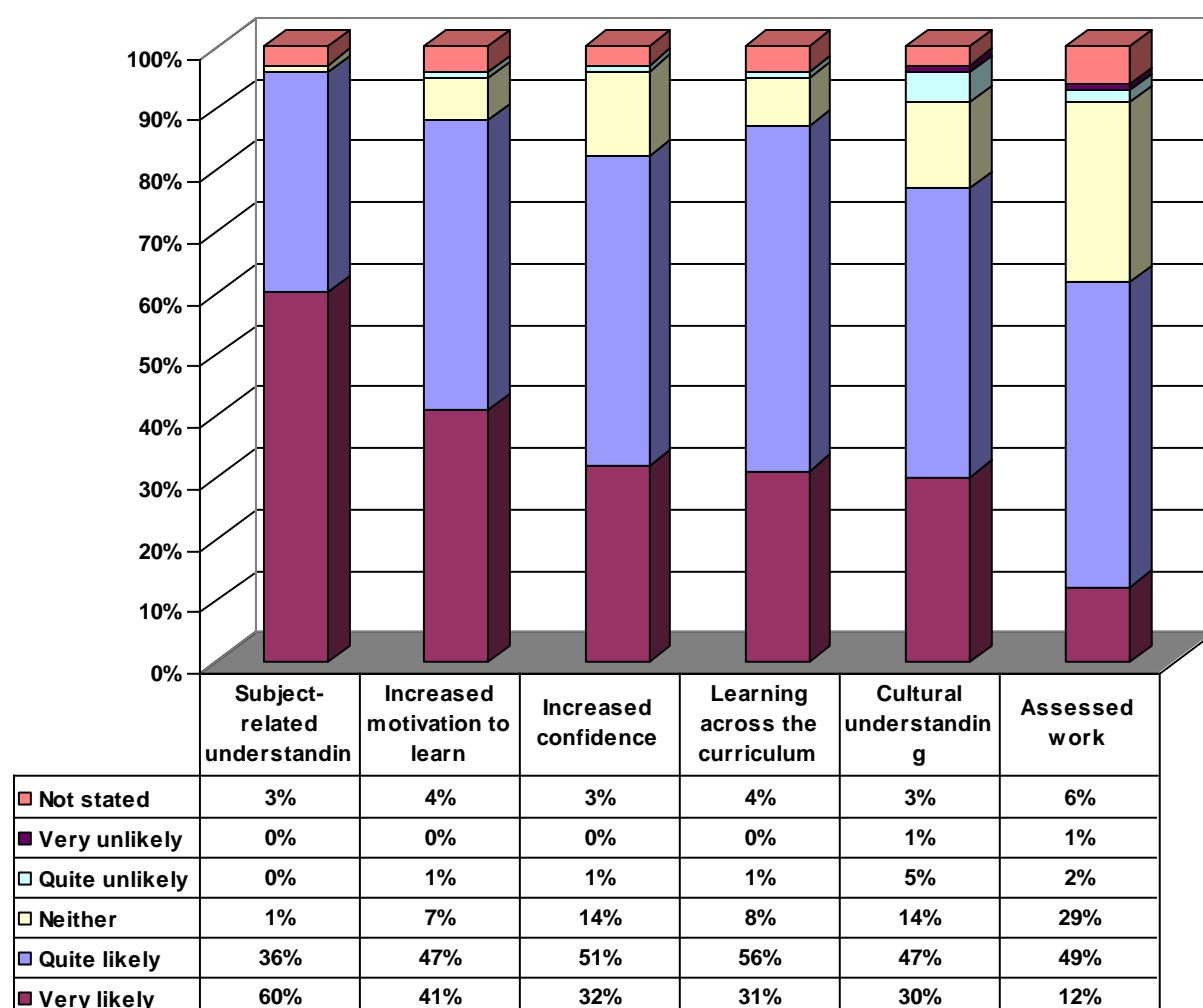
(130 teachers on Science/Technology visits, 252 teachers on History visits, 91 teachers on Art visits and 17 teachers on Cross-curricular visits)

Figure 8.61: Form A. Question 19. Other new ways of working in the classroom by theme

8.4.1 Action, Behaviour, Progression for teachers at KS2 and below and KS3 and above

There were considerable differences in the outcomes that teachers at KS2 and below and KS3 and above expected in relation to Action, Behaviour and Progression for their pupils at Question 20. In both age ranges, teachers agreed that the visit was most likely to support subject-related understanding.

At KS2 and below, teachers thought it particularly likely that pupils would have increased motivation to learn: 41% thought this very likely, compared to 37% at KS3 and above, and this was placed as second most likely of the outcomes for younger pupils. However, far fewer teachers of the younger pupils thought it very likely that the visit would support assessed work.

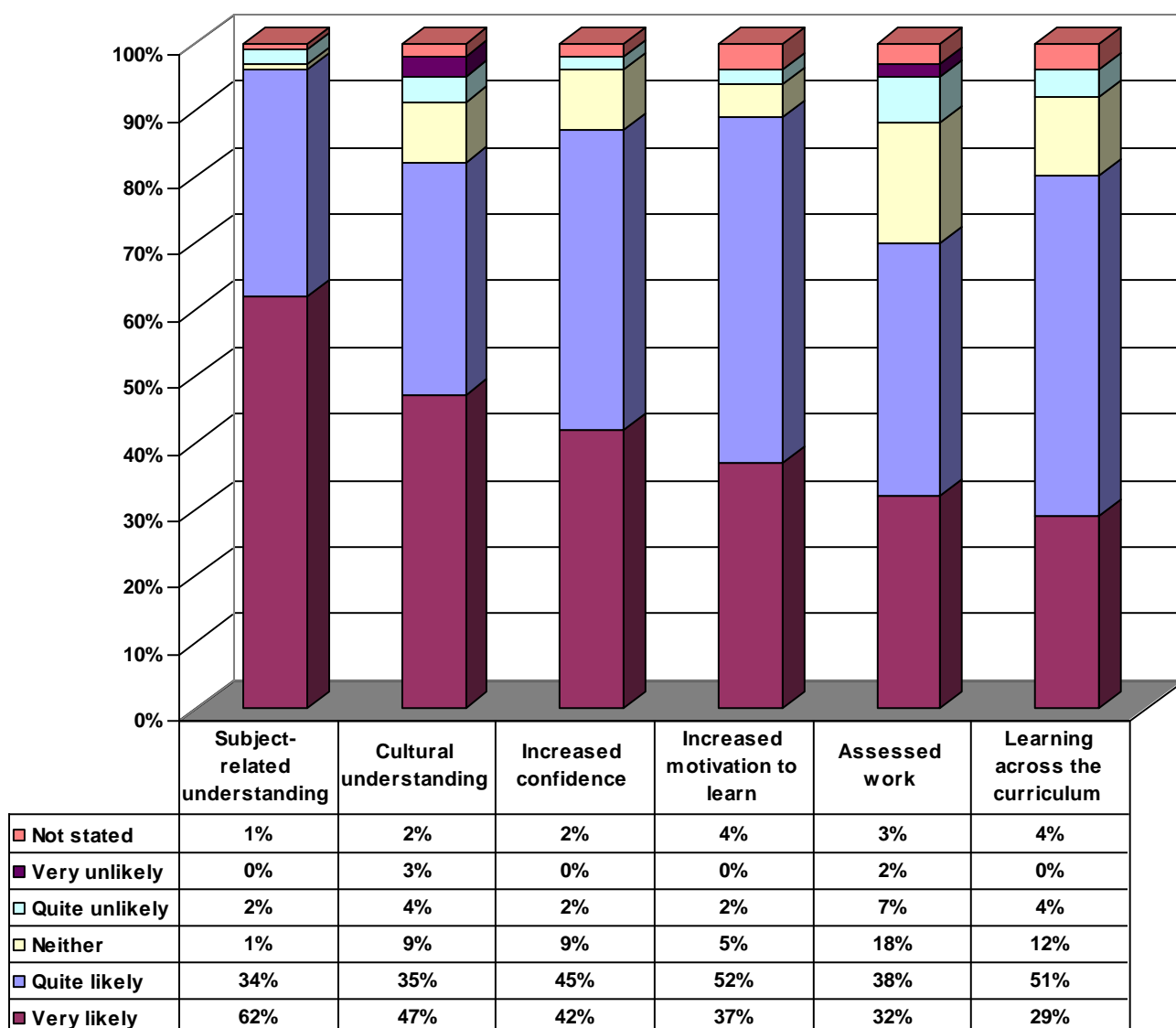


Base: 396 teachers of KS2 and below pupils

Figure 8.62: Form A. Question 20. To what extent do you anticipate that the museum visit will support pupils' development? KS2 and below

At KS3 and above, teachers thought it particularly likely that the visit would support cultural understanding and increased confidence, placing these second and third most likely among the outcomes (47% and 42% answered very likely compared to 30% and 32% at KS2 and below).

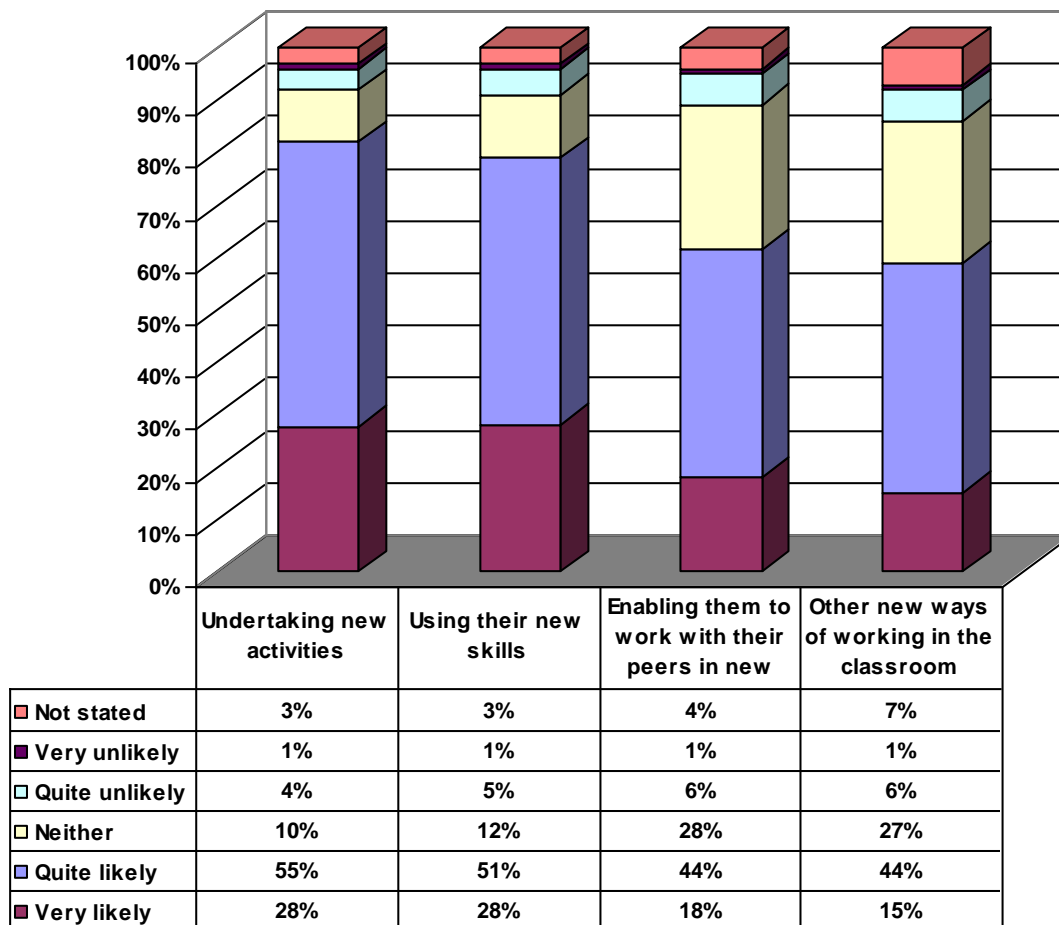
Teachers of the older pupils also thought it more likely that the visit would support assessed work (32% answered very likely compared to 12% at KS2 and below) and this is as expected, given the greater emphasis on assessed work at this age range. The KS3 and above teachers considered learning across the curriculum the least likely outcome relative to the others, and this may reflect more rigid subject divisions for older pupils, and secondary teachers' focus on particular subject areas rather than awareness of learning across the curriculum as a whole.



Base: 100 teachers of KS3 and above pupils

Figure 8.63: Form A. Question 20. To what extent do you anticipate that the museum visit will support pupils' development? KS3 and above

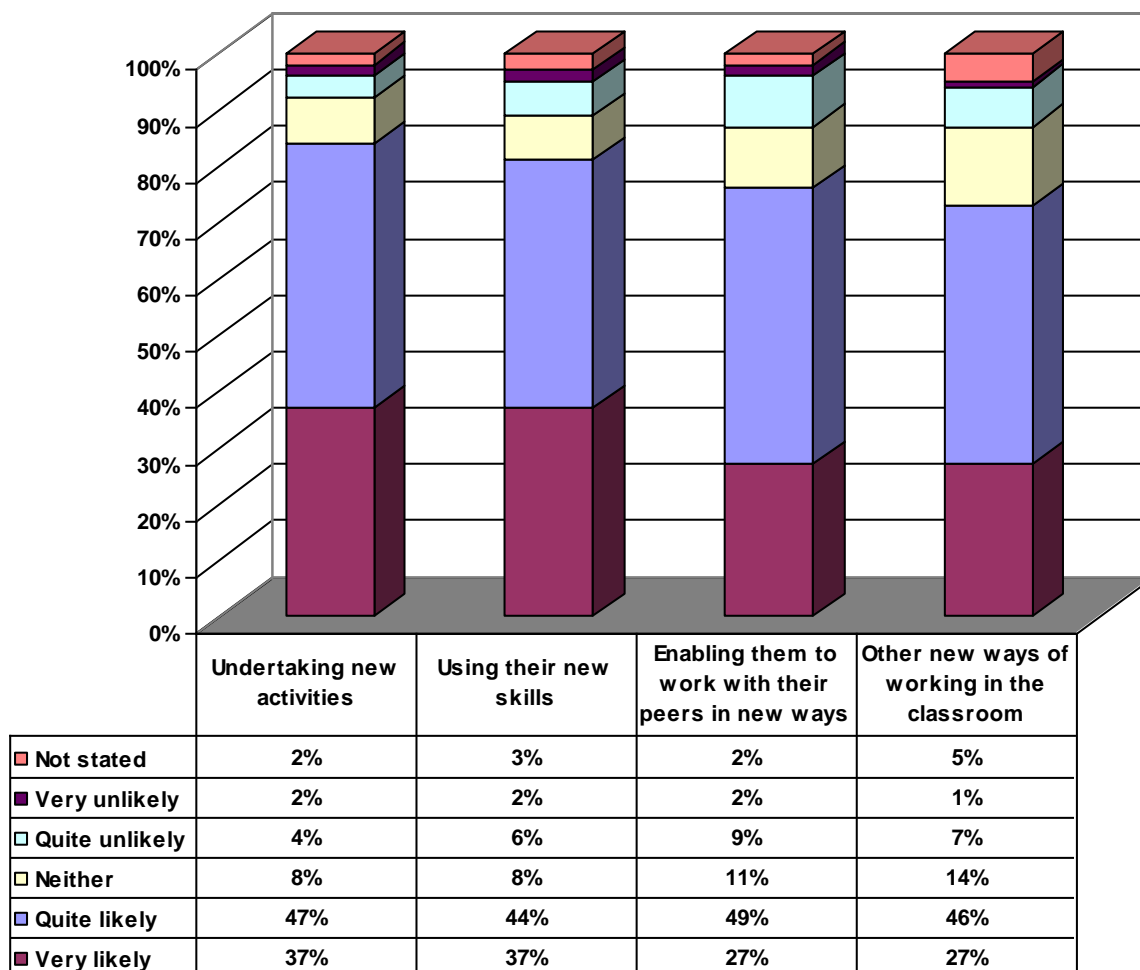
Teachers across the two age ranges agreed about the relative likelihood of the outcomes in Question 19. Undertaking new activities was considered most likely, followed by using their new skills and enabling them to work with their peers in new ways.



Base: 396 teachers of KS2 and below pupils

Figure 8.64: Form A. Question 19. To what extent do you think that the experience of the museum will result in you working with your students in a different way? KS2 and below

However, teachers at KS3 and above were more positive than those at KS2 and below, with higher proportions answering that these outcomes were very likely.



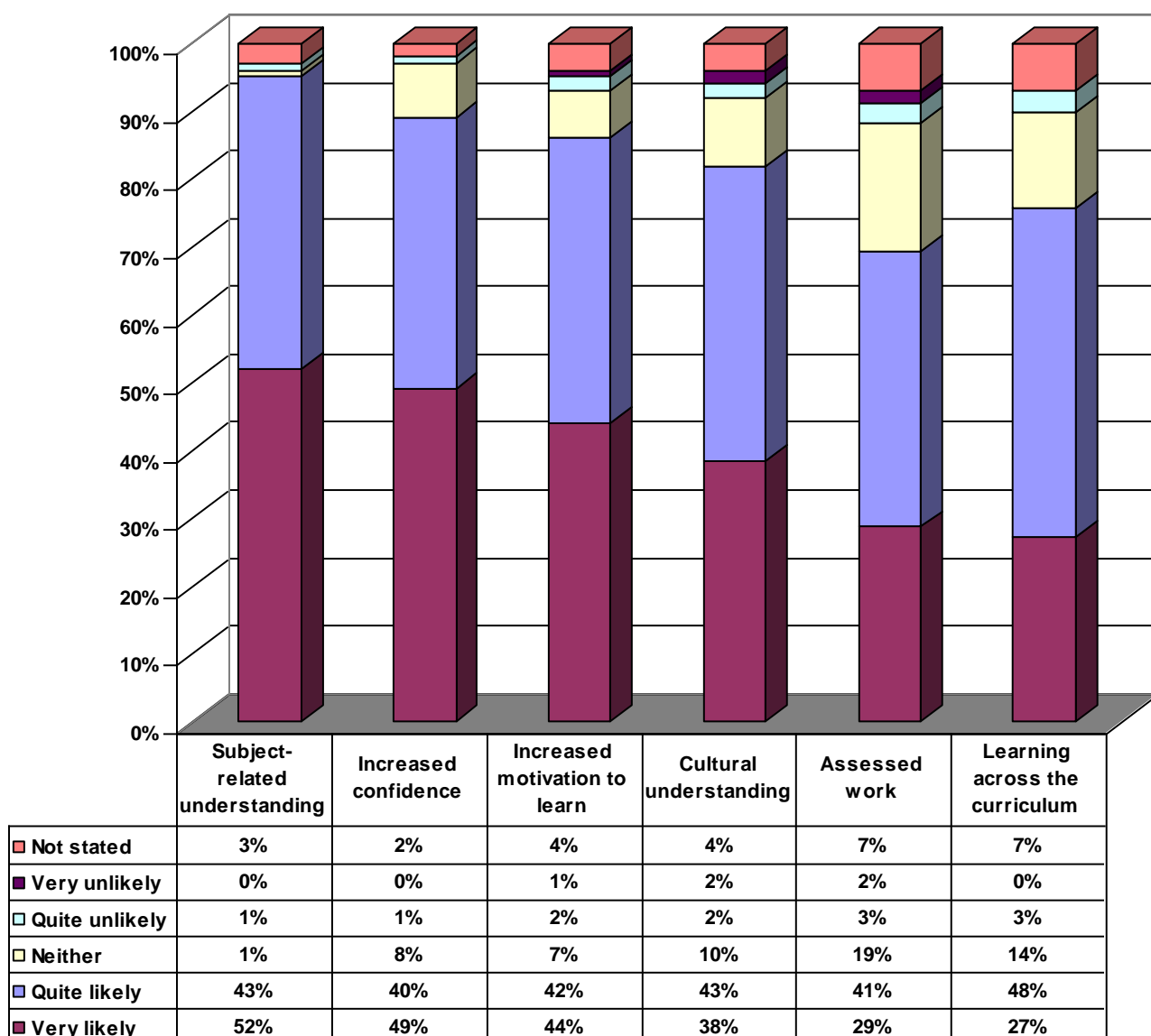
Base: 100 teachers of KS3 and above pupils

Figure 8.65: Form A. Question 19. To what extent do you think that the experience of the museum will result in you working with your students in a different way? KS3 and above

8.4.2 Action, Behaviour, Progression on visits with different themes

At Question 20, teachers on Art, History and Science visits all thought that the visit was most likely to promote subject-related understanding out of the range of outcomes.

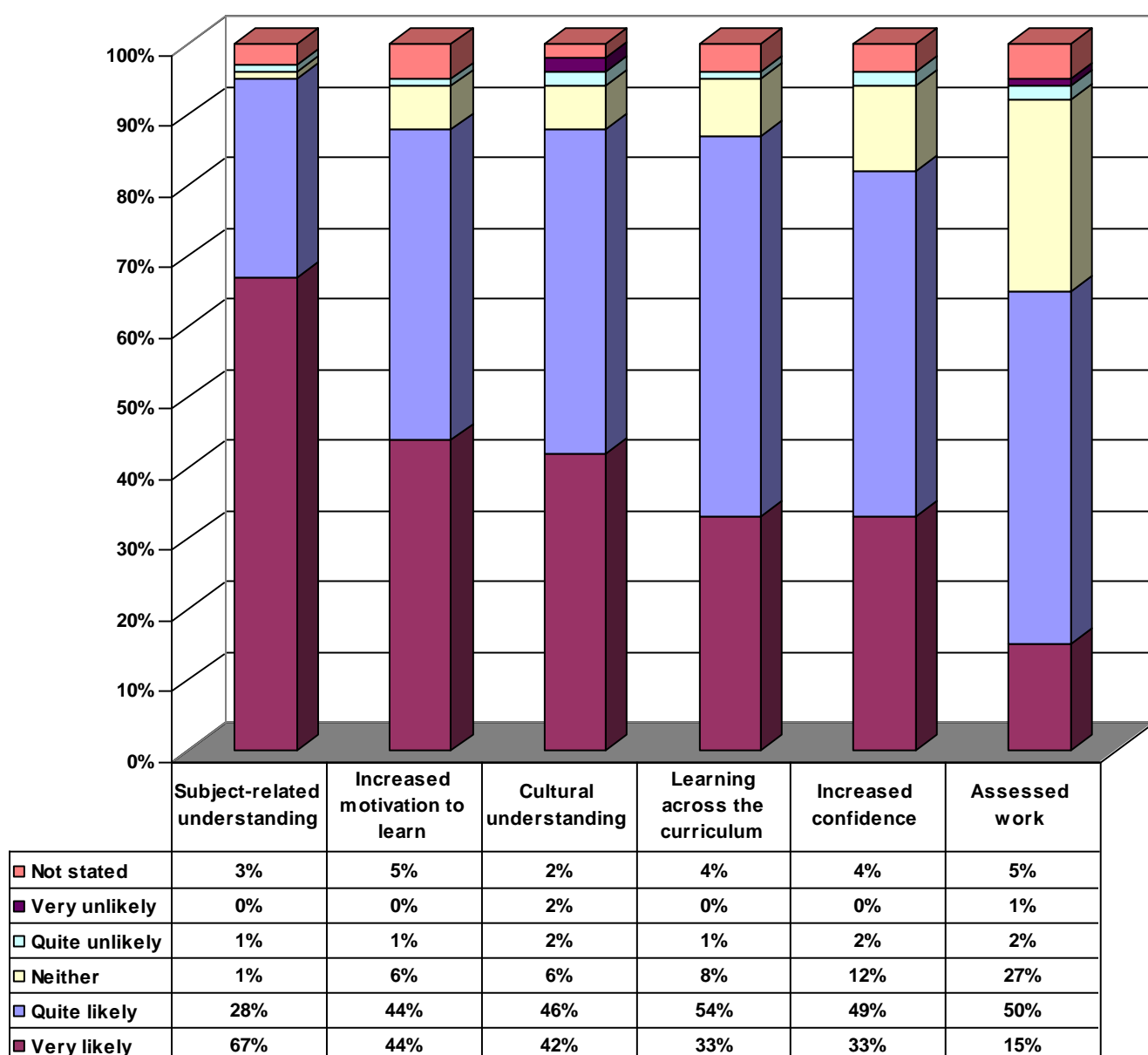
Teachers on Art visits were particularly positive that pupils would increase in confidence, and placed this as the second most likely outcome with 49% considering this very likely. These teachers were also most confident that the visit would support assessed work, with 29% considering this very likely, compared to only 15% and 10% for History and Science themed visits.



Base: 91 teachers on Art visits

Figure 8.66: Form A. Question 20. To what extent do you anticipate that the museum visit will support pupils' development? Teachers on Art related visits

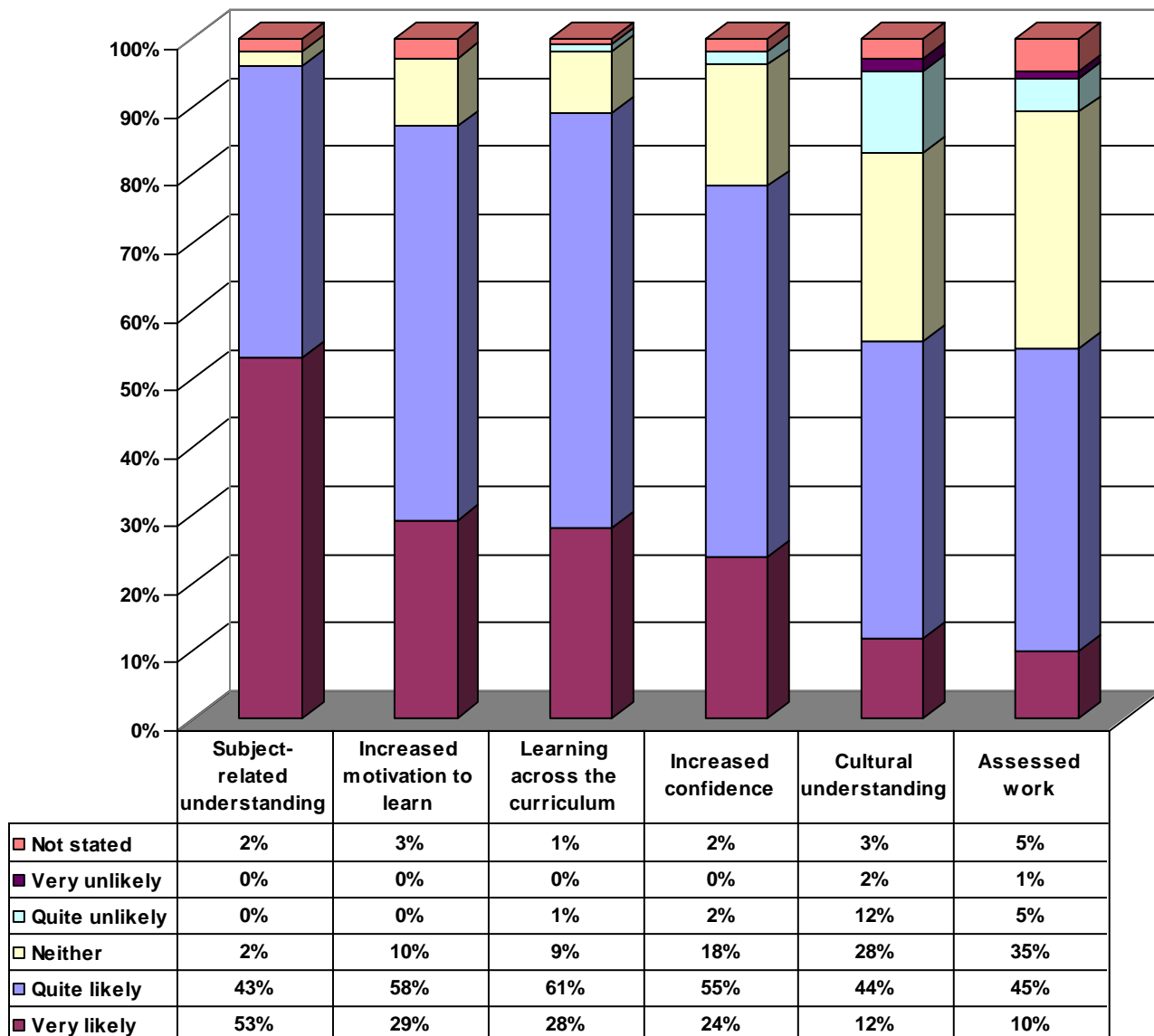
Teachers on History visits were particularly positive that the visit would support subject-related understanding, with a very high 67% considering this very likely, and a further 28% quite likely. These teachers also considered it likely that the visit would support cultural understanding, with 42% considering this very likely, which places it as third most likely outcome for History visits (this compares to 38% and 12% for Art and Science visits). Teachers on History visits were also slightly more confident than others that the experience would support learning across the curriculum (33% compared to 27% and 28%).



Base: 252 teachers on History visits

Figure 8.67: Form A. Question 20. To what extent do you anticipate that the museum visit will support pupils' development? Teachers on History related visits

Teachers on Science/Technology visits were positive that the visit would support subject-related understanding, with 53% considering this very likely and a further 43% quite likely. These teachers were less positive than other teachers in relation to the other outcomes. In particular, the teachers on Science visits thought it relatively unlikely that the visit would support cultural understanding or assessed work.

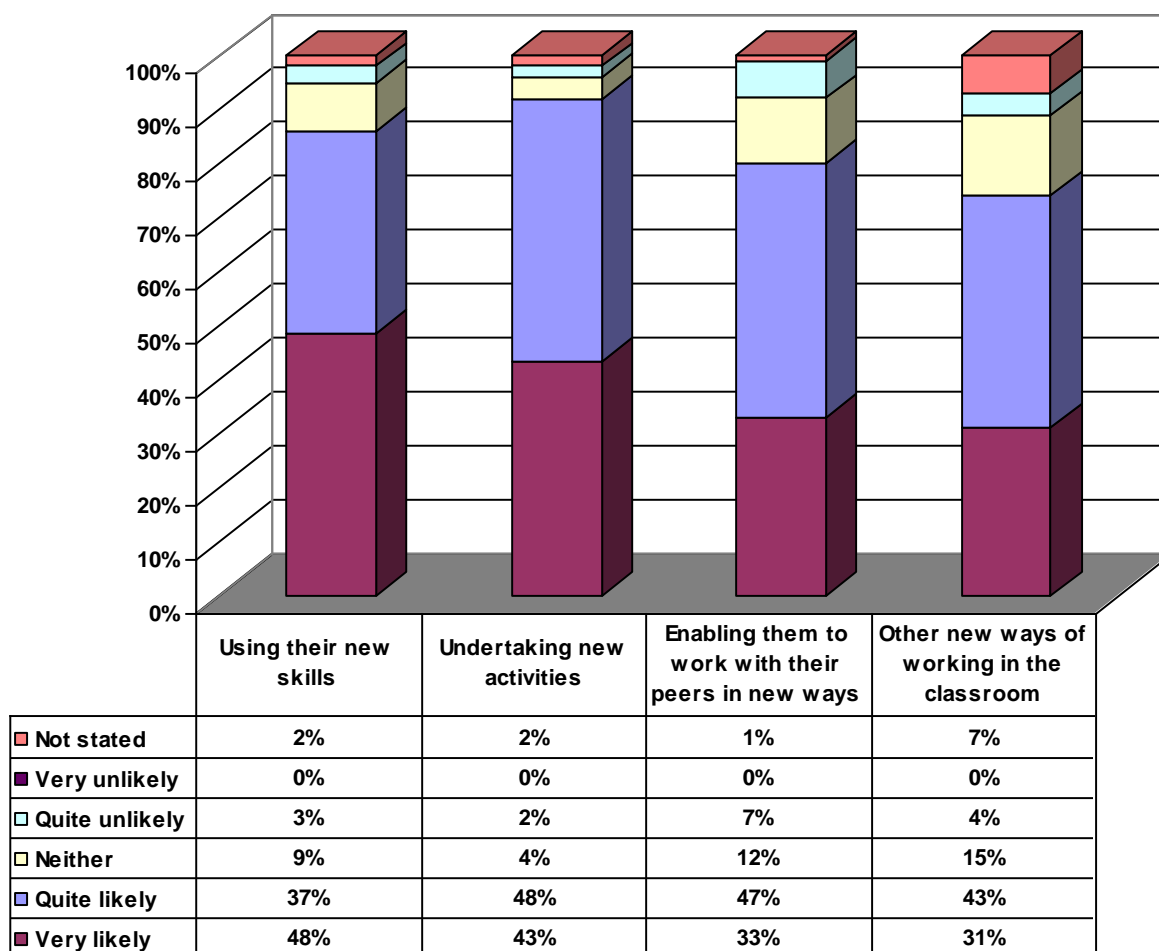


Base: 130 teachers on Science/Technology visits

Figure 8.68: Form A. Question 20. To what extent do you anticipate that the museum visit will support pupils' development? Teachers on Science/Technology related visits

At Question 19, teachers also had different priorities in terms of the ways that they would work with their students following the museum experience.

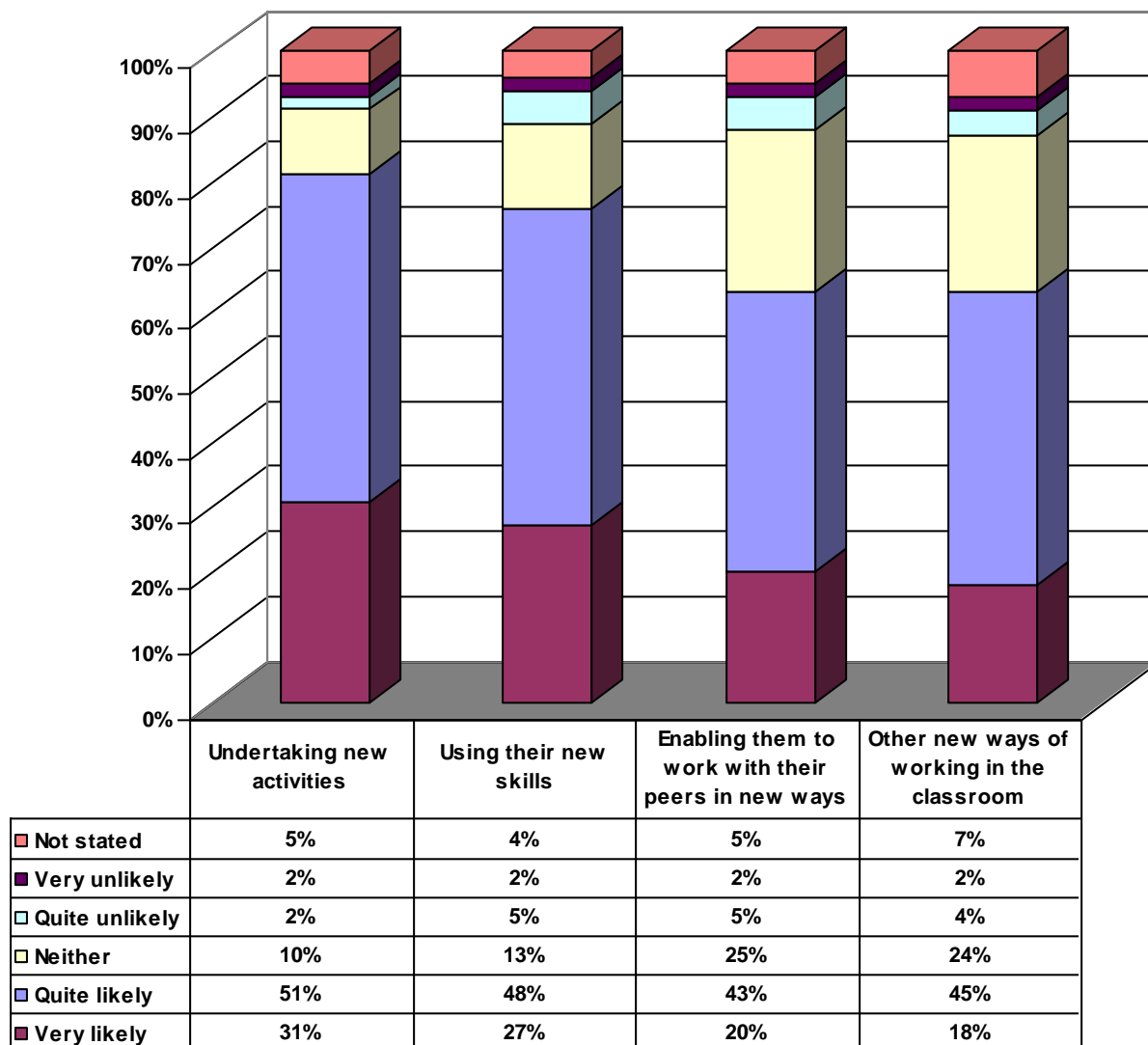
Teachers on Art visits thought it most likely that they would work using students' new skills, compared to the other outcomes. Forty-eight percent thought this very likely compared to 27% and 21% for History and Science visits. These teachers were more positive than the others about all of the outcomes in this question.



Base: 91 teachers on Art visits

Figure 8.69: Form A. Question 19. 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 on Art related visits

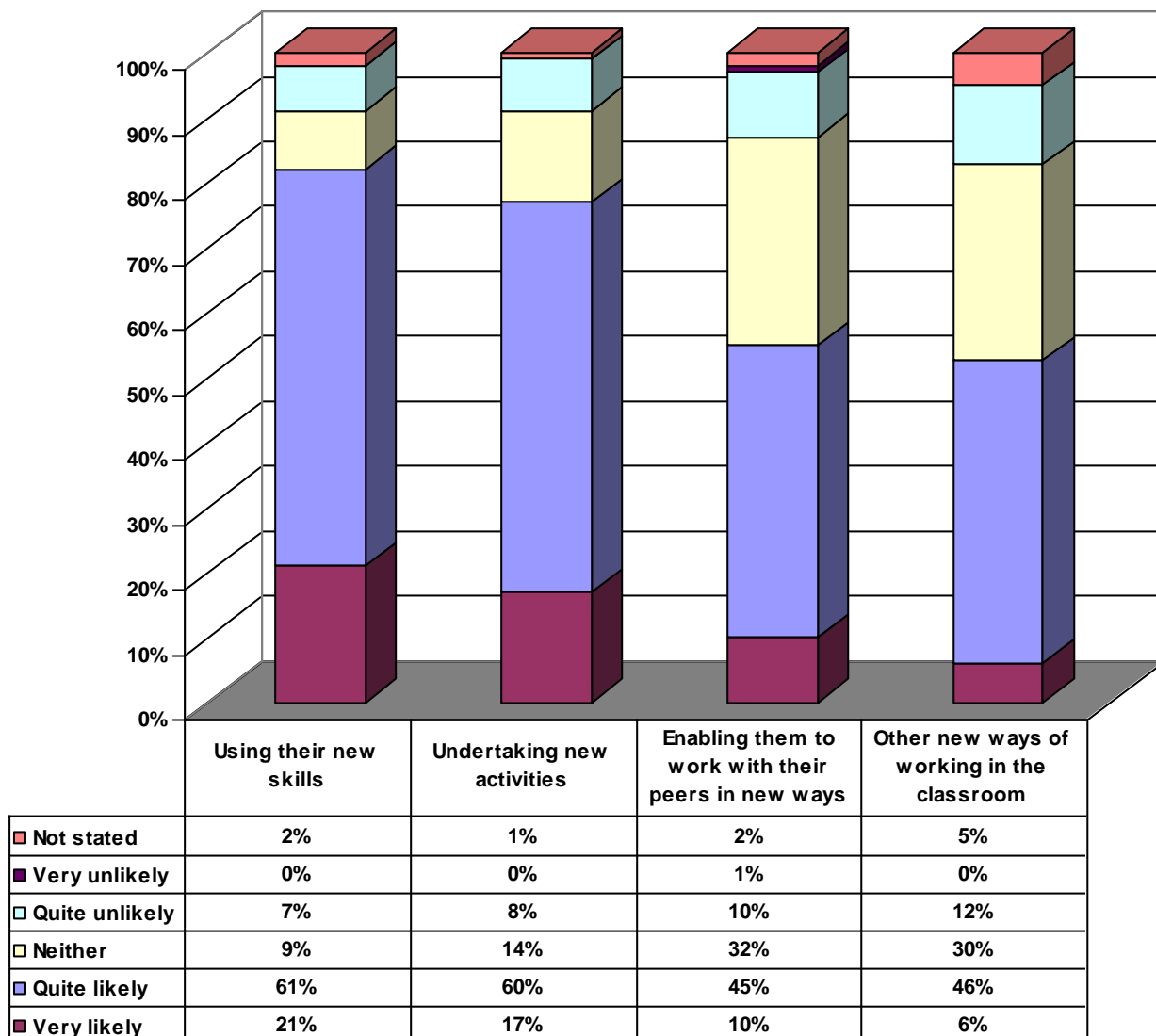
Teachers on History visits thought that undertaking new activities was the most likely outcome in terms of working in new ways, followed by using new skills.



Base: 252 teachers on History visits

Figure 8.70: Form A. Question 19. 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 on History related visits

Teachers on Science/Technology visits were least positive that they would work with their students in new ways. However, among the outcomes it was most likely that they would work using students' new skills. High proportions of teachers (61% and 60%) answered that using their new skills and undertaking new activities were quite likely.



Base: 130 teachers on Science/Technology visits

Figure 8.71: Form A. Question 19. 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 on Science/Technology related visits

8.5 Skills

Question 16: To what extent do you think that your pupils will have increased or gained skills during the museum visit?

Teachers considered pupils most likely to have gained thinking and communication skills, with 56% and 43% considering this very likely. Numeracy skills are the least likely to have been gained with only 4% of teachers thinking this very likely. Again, while these results could be seen as rather disappointing, the broad overall pattern repeats the Renaissance findings.

The DCMS/DfES teachers appear to have more confidence that the experience would have developed practical skills, since 37% considered this very likely, compared to 31% in the Renaissance Evaluation. They also considered pupils slightly more likely to have gained thinking skills than in the previous study (56% compared to 53% thought this very likely).

On the other hand, teachers in the DCMS/DfES programme were even less confident that pupils would have gained Literacy skills, with only 19% answering very likely, compared to 28% of Renaissance teachers.

	Thinking skills	Communication skills	Practical skills	Creative skills	Social skills	Spatial skills	Literacy skills	Other skills	Numeracy skills
Very likely	56%	43%	37%	34%	38%	23%	19%	16%	4%
Quite likely	36%	46%	39%	37%	47%	42%	52%	42%	20%
Neither	4%	6%	14%	18%	8%	20%	13%	21%	35%
Quite unlikely	1%	2%	3%	6%	2%	5%	8%	2%	19%
Very unlikely	-	0%	1%	1%	0%	2%	1%	1%	10%
Not stated	3%	3%	5%	5%	5%	8%	6%	19%	12%

Base: all teachers (503)

Table 8.11: Form A. Question 16. To what extent do you think that your pupils will have increased or gained skills during their museum visit?

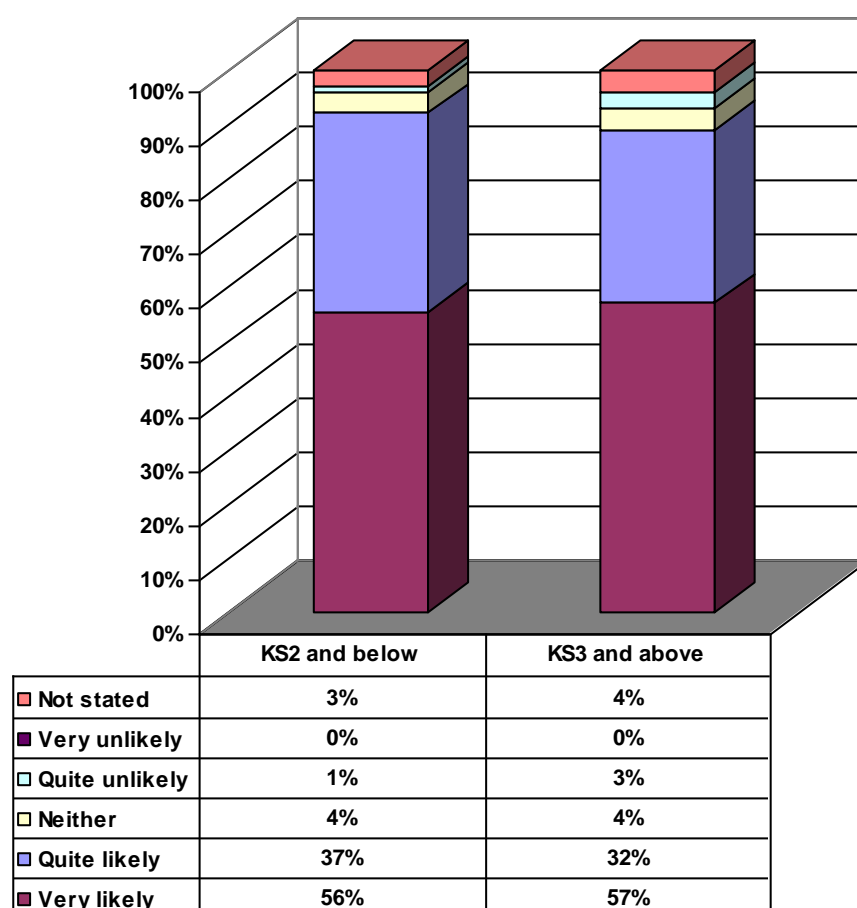
	Thinking skills	Communication skills	Social skills	Creative skills	Practical skills	Literacy skills	Spatial skills	Other skills	Numeracy skills
Very likely	53%	43%	42%	33%	31%	28%	21%	19%	5%
Quite likely	40%	46%	45%	37%	36%	44%	40%	40%	24%
Neither	4%	5%	6%	16%	16%	12%	20%	17%	27%
Quite unlikely	1%	1%	2%	6%	8%	7%	7%	3%	21%

	Thinking skills	Communication skills	Social skills	Creative skills	Practical skills	Literacy skills	Spatial skills	Other skills	Numeracy skills
Very unlikely	-	-	1%	2%	2%	2%	2%	1%	12%
Not stated	3%	4%	5%	6%	7%	7%	10%	20%	11%

Base: all Renaissance teachers (936)

Table 8.12: Renaissance in the Regions. Form A. Question 16. To what extent do you think that your pupils will have increased or gained skills during their museum visit?

Teachers were in fairly close agreement across the two age ranges that pupils would have gained thinking skills. Slightly more teachers at KS2 and below thought that this was quite likely (37% compared to 32%), although the proportions answering very likely were almost identical (56% and 57%).

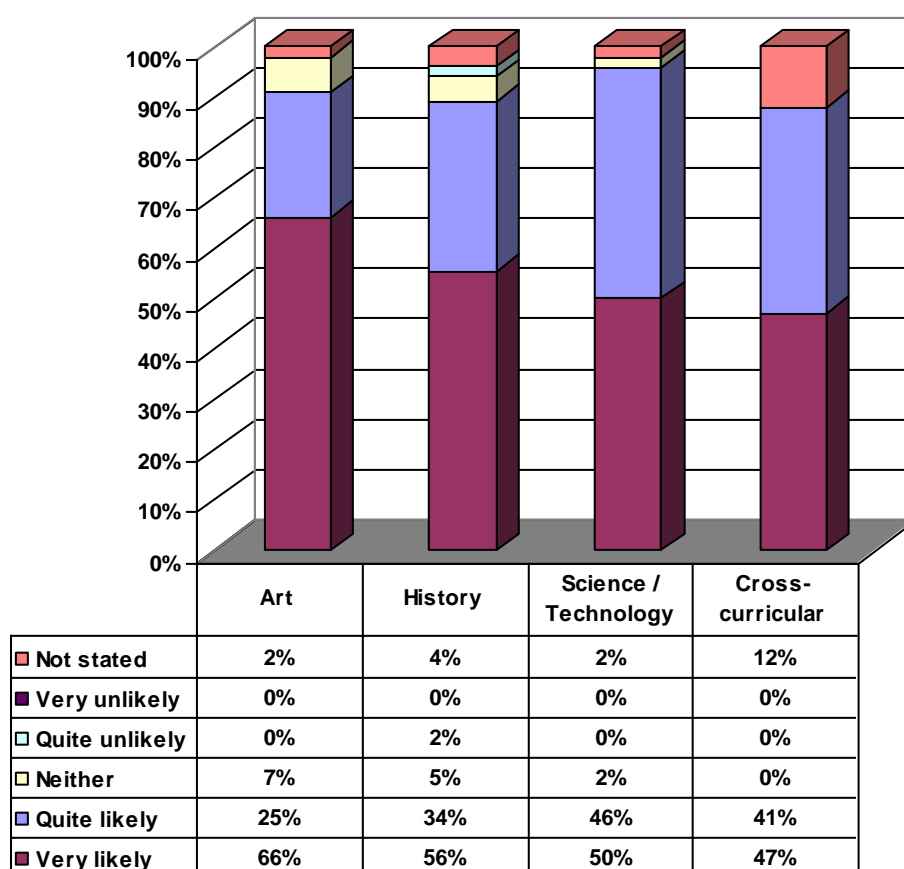


Base: 496 teachers

Figure 8.72: Form A. Question 16. Thinking skills by Key Stage

Teachers on Art-related visits were most certain that pupils would have gained thinking skills, with 66% considering this very likely. Those on Science/Technology and Cross-curricular visits were less certain, although still very positive, with 50% and 47% answering very likely.

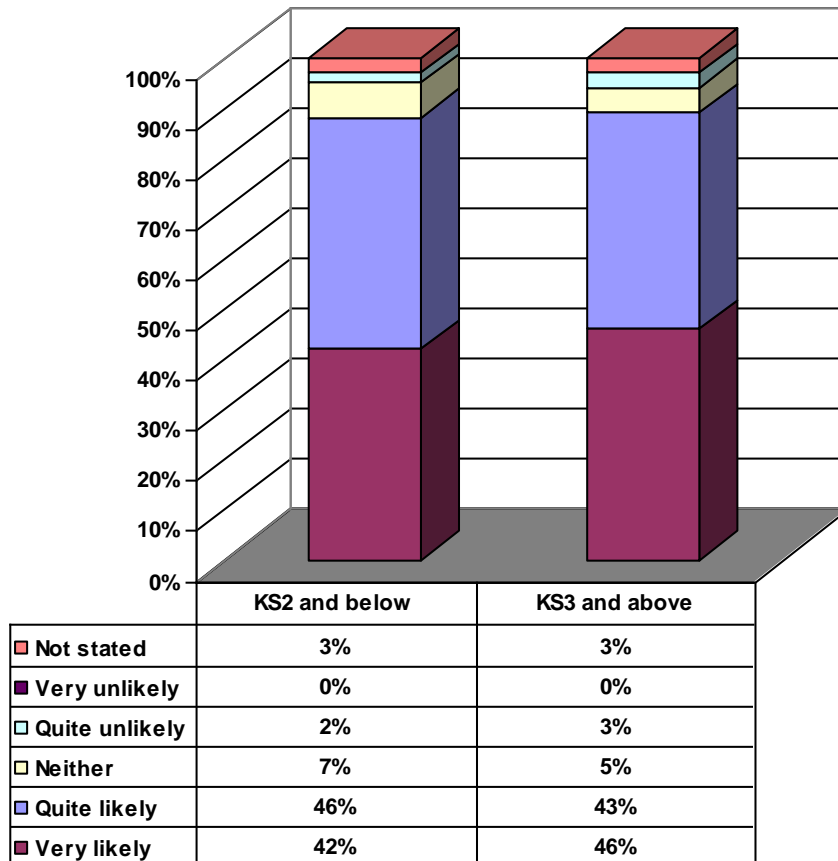
When combined, the proportion of teachers on Science/Technology visits who answered quite likely or very likely is the highest among the themes: a relatively high proportion of these teachers (46%) had answered that it was quite likely that pupils would have gained thinking skills. This seems to suggest that teachers on Science/Technology visits are slightly more reserved than those on other visits about the skills that their pupils may have gained. Although overall a very high proportion of teachers did believe that pupils had gained thinking skills, fewer believed this as strongly as for other curriculum areas such as Art and History.



Base: 490 teachers
 (130 teachers on Science/Technology visits, 252 teachers on History visits, 91 teachers on Art visits and 17 teachers on Cross-curricular visits)

Figure 8.73: Form A. Question 16. Thinking skills by theme

Overall, teachers across KS2 and KS3 and above were in agreement about the extent to which pupils had gained communication skills. Slightly more KS3 and above teachers answered very likely, while slightly more KS2 and below teachers answered that this outcome was quite likely.

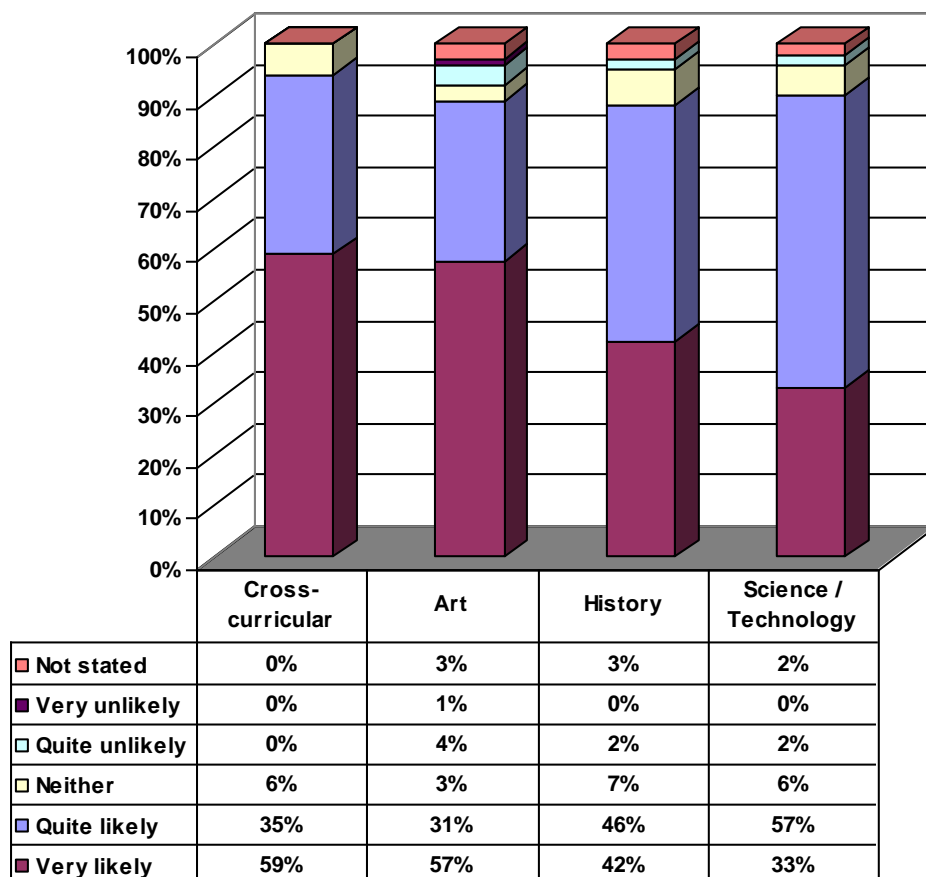


Base: 496 teachers

Figure 8.74: Form A. Question 16. Communication skills by Key Stage

Teachers on Cross-curricular and Art-related visits were most positive that their pupils had gained communication skills, with 59% and 57% considering this very likely.

Once again, teachers on Science/Technology visits were much less confident of this outcome. Only 33% considered it very likely, although a high 57% considered it quite likely that pupils had gained communication skills.



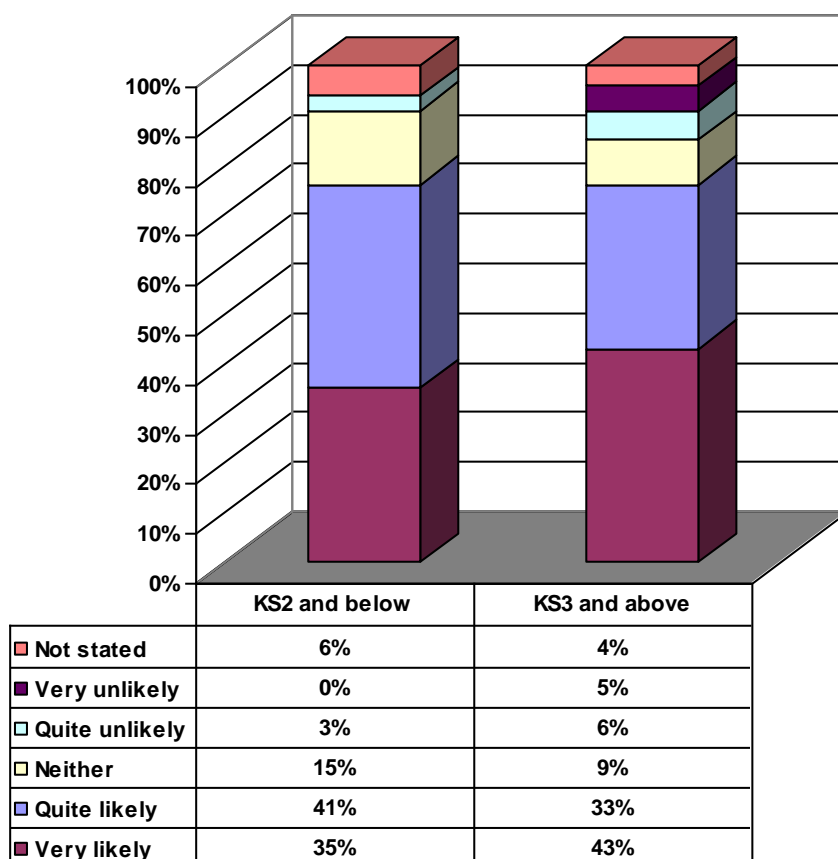
Base: 490 teachers

(130 teachers on Science/Technology visits, 252 teachers on History visits, 91 teachers on Art visits and 17 teachers on Cross-curricular visits)

Figure 8.75: Form A. Question 16. Communication skills by theme

A greater number of teachers at KS3 and above answered that their pupils were very likely to have gained practical skills (43% compared to 35% at KS2 and below). However, 5% of KS3 and above teachers thought that this outcome was very unlikely, and 6% thought it quite unlikely.

This may reflect the greater subject specialisation of visits and activities at KS3 and above, which might not include 'practical' elements.

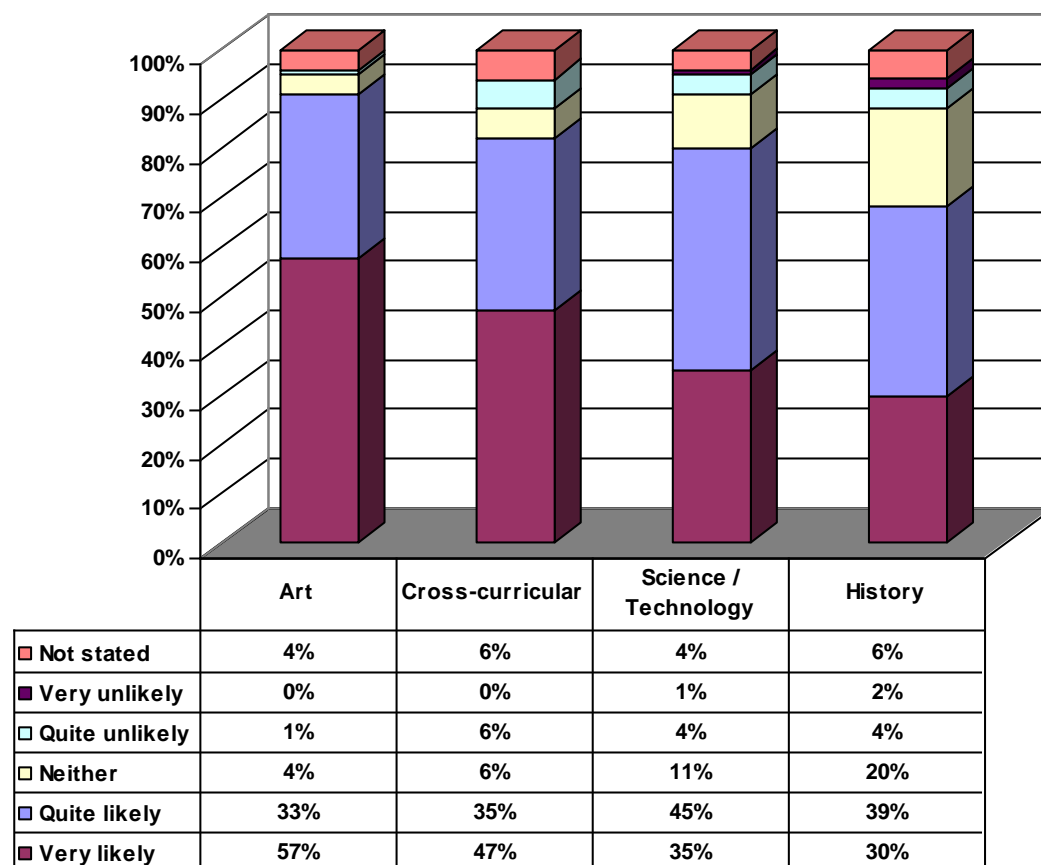


Base: 496 teachers

Figure 8.76: Form A. Question 16. Practical skills by Key Stage

Teachers on Art-related visits and activities were very confident that their pupils would have gained practical skills, with 57% considering this very likely. This is not surprising, given that many Art visits or sessions included a practical element.

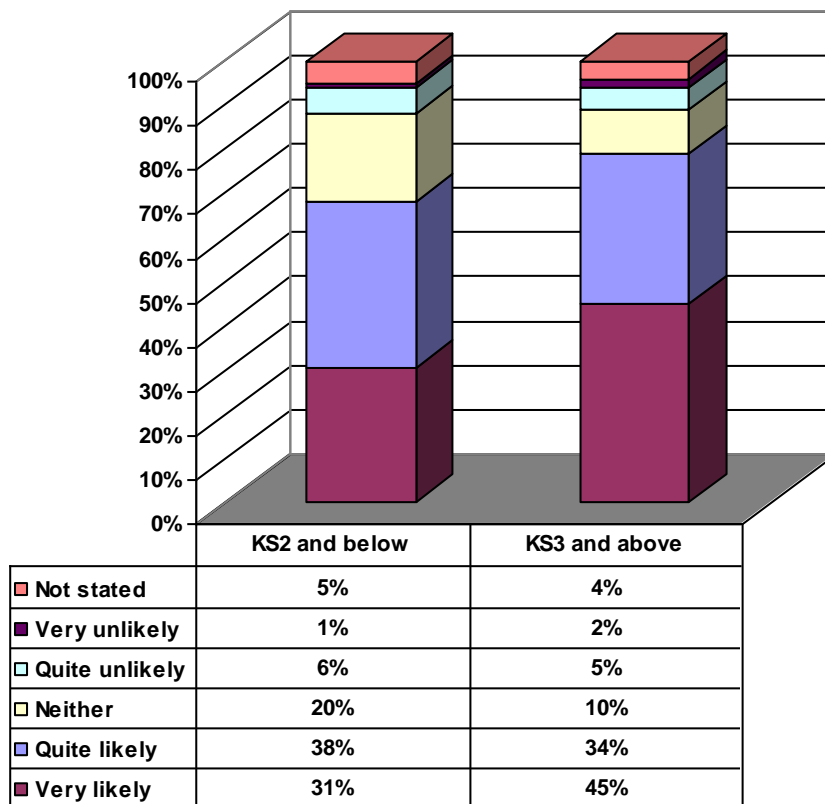
Teachers on History related visits were least confident, with 30% answering very likely.



Base: 490 teachers
 (130 teachers on Science/Technology visits, 252 teachers on History visits, 91 teachers on Art visits and 17 teachers on Cross-curricular visits)

Figure 8.77: Form A. Question 16. Practical skills by theme

Teachers at KS3 and above were more confident that pupils had gained creative skills. At this age range, 45% of teachers considered this very likely and a further 34% quite likely, compared to 31% and 38% at KS2 and below.



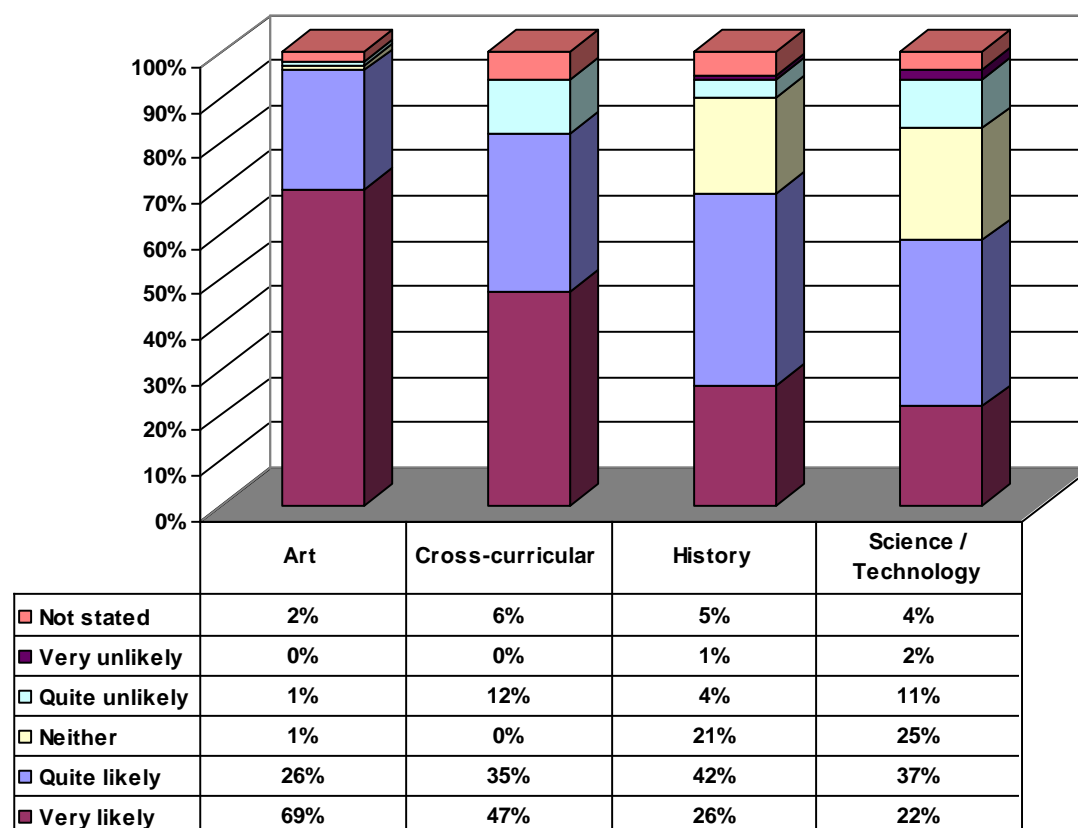
Base: 496 teachers

Figure 8.78: Form A. Question 16. Creative skills by Key Stage

Teachers bringing pupils on Art-related visits or workshops were most confident that they would have gained creative skills, with 69% considering this very likely, and a further 26% considering it quite likely. Again, this is not surprising given the strong creative and practical elements in many Art workshops.

Teachers on Science/Technology visits were least confident that pupils would have gained creative skills, with only 22% considering this very likely. This is in spite of the fact that most of the Science/Technology sessions in the DCMS/DfES scheme did involve 'creative' elements, for instance where pupils could apply scientific concepts to create their own structures at Imperial War Museum Duxford. In contrast, these teachers were slightly more positive that pupils had gained practical skills (see Figure 8.77), so it may be that teachers are less likely to associate the term 'creative' with Science/Technology work.

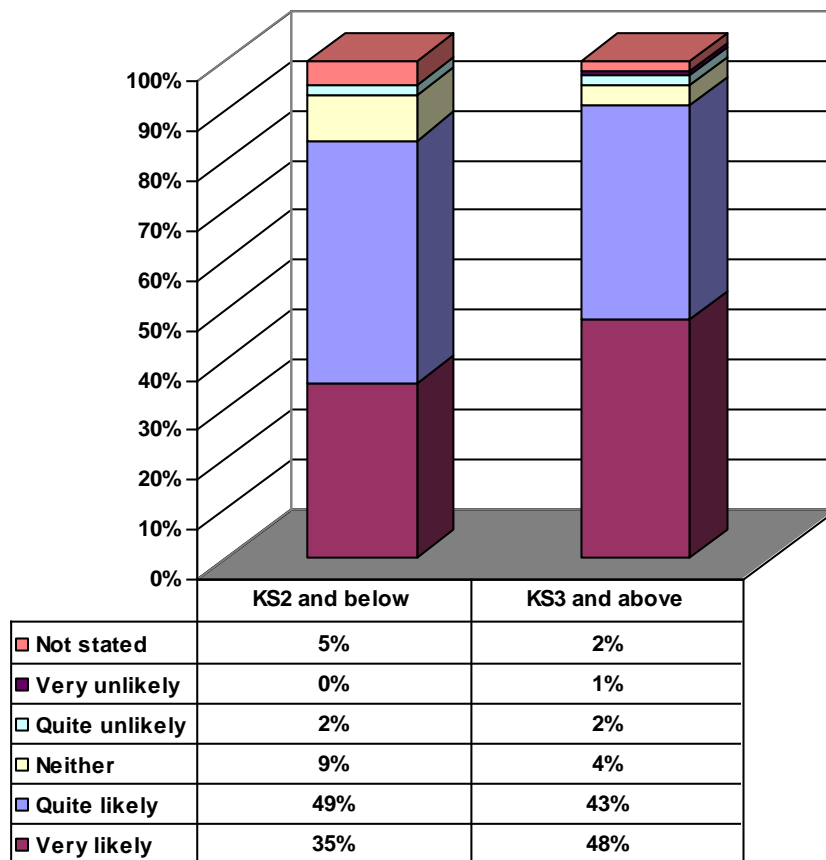
The relatively low level of confidence in many of the different types of learning outcomes for teachers on Science/Technology visits is, however, part of a recurrent pattern, which will be treated in more detail in Section 8.6.



Base: 490 teachers
 (130 teachers on Science/Technology visits, 252 teachers on History visits, 91 teachers on Art visits and 17 teachers on Cross-curricular visits)

Figure 8.79: Form A. Question 16. Creative skills by theme

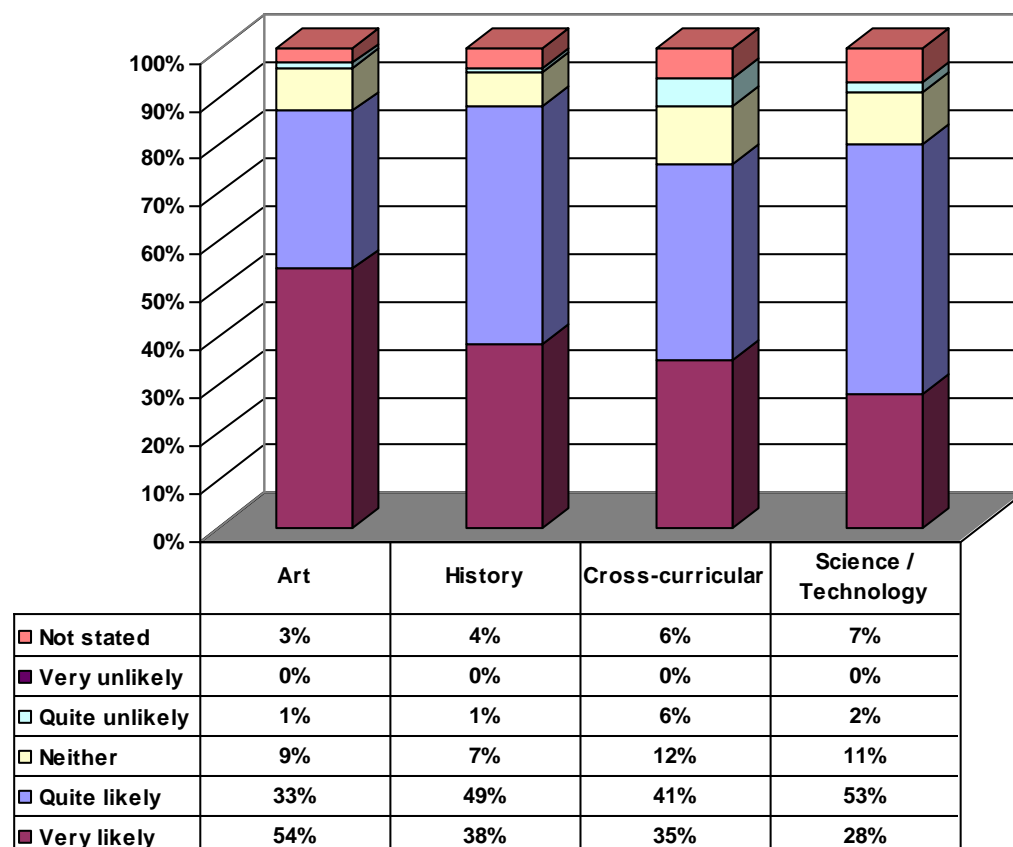
Teachers at KS3 and above were more confident that pupils had gained social skills as a result of the museum experience, with 48% considering this very likely, and a further 43% quite likely.



Base: 496 teachers

Figure 8.80: Form A. Question 16. Social skills by Key Stage

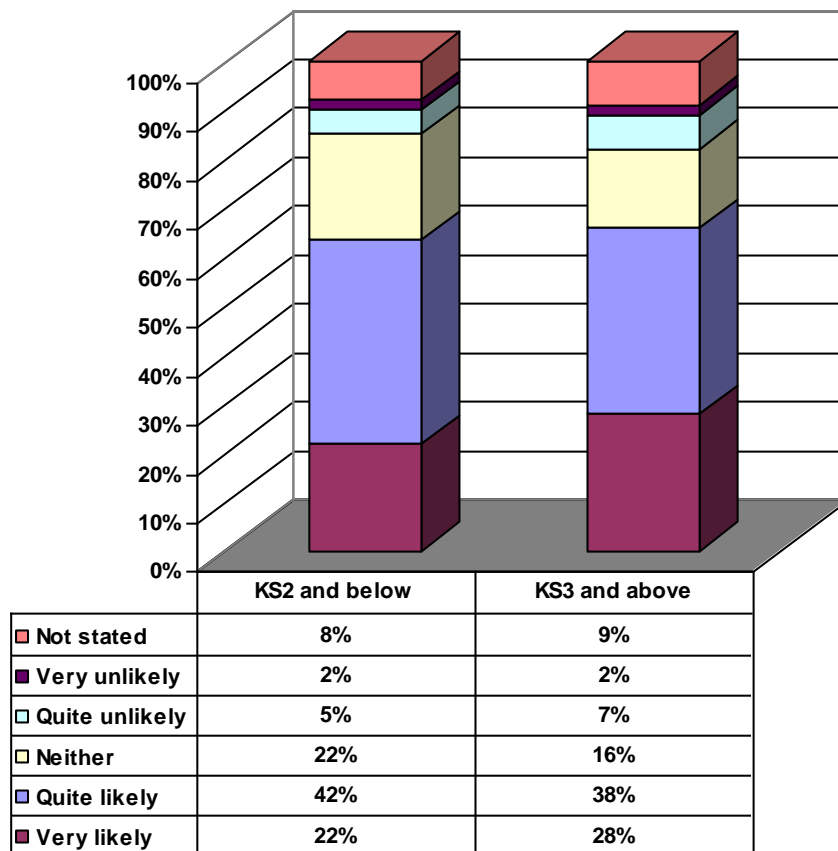
Teachers on Art-related visits were most positive that pupils had gained social skills, with 54% considering this very likely. Although 53% of the teachers on Science/Technology visits considered the outcome quite likely, only 28% answered very likely. Again, this shows that teachers on Science/Technology visits are significantly less confident about the outcomes that might be gained from the museum experience.



Base: 490 teachers
 (130 teachers on Science/Technology visits, 252 teachers on History visits, 91 teachers on Art visits and 17 teachers on Cross-curricular visits)

Figure 8.81: Form A. Question 16. Social skills by theme

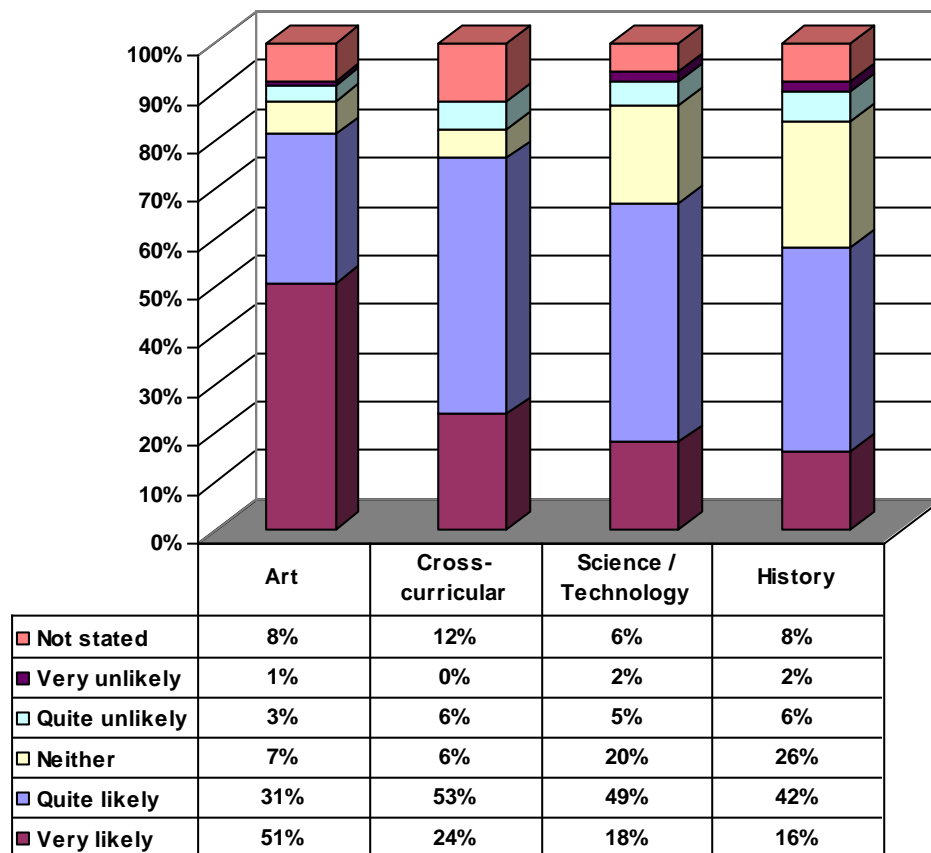
Teachers at KS3 and above were slightly more confident that pupils would have gained spatial skills, although there was very little difference between the age ranges when totals for very likely and likely are combined.



Base: 496 teachers

Figure 8.82: Form A. Question 16. Spatial skills by Key Stage

Teachers on Art visits and workshops were very positive that pupils had gained spatial skills, with 51% considering this very likely. Those on History visits were least confident about this outcome, with only 16% answering very likely.

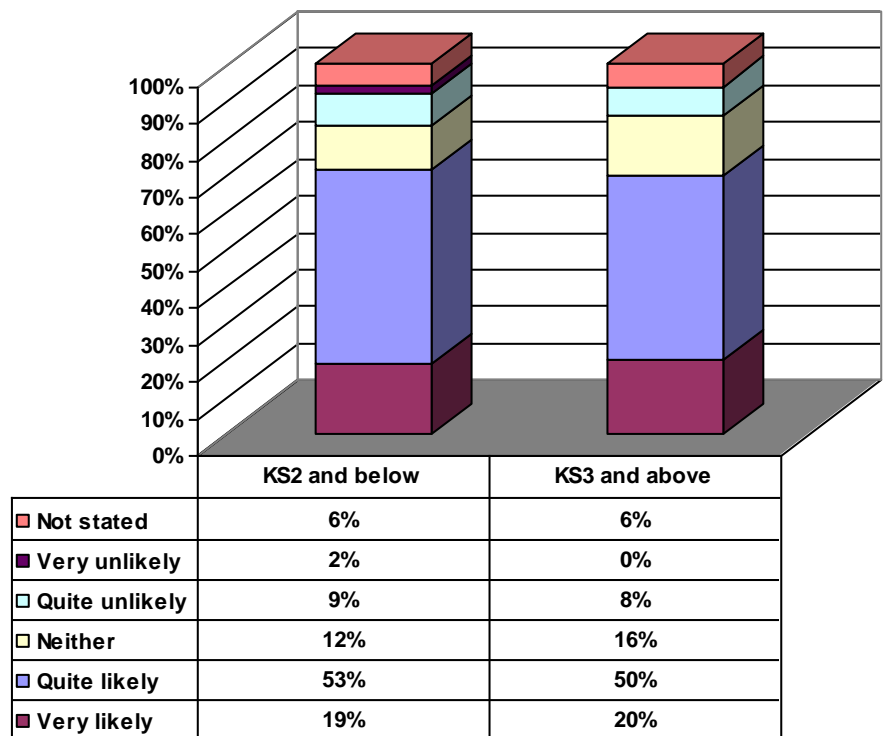


Base: 490 teachers

(130 teachers on Science/Technology visits, 252 teachers on History visits, 91 teachers on Art visits and 17 teachers on Cross-curricular visits)

Figure 8.83: Form A. Question 16. Spatial skills by theme

There was fairly close agreement between teachers across the two age ranges about the extent to which pupils had gained literacy skills. Although relatively few answered that this was very likely, over half considered it quite likely in each age range.

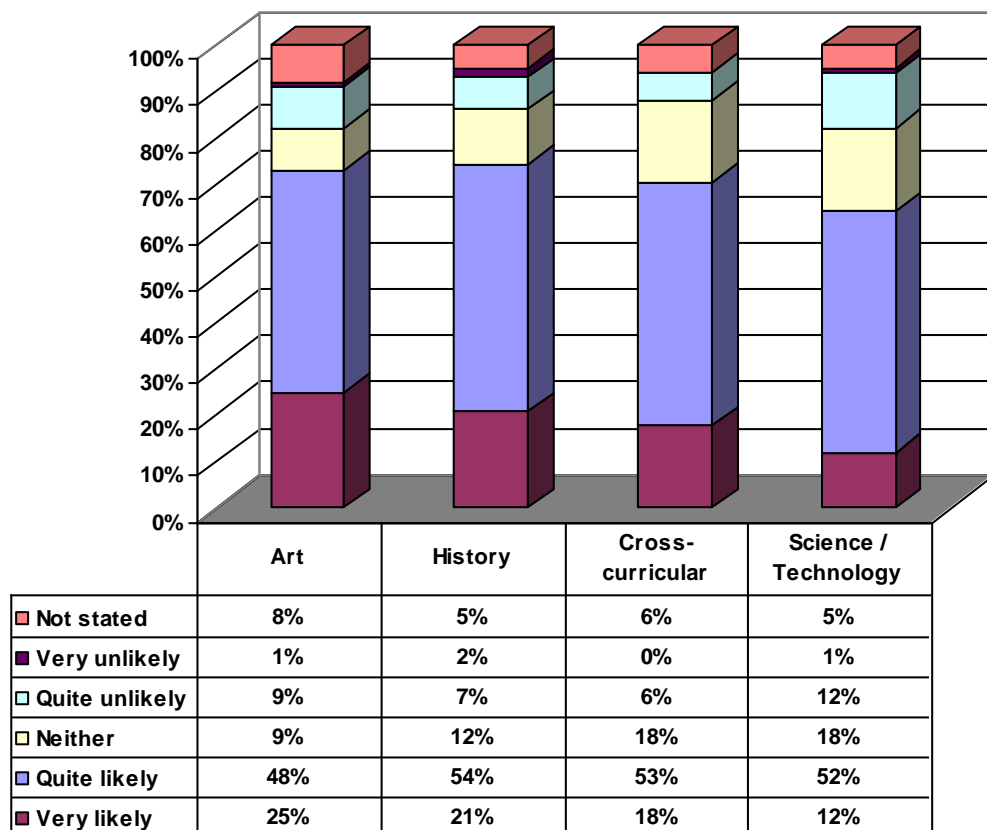


Base: 496 teachers

Figure 8.84: Form A. Question 16. Literacy skills by Key Stage

Teachers on Art activities were most confident that pupils were very likely to gain literacy skills, although when combined, the proportion of teachers who answered very likely or quite likely was higher for those on History visits.

Teachers on Science/Technology visits were least likely to expect this outcome, with only 12% considering it very likely, although 52% thought it quite likely.

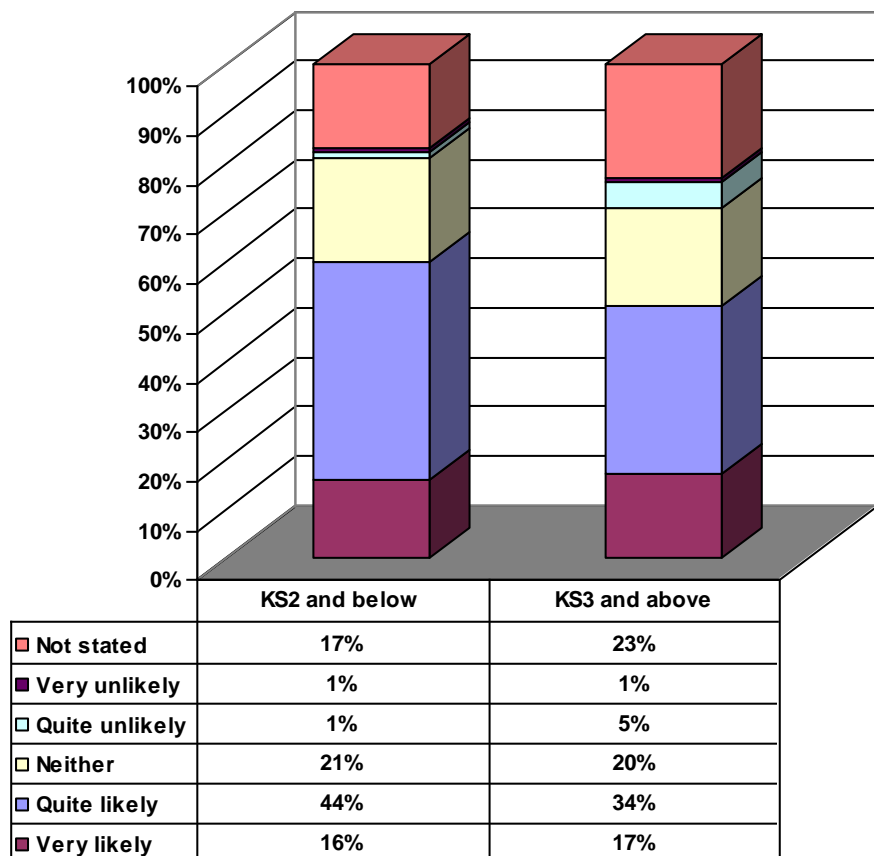


Base: 490 teachers
 (130 teachers on Science/Technology visits, 252 teachers on History visits, 91 teachers on Art visits and 17 teachers on Cross-curricular visits)

Figure 8.85: Form A. Question 16. Literacy skills by theme

Overall, KS2 and below teachers were more likely to expect outcomes in terms of other skills that had not been mentioned under the other headings (60% when positive responses are combined, compared to 51% for KS3 and above).

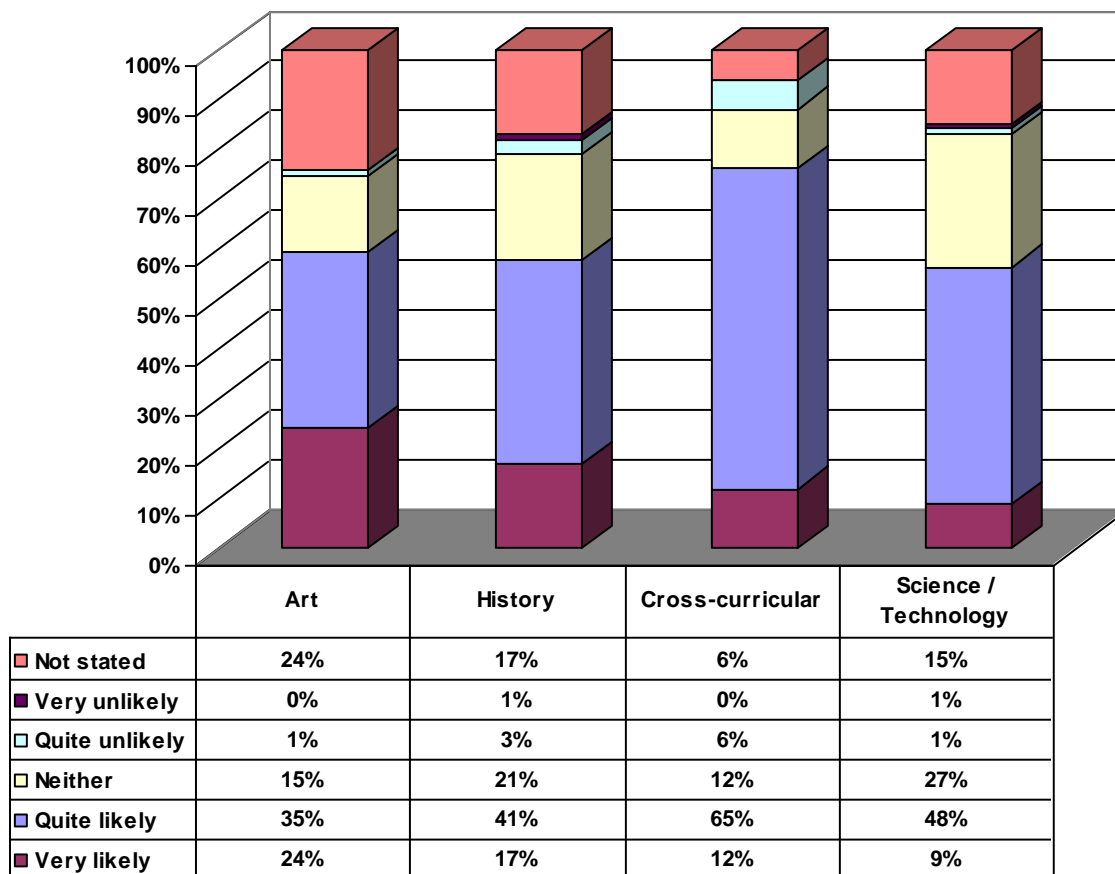
However, large proportions of teachers answered that this was neither likely or unlikely, or did not answer at all, and this may have been because they were unsure how to interpret the question, or what other types of skills might be gained.



Base: 496 teachers

Figure 8.86: Form A. Question 16. Other skills by Key Stage

Teachers on Art activities were most confident that pupils were very likely to gain other skills. However, the proportion of teachers who answered very likely or quite likely combined was greater on Cross-curricular visits. Teachers were least confident that any other types of skills had been gained on Science/Technology visits.

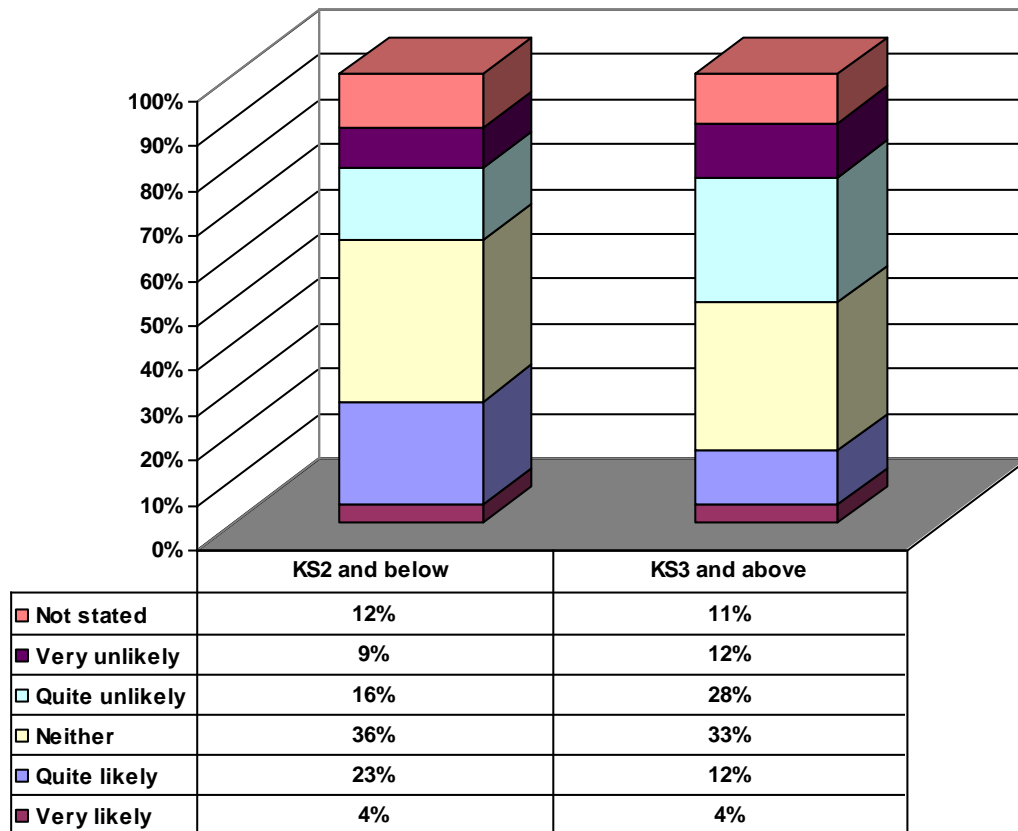


Base: 490 teachers

(130 teachers on Science/Technology visits, 252 teachers on History visits, 91 teachers on Art visits and 17 teachers on Cross-curricular visits)

Figure 8.87: Form A. Question 16. Other skills by theme

Overall, a tiny proportion of the teachers who completed Form A considered it very likely that pupils would have gained numeracy skills. However, more teachers at KS2 and below answered that this was quite likely than at KS3 and above (23% compared to 12%).

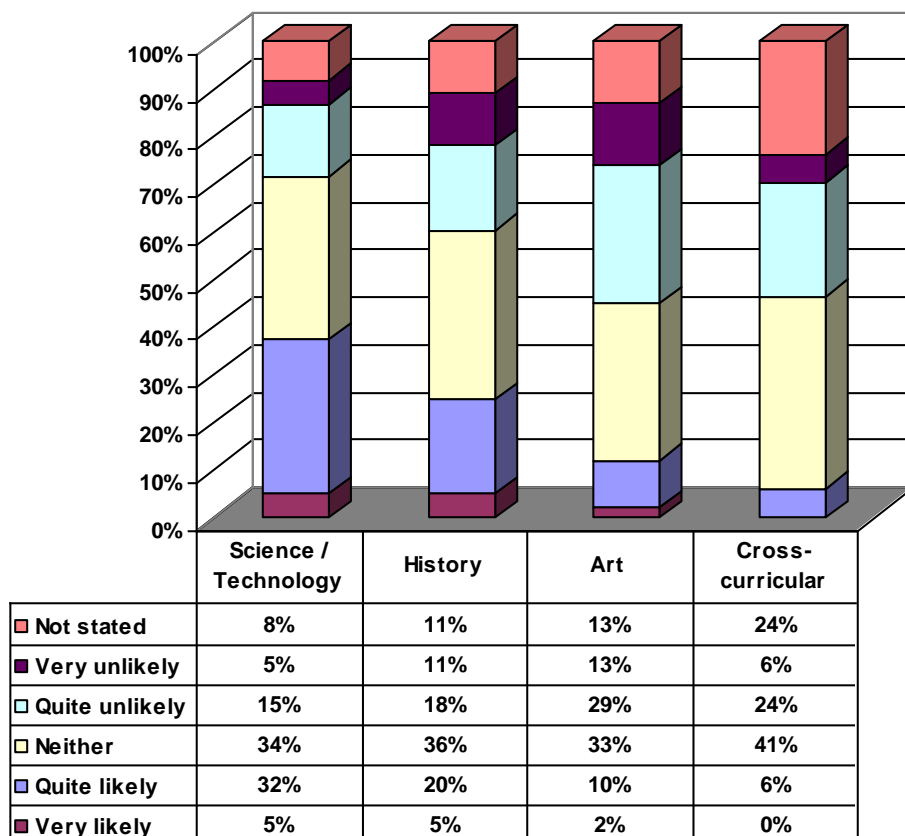


Base: 496 teachers

Figure 8.88: Form A. Question 16. Numeracy skills by Key Stage

Teachers on Science/Technology visits and workshops were most confident that pupils would have gained numeracy skills, although levels of confidence in this outcome were the lowest of all the possible types of skills. However, this is the only area in which teachers on Science/Technology visits were more confident than teachers on visits with other curricular themes.

Overall, 37% of teachers on Science/Technology visits thought that it was very likely or quite likely that pupils would gain numeracy skills, compared to only 12% for Art and 6% for Cross-curricular themed visits.



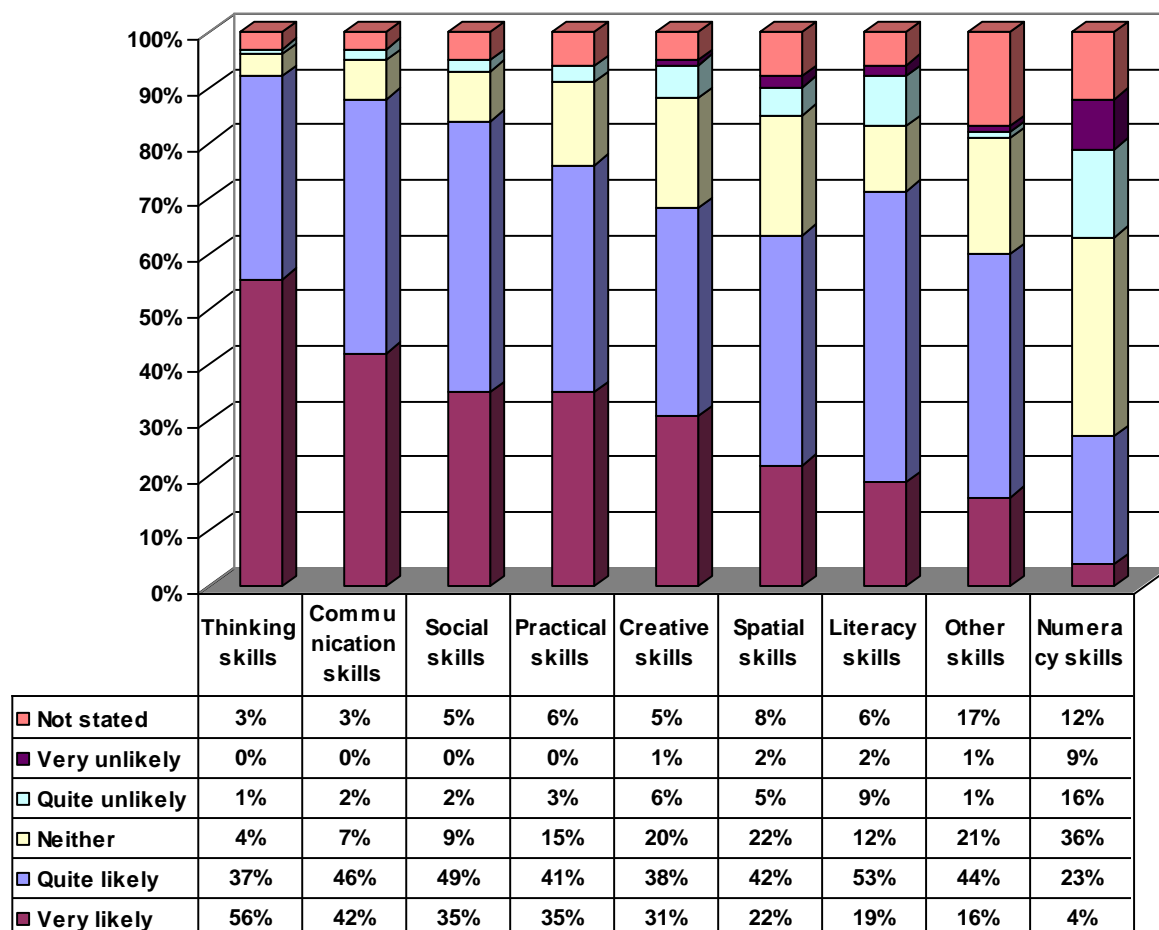
Base: 490 teachers

(130 teachers on Science/Technology visits, 252 teachers on History visits, 91 teachers on Art visits and 17 teachers on Cross-curricular visits)

Figure 8.89: Form A. Question 16. Numeracy skills by theme

8.5.1 Skills for teachers at KS2 and below and KS3 and above

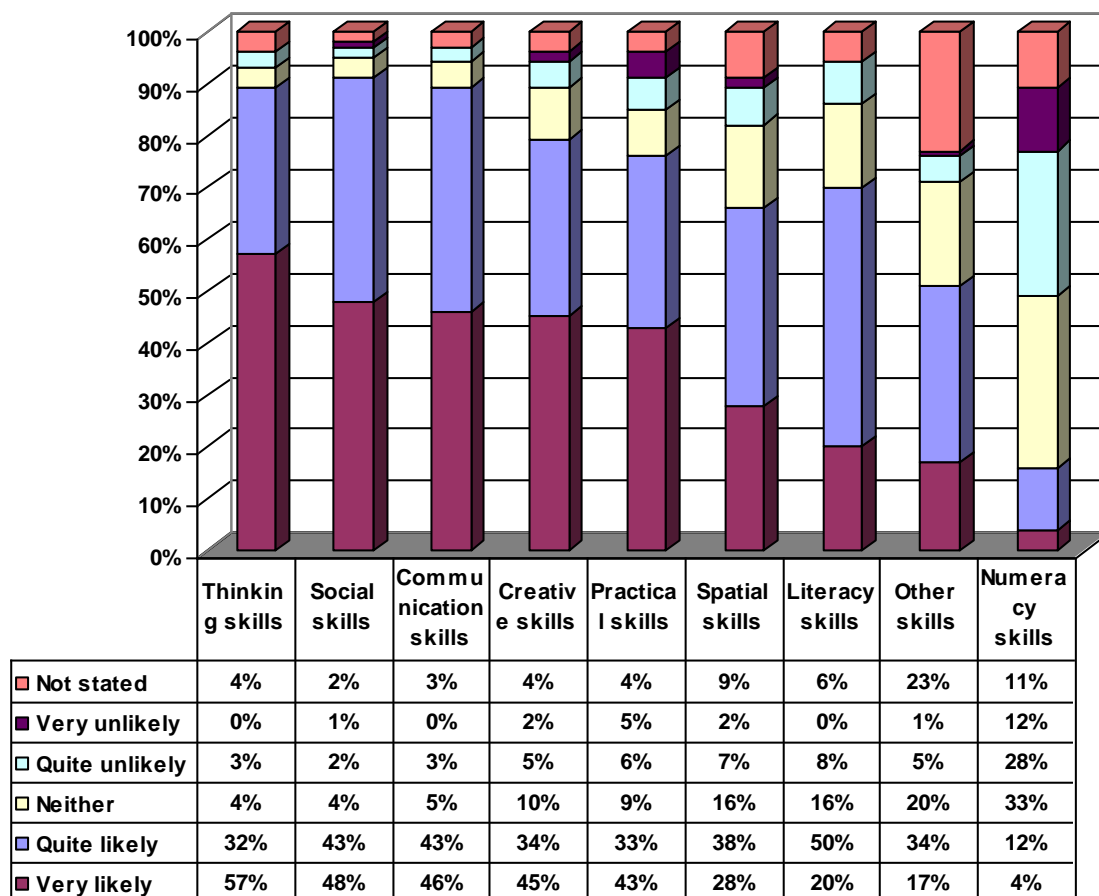
Teachers at KS2 and below and KS3 and above placed the different types of skills in a similar order, with thinking, communication and social skills considered as most likely, followed by practical and creative skills.



Base: 396 teachers of KS2 and below pupils

Figure 8.90: Form A. Question 16. To what extent do you think that your pupils will have increased or gained skills during their museum visit? KS2 and below

Teachers at KS3 and above were slightly more confident that pupils would gain each type of skills, with the exception of numeracy skills.

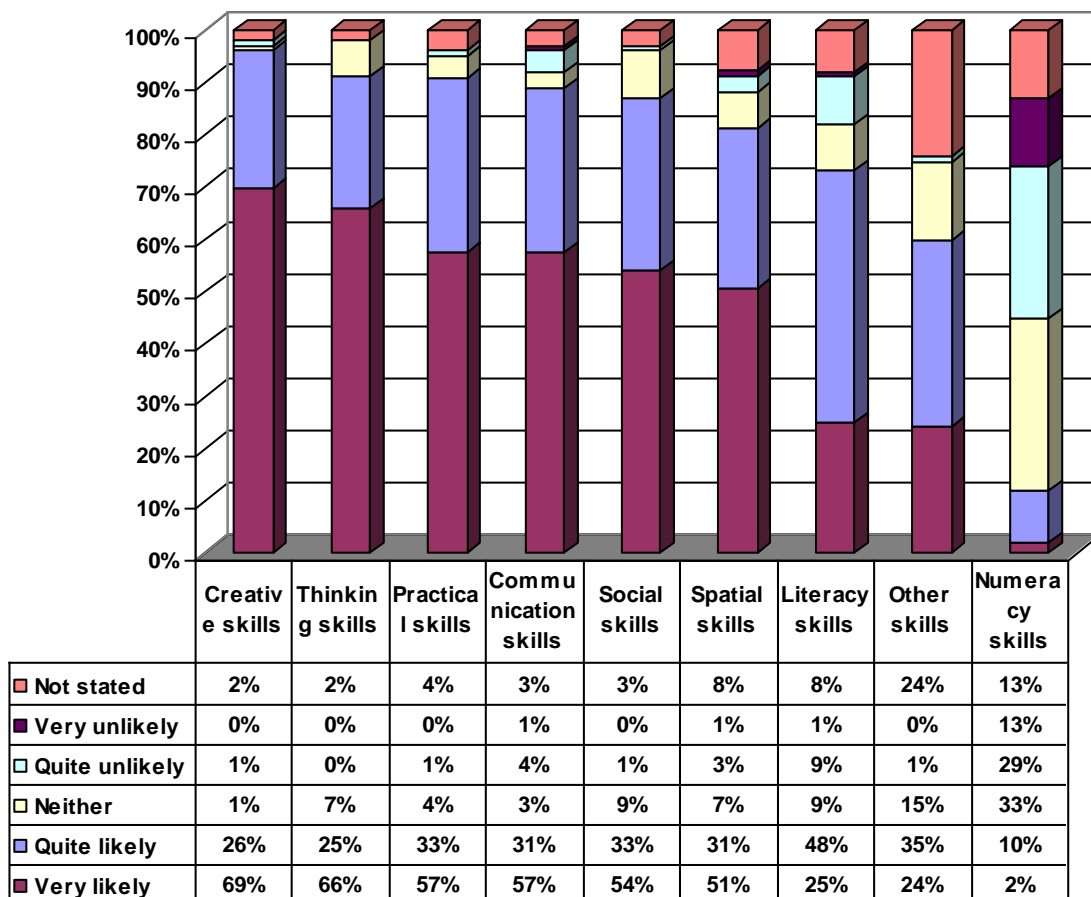


Base: 100 teachers of KS3 and above pupils

Figure 8.91: Form A. Question 16. To what extent do you think that your pupils will have increased or gained skills during their museum visit? KS3 and above

8.5.2 Skills on visits for different themes

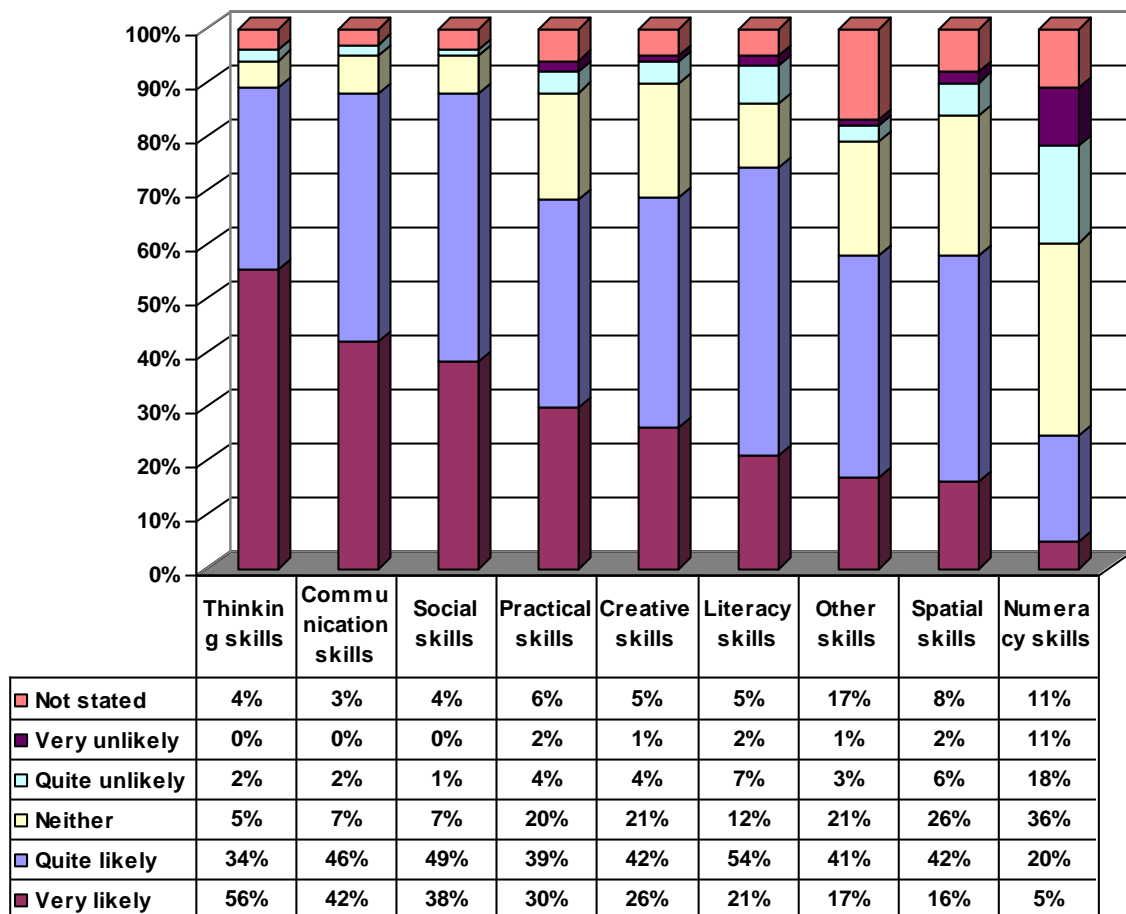
Teachers on Art related visits thought that it was most likely that pupils would have increased creative and thinking skills. A gain in numeracy skills was unlikely.



Base: 91 teachers on Art visits

Figure 8.92: Form A. Question 16. To what extent do you think that your pupils will have increased or gained skills during their museum visit? Teachers on Art related visits

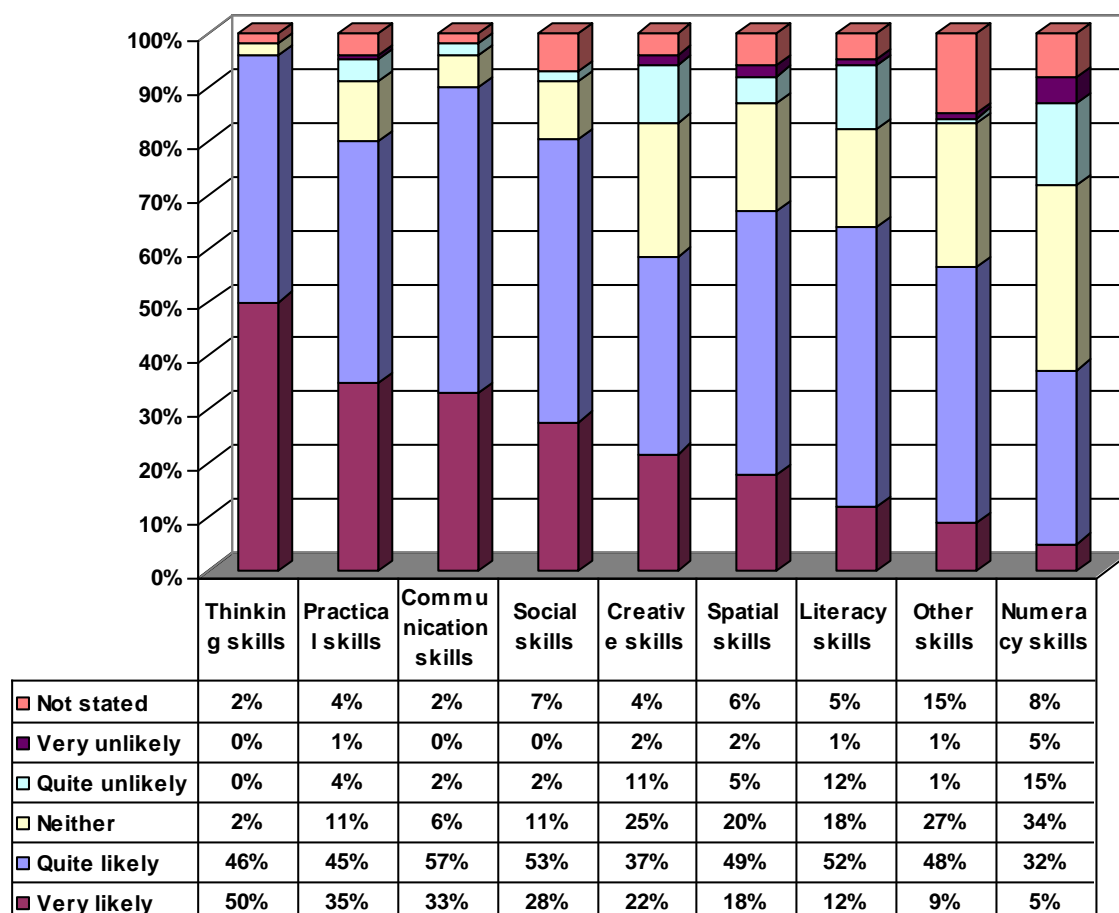
Teachers on History related visits thought it most likely that pupils would gain thinking skills, followed by communication and social skills. Again, it was unlikely that pupils would gain numeracy skills.



Base: 252 teachers on History visits

Figure 8.93: Form A. Question 16. To what extent do you think that your pupils will have increased or gained skills during their museum visit? Teachers on History related visits

Teachers on Science/Technology visits thought it most likely that pupils would gain thinking skills. Levels of confidence that pupils would gain the different types of skills were lower than for other teachers, and large proportions of teachers on Science/Technology visits answered quite likely rather than very likely. Although numeracy skills were the least likely outcome for these teachers, they considered it significantly more likely that pupils would gain these skills than teachers visiting for other themes.



Base: 130 teachers on Science/Technology visits

Figure 8.94: Form A. Question 16. To what extent do you think that your pupils will have increased or gained skills during their museum visit? Teachers on Science/Technology related visits

8.6 Differences between teachers of KS2 and below and KS3 and above pupils

In section 7, it was shown that teachers at KS2 and below and KS3 and above rated the Generic Learning Outcomes differently. Teachers of younger pupils valued Knowledge and Understanding and Action, Behaviour, Progression slightly more highly than teachers of older pupils. Teachers of older pupils, on the other hand, considered Attitudes and Values and Skills slightly more important than teachers of younger pupils.

Throughout Section 8, it has been shown that teachers in the two age ranges also have different levels of confidence about the extent to which the museum experience will result in the different learning outcomes. In particular, teachers at KS2 and below were more likely to use the visit to do designing and making and creative writing, while those at KS3 and above were more likely to explore new ideas. While teachers of younger children expected that they would learn subject-specific facts, those of older pupils also strongly expected that they would learn interdisciplinary and thematic facts and facts about themselves, their families and the wider world. KS3 and above teachers also particularly expected their pupils to feel more positive about themselves and their abilities and other people/communities.

While KS2 and below teachers expected pupils to gain motivation to learn, KS3 and above teachers particularly expected that pupils would gain cultural understanding and confidence. On the other hand, it was less likely that the visit would support assessed work for younger pupils, or learning across the curriculum for older pupils.

Teachers of older pupils were more likely to work with their students in new ways as a result of the visit, and these teachers also considered it more likely that their pupils would gain different types of skills than teachers of younger pupils.

The proportions of teachers who answered that the various outcomes were very likely in Questions 15-20 are summarised in Table 8.13, broken down into KS2 and below and KS3 and above.

Question	Teachers of KS2 and below	Teachers of KS3 and above
15 To what extent do you think pupils will have gained facts and information during their museum visit?		
Subject-specific facts	68%	63%
Interdisciplinary or thematic facts	29%	45%
Information about museums or galleries	27%	30%
Facts about themselves, their families or the wider world	20%	34%
Other kinds of facts	30%	30%
16 To what extent do you think that your pupils will have increased or gained skills during their museum visit?		
Numeracy skills	4%	4%
Literacy skills	19%	20%
Communication skills	42%	46%
Spatial skills	22%	28%

Thinking skills	56%	57%
Social skills	35%	48%
Practical skills	35%	43%
Creative skills	31%	45%
Other skills	16%	17%
17 To what extent do you think the museum visit will have enabled pupils to feel more positive about any of the following?		
Themselves and their abilities	28%	40%
Other/people communities	26%	37%
Learning	45%	44%
Museums/galleries	48%	45%
Anything else	10%	14%
18 To what extent will you be using the museum experience to promote creativity?		
Designing and making	41%	39%
Exploring new ideas	52%	57%
Dance/drama	16%	11%
Creative writing	38%	28%
Other forms of creative work	33%	33%
19 To what extent do you think that the experience of the museum will result in you working with your students in a different way?		
Using their new skills	28%	37%
Enabling them to work with their peers in new ways	18%	27%
Undertaking new activities	28%	37%
Other new ways of working in the classroom	15%	27%
20 To what extent do you anticipate that the museum visit will support pupil development?		
In their subject-related understanding	60%	62%
In learning across the curriculum	31%	29%
In their cultural understanding	30%	47%
In increased motivation to learn	41%	37%
In increased confidence	32%	42%
In their assessed work	12%	32%

Base: 496 teachers (396 teachers of KS2 and below, 100 teachers of KS3 and above)

Table 8.13: Form A. Questions 15 – 20. Percentage of teachers answering very likely by Key Stage

8.7 Differences between teachers on visits for different themes

In Section 7, it was shown that teachers visiting for different curricular themes rated the Generic Learning Outcomes differently. While the majority who were on History related visits mirrored the overall pattern of responses, teachers on Science/Technology and Art related visits showed important differences.

In particular, teachers on Science/Technology visits tended to be less positive about the value of each outcome, except Knowledge and Understanding. They rated Action, Behaviour, Progression more highly than those visiting for other themes, but rated Skills and Attitudes and Values less highly than other themes.

Teachers on Art related visits rated Enjoyment, Inspiration, Creativity as most important by a greater margin than teachers visiting for other themes. These teachers rated Attitudes and Values more highly than other teachers but Knowledge and Understanding and Action, Behaviour, Progression less highly.

Throughout Section 8, it is evident that teachers visiting for different curricular themes have different levels of confidence about the extent to which their pupils will actually experience each of the outcomes in Form A Questions 15-20 (see Table 8.14).

In general, teachers on Art related visits and workshops tended to be among the most confident that pupils would have gained different types of facts, skills and changes in attitude. They also tended to be most likely to use the experience to promote creativity and work with students in a different way, and were most confident that the session would support pupils' development.

For instance, teachers on Art visits were particularly confident that they would use the visit to promote designing and making, and to undertake new activities. They were most positive that their pupils would have gained interdisciplinary facts, facts about themselves, their families and the wider world, confidence, and positive attitudes about learning, their own abilities, museums and galleries, and other people. Art visits were most likely to have supported their pupils in assessed work and helped them to increase their thinking, communication, practical, creative, social and spatial skills. The areas in which teachers on Art related visits were not so confident that pupils would have gained learning outcomes were creative writing, subject-related understanding, learning across the curriculum and numeracy skills.

Teachers on History themed visits tended to be fairly confident of most of the outcomes. In particular, these teachers were most confident that pupils would gain subject-specific facts, that they would use the experience to promote creative writing, and that pupils would be supported in their subject-related understanding, learning across the curriculum and in their cultural understanding, in comparison to visits on the other themes. They were less confident than other teachers in expecting pupils to gain spatial skills and practical skills.

The areas in which teachers on Science/Technology sessions were among the most confident were far fewer. The only area in which these teachers were clearly more confident than those on other visits was in expecting that pupils were either very likely or quite likely to gain numeracy skills, although this was thought by teachers overall to be the least likely type of skill to be gained. In many other areas, teachers on Science/Technology visits were among the least confident that their pupils were very likely to experience the various learning outcomes. These areas include gaining interdisciplinary facts, facts about museums and galleries and themselves and their families, positive attitudes towards museums, learning, their own abilities and other people, increased motivation, cultural understanding, confidence, communication skills, creative skills, social skills and literacy skills. In addition, teachers on Science/Technology visits were less likely to use the experience to explore new ideas, undertake new activities with their pupils, or expect their pupils to be able to use new skills or work with their peers in new ways.

However, it is important to notice that in many cases, relatively large proportions of teachers on Science/Technology visits answered that outcomes are quite likely instead of very likely. This seems to suggest that these teachers may still perceive positive outcomes in many cases, but are much less confident in expressing them than teachers on Art visits in particular.

A large proportion of the teachers completing Forms A in the DCMS/DfES programme were Primary teachers (see Figure 5.25), who are not subject specialists, and many of whom may not have backgrounds in Science or Technology. This may explain why these teachers, when visiting museums or taking part in outreach for Science and Technology themes, are less confident about the potential and actual outcomes of the experience for their pupils. In addition, teachers may associate museums and galleries more closely with Art and History related themes and may find it easier to envisage the benefits of visits in terms of these curricular aims.

Table 8.14. Form A. Questions 15-20. Percentage of teachers answering very likely on visits with different themes			
Question	Art	History	Science/ Technology
15 To what extent do you think pupils will have gained facts and information during their museum visit?			
Subject-specific facts	65%	71%	60%
Interdisciplinary or thematic facts	43%	31%	26%
Information about museums or galleries	33%	27%	21%
Facts about themselves, their families or the wider world	36%	26%	10%
Other kinds of facts	30%	33%	22%
16 To what extent do you think that your pupils will have increased or gained skills during their museum visit?			
Numeracy skills	2%	5%	5%
Literacy skills	25%	21%	12%
Communication skills	57%	42%	33%
Spatial skills	51%	16%	18%
Thinking skills	66%	56%	50%
Social skills	54%	38%	28%
Practical skills	57%	30%	35%
Creative skills	69%	26%	22%
Other skills	24%	17%	9%
17 To what extent do you think the museum visit will have enabled pupils to feel more positive about any of the following?			
Themselves and their abilities	53%	27%	20%
Other/people communities	36%	35%	10%
Learning	48%	47%	39%
Museums/galleries	56%	46%	41%
Anything else	15%	11%	8%
18 To what extent will you be using the museum experience to promote creativity?			
Designing and making	63%	30%	44%
Exploring new ideas	68%	52%	43%
Dance/drama	12%	23%	2%
Creative writing	21%	45%	23%
Other forms of creative work	46%	35%	18%
19 To what extent do you think that the experience of the museum will result in you working with your students in a different way?			
Using their new skills	48%	27%	21%
Enabling them to work with their peers in new ways	33%	20%	10%
Undertaking new activities	43%	31%	17%
Other new ways of working in the classroom	31%	18%	6%
20 To what extent do you anticipate that the museum visit will support pupil development?			
In their subject-related understanding	52%	67%	53%
In learning across the curriculum	27%	33%	28%

In their cultural understanding	38%	42%	12%
In increased motivation to learn	44%	44%	29%
In increased confidence	49%	33%	24%
In their assessed work	29%	15%	10%

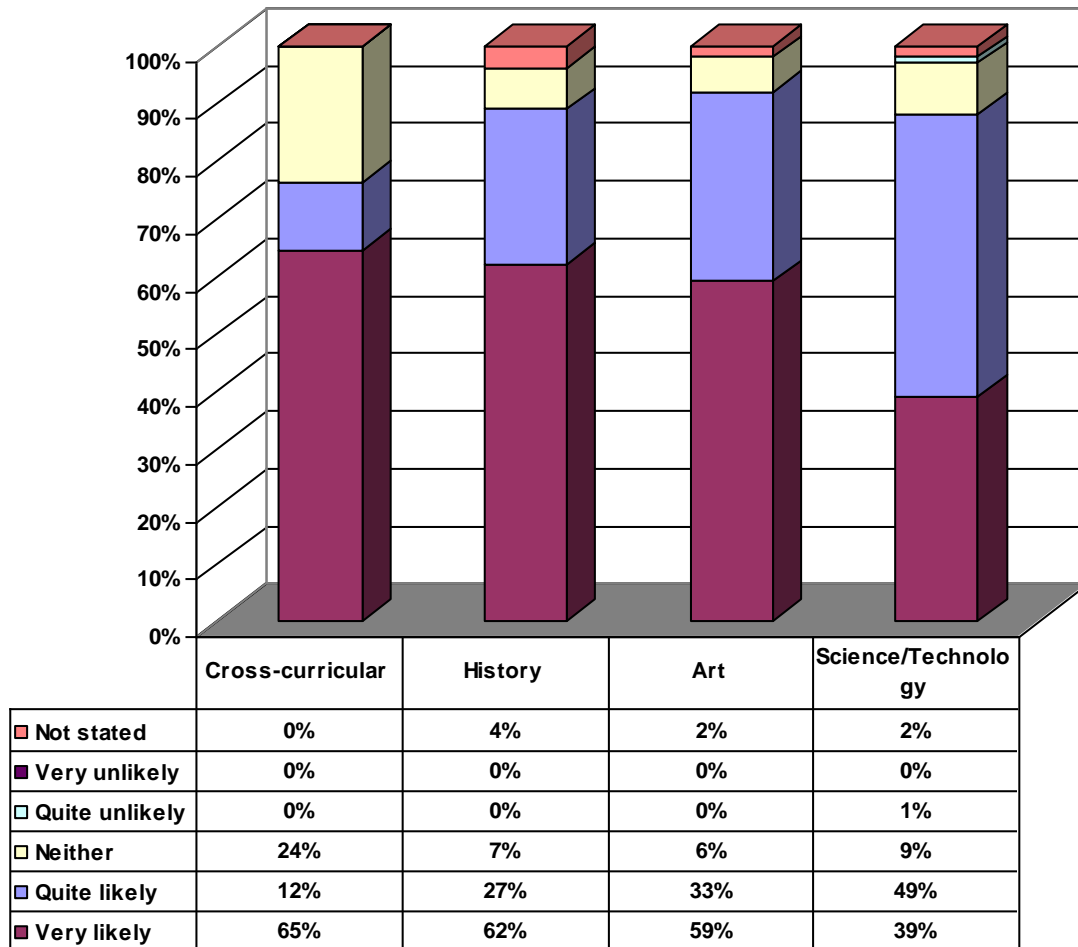
Base: 473 teachers (91 teachers on Art visits, 252 teachers on History visits and 130 teachers on Science/Technology visits)

Table 8.14: Form A. Questions 15 – 20. Percentage of teachers answering very likely by theme

Question 24 asked teachers whether they felt that they experience of the visit had increased their confidence to use museums more as part of their teaching. Figure 8.70 shows the teachers’ responses broken down by the theme of the visit.

Teachers on Cross-curricular visits were most positive that they would be more confident about using museums in teaching, since 65% said that this was very likely. However, only a small proportion of the teachers overall were visiting for Cross-curricular themes. Teachers on History and Art visits were also very positive. Sixty-two percent of teachers on History visits thought they were very likely to increase in confidence using museums in teaching, while 59% of teachers on Art visits also answered very likely. However, teachers on Science/Technology visits were much less positive in their response. Thirty-nine percent thought that they were very likely to increase in confidence using museums, although a further 49% thought this was quite likely.

This appears to confirm the pattern that teachers on Science/Technology visits are less confident about their museum visits and the potential outcomes for both themselves and their pupils (Figure 8.70).



Base: 490 teachers (130 teachers on Science/Technology visits, 252 teachers on History visits, 91 teachers on Art visits and 17 teachers on Cross-curricular visits)

Figure 8.70: Form A. Question 24 To what extent has the experience of this visit increased your own confidence to use museums more as part of your teaching? By theme.