



Inspiration, Identity, Learning: The Value of Museums Second Study

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

June 2007

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Claire Creaser
Richard Sandell
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Form Ac: Community Group leaders' questionnaire

Form B: Using the Museum at Key Stage 2

Form B: Using the Museum Key at Stage 3,4, & 5

Form Bc: Using the Museum Children 7-11 years (community)

Form Bc: Using the Museum Young people and adults (community)

Form C: Contact details

Form D: Estimate of evaluation packs

Form E: Numerical data collection of participation in museum activities

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Consent form for adults

Consent form for pupils

Consent form for young people

Information sheet for adults

Information for pupils

Information for young people

KEY FINDINGS

A. INTRODUCTION

A1. Background

Since 2003 the Department for Culture Media and Sport (DCMS) and the Department for Children, Schools and Families (DCSF, formerly DfES) have jointly sponsored a partnership between national and regional museums in England that is designed to increase and deepen relationships between museums and schools and to strengthen relationships between museums and communities. The emphasis of the programme has been on quality and innovation rather than an increase in volume of use. As a result, museums, schools and communities have been able to try new things, take risks, and explore possibilities in a way that would otherwise not have happened.

A2. The programme

As the report will show in detail, this is a highly successful programme that has:

- Increased numbers of participants
- A strong emphasis on working towards social inclusion
- Effective and deepening partnerships between the educational sector and the museum sector
- Powerful learning outcomes for pupils
- Partnerships with potential between museums and communities
- Ambitious projects of enormous significance to the museums involved

B. THE KEY FINDINGS

B1. The participants in the programme:

- Twelve national museums in partnership with over 50 regional museums
- Small numbers of other partners such as charities and universities
- An increase in numbers of participants compared to 2003-04
- 47,511 pupil contacts
- 23,786 community participants
- 71,297 contacts with pupils and community participants in total

B2. A strong emphasis was found in the museums in the DCMS/DCSF programme on working towards social inclusion:

- There were clear socially inclusive targets for the education and community work
- The written and spoken testimony of museum staff demonstrated a sophisticated and thoughtful approach to understanding the complexities of social inclusion
- Projects were actively working towards community cohesion
- Museum staff recognise multiple barriers to the use of museums and can describe how they address them in their work
- The impact of engagement with museums on vulnerable individuals can be illustrated

B3. Effective and deepening partnerships between the educational sector and the museum sector are demonstrated through:

- Increased serial contact between schools and museums
- Research by museums into teachers' needs
- A very much increased number of secondary schools
- Museums playing a powerful role in curriculum development and delivery
- An appreciation by teachers of the learner-centred methods used in museums
- A considerable increase in cross-curricular work (from 3% in 2004 to 35% in 2007)
- Teachers appear to value the experience and activities of the museum more highly than in the past
- Ambitions in some of the projects to influence curriculum development and delivery at a national level
- Teachers' perceptions of the positive value of museums for their own learning and professional development
- The vast bulk (96%) of teachers who are satisfied or very satisfied with their museum experience

B4. There is strong evidence of powerful learning outcomes for pupils:

- The quantitative and the qualitative evidence are mutually supportive
- The perceptions of the teachers and of the children are mutually supportive
- The patterns of learning outcomes are broadly consistent over time
- The vast majority of pupils of all ages (over 90%) enjoy their museum visits and think they have learnt something
- Older boys are surprisingly enthusiastic about their museum experience:
 - 89% agreeing that they had enjoyed it
 - 60% saying they had been inspired
 - 90% agreeing that they had discovered some interesting new things
- Teachers continue to value the inspirational quality of museum work because it enables their pupils to better understand their subject
- 99% of teachers think their pupils enjoyed the museum experience
- 94% of teachers think their pupils will have gained subject-related facts
- 82% of teachers think the museum experience is likely to influence classroom teaching
- 94% of teachers think their pupils are likely to have developed thinking skills and 89% communication skills
- 94% of teachers think museums will enable their pupils to feel more positive about learning

B5. Partnerships with potential: museums and communities

- Community work is relatively new in many of the museums in this study
- Some museums were using mature ways of engaging with communities, but some were failing to grasp what was needed
- Community groups use museums for different purposes from schools, but most group leaders were satisfied with their experiences

- Learning outcomes for community participants were very positive and often stronger than those of pupils of the same age. This was particularly marked with the boys, who were uncharacteristically highly enthusiastic
- When young people experience learning in the museum in a community context they are considerably more responsive and positive than when they experience a museum event in a school context
- Museums have the potential to respond to learning needs over a broad spectrum
- The resources needed to provide valuable community learning should not be underestimated
- Not all museums seemed ready to work through the attitudinal changes necessary to embed community-based learning into museum culture

B6. Ambitious projects of enormous significance to the museums involved:

- All projects were complex and multi-faceted, involving a number of partners and a range of activities
- Nearly all aimed high to extend the experiences, skills and knowledge of participants
- Most existing projects have matured, consolidating earlier achievements while remaining open to innovation
- Organisational change varied, with the commitment from directors not always visible
- Sustainability was a challenge that was met in different ways
- The development of partnerships was sometimes convenient rather than strategic
- There was considerable reciprocal learning in projects
- Museum staff are able to identify the significance of the programme across a considerable range of dimensions

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SECTION 1: DISCUSSION OF RESEARCH FINDINGS

1.1 Introduction

1.1.1 Background

Since 2003 the Department for Culture, Media and Sport (DCMS) and the Department for Children, Schools and Families (DCSF, formerly DfES) have jointly sponsored a partnership between national and regional museums in England that is designed to increase and deepen relationships between museums and schools and to strengthen relationships between museums and communities. The emphasis of the programme has been on quality and innovation rather than an increase in volume of use. As a result, museums, schools and communities have been able to try new things, take risks, and explore possibilities in a way that could not otherwise have happened.

1.1.2 The programme

As the report will show in detail, this is a highly successful programme that has:

- Increased numbers of participants
- A strong emphasis on working towards social inclusion
- Effective and deepening partnerships between the educational sector and the museum sector
- Powerful learning outcomes for pupils
- Partnerships with potential: museums and communities
- Ambitious projects of enormous significance to the museums involved.

1.1.3 The evidence

The report which follows presents a large body of evidence to support the conclusions that are set out in this first section. Data has been generated and collected using a mix of methods which include questionnaires for teachers, pupils and community group leaders and participants; questionnaires for museum staff; eight detailed case studies; and a small number of personal stories and illustrations that illuminate and give examples of the human experiences that lie behind the statistics. The discussion in this first section identifies the main conclusions from the research and considers these in the context of those concerns and interests of the DCMS and DCSF which lay behind the commissioning of the research. The findings from this research study are also considered in relation to the findings from the previous three studies since 2003 and through this process it is possible to gain an overview of the impact of the museum education capacity-building programmes over the last five years. The three earlier studies are:

- *2003: What did you learn at the museum today?* (RR1:2003)

- 2004: *Inspiration, Identity, Learning: the value of museums. The evaluation of the impact of DCMS/DfES Strategic Commissioning 2003-2004: National/Regional Museum Education Partnerships* (DCMS/DfES1:2004)
- 2005: *What did you learn at the museum today? Second study* (RR2:2005).

Two studies reviewed the impact of the funding of the Renaissance in the Regions programme and the third reviewed the impact of the earlier phase of the DCMS/DCSF Strategic Commissioning Museum Education National-Regional Partnerships. To a very large extent the four studies have been focused on the same research questions and have used the same research methods. Both research questions and methods have been structured using the intellectual framework provided by the Generic Learning Outcomes (GLOs), developed by the Research Centre for Museums and Galleries (RCMG) for the Museums, Libraries and Archives Council (MLA). The four studies can be treated as a large body of linked data and this offers a longitudinal perspective on the outcomes and impact of museum-based learning over the last five years.

The numbers of teachers and pupils who participated in the research in each of the studies is set out in Table 1.1.3a below. In addition, the present study also involved 35 community group leaders, and 502 community-based participants.

Table 1.1.3a: Numbers of teachers and pupils participating in the four evaluation research studies

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

1.1.4 Aims of the national/regional museums partnerships

The overall aims for the national/regional museums partnerships have been clearly set out by DCMS/DCSF and have remained consistent since 2003/4. They are to:

- Encourage national and regional partnership to deliver access and community building
- Encourage partnership between the museum sector and the educational sector
- Encourage national and regional museum/gallery partnership through sharing collections and expertise.

General aims for the education based projects were identified. They are to:

- Motivate and engage children of all kinds
- Provide different learning experiences to encourage, accommodate and develop different learning styles and skills
- Develop different skills and encouraging children to see connections across the curriculum
- Recognise and develop respect for different personal interests, needs, aptitudes and cultural perspectives
- Support teachers, museum educators and others in achieving these aims.

General aims for the community-based work were also identified and these are to:

- Encourage active citizenship through museums
- Promote social inclusion through museums by making a positive impact on the regions.

DCMS/DCSF also identified specific desired and measurable outcomes for the education and community-based programmes. These specific outcomes have also been consistent since the start of the national/regional partnerships in 2003 and they are set out in full in Section Two of the report.

1.1.5 The aims of the evaluation

RCMG at the Department of Museum Studies, University of Leicester was commissioned to carry out an evaluation of the second phase of the DCMS/DCSF national-regional partnership programme. The evaluation was required:

- To describe the projects
- To provide a quantitative measure of who benefited from the projects – i.e. numbers of participants
- To identify the learning outcomes of the education projects for teachers and pupils, quantitatively (using the Generic Learning Outcomes) and qualitatively (including case studies)
- To review the character of the partnerships between:
 - national/regional museums
 - museums and education sector, and
 - museums and other organisations (as appropriate)
- To review the social value of the museums' education and community work.

1.2 The participants in the programme

Twelve national museums with over 50 regional museum partners took part in this phase of the DCMS/DCSF museum partnerships programme. In addition, there were small numbers of partners that were not museums, and these included NCH The Children's Charity, Beauchamp Lodge Settlement, Cumbria Archives, Roehampton University and Nottingham Trent University. These organisations were together involved in seventeen discrete projects across England. A number of regional museums were partners in more than one project.

For this year of the programme 2006-07, a total of 71,297 contacts with pupils and community participants was reported across all the participating museums. This is a considerable increase compared with the numbers participating in the programme in 2003-04 when a total of 63,848 contacts was reported. This is very positive and a sign of the museums' efforts in widening their audiences and sustaining contacts with both school and community groups.

There has been slightly more emphasis for the museums on working with school groups this year of the programme. In 2006-07 there were 47,511 pupil contacts and 23,786 community participants, compared to 29,701 pupils and 34,147 community participants reported in 2003-04. This difference in balance between school and community participants can be explained by looking at the number of projects which were involved with education and community audiences. In total, nine projects focused specifically on providing activities for education audiences, although a smaller element of their work may also have been applicable to community audiences : five projects focused specifically on working with community audiences (although some of these included school-aged children and young people), and the final three projects worked with a mixture of community and education audiences.

Real World Science has enabled the Natural History Museum to develop an innovative and informed secondary science provision across all Key Stages (3-5) and to develop and deliver a programme of facilitated workshops, science shows and online resources. This has enabled the museum to reach groups which either have not attended the museum or would have previously conducted self-guided visits and to achieve a deeper level of engagement. – Andy Lee, Natural History Museum

1.2.1 Summary:

The participants in the programme:

- Twelve national museums in partnership with over 50 regional museums
- Small numbers of other partners such as charities and universities
- An increase in numbers of participants compared to 2003-04
- 47,511 pupil contacts
- 23,786 community participants
- 71,297 contacts with pupils and community participants in total

1.3 A strong emphasis on working towards social inclusion

One of the significant achievements of the DCMS/DCSF programme is that it has enabled museums to not only address basic physical and material barriers to cultural engagement but also to respond to the often complex needs of under-represented and hard-to-reach audiences. It was noticeable that a sophisticated and thoughtful approach to understanding the complexities of social inclusion, and how this relates to the use of museums, had been embraced by most (although not all) of the museums.

1.3.1 A deliberate and more sophisticated approach

A strong desire to address issues of social inclusion was evident in the way the museums developed and designed their projects and used the opportunities presented by the DCMS/DCSF programme. From the evidence of these case studies, the emphasis of cultural policy has had the effect of shifting the organisational ethos in some museums towards the production of a broader, more socially representative audience. Many projects focused on individuals or groups who were perceived to be at risk of social exclusion. As part of the *Image and Identity* project, for example, Manchester Art Gallery worked with families at risk and looked after young people and the Imperial War Museum London worked with the Somali Youth Forum. In Hull, the museum education service was able to make contact with a school that had not used museums in the past as a result of the research into 'non-participating schools' carried out by Yorkshire Museums, Libraries and Archives Council. However, this proactive approach was not found in all institutions.

It is a challenge to build relationships with those groups, such as families at risk, that do not live in stable circumstances, and in one or two instances community group leaders did not immediately perceive the value of working with museums. However, museums are developing strategies to overcome this, for example through maintaining relationships with key workers over several years, and through making activities available for a vulnerable groups over a sustained time period. Manchester Art Gallery, in the project *Image and Identity*, has added to a sense of stability for looked after young people through their continuing and consistent commitment.

Image and Identity offers sustained work with difficult to reach groups. Without the programme Manchester City Galleries would not be able to offer in depth long term projects to these people. – Harriett Hall, Manchester City Galleries

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

1.3.2 Working towards community cohesion and active citizenship

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

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

Nadeem's story

Nadeem is a volunteer at Salford Museum in a programme specifically designed for refugees and asylum seekers. As a teenager, Nadeem and her family left Afghanistan, fleeing war and the terror of living under the Taliban. A long overland journey eventually led to Britain, where she was sent to Salford, a designated dispersal area for refugees and asylum seekers. Nadeem has encountered difficulties since moving to Salford, where there has been racist incidents, verbal abuse and vandalism.

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

Integrating into her new community has been challenging; however the museum has played a valuable role in supporting Nadeem. She feels comfortable in the museum, as it is a mainly female working environment, which is a real advantage for a young Muslim woman. Working at the museum has enabled her to practise her language skills by having to communicate in English with the museum staff and visitors, and this has introduced her to using English in a working situation. Although her father, a teacher, had taught her some English and she watched a lot of TV to improve her language skills, Nadeem said that it is only recently has she felt confident enough to talk to people in English. Language skills are critical for Nadeem to integrate and realise her potential in Britain. Other skills she has learnt include research skills and using the computer, something which Nadeem was keen to do;

"When I was in my country in Afghanistan, we had a very, very old computer but the first time I've seen it I fell in love with the computer."

The museum has also given her a sense of place and of history. In the museum she has seen:

"...the different kind of culture they have. Because when we first came here we thought it's all about teenagers behaving badly, breaking things and hating Asians, hating refugee people. But now I think there's more to it because people, especially the older people, they are very nice people."

The respect accorded to the volunteers by the museum staff and the supportive atmosphere of the museum has gone some way towards enabling Nadeem to come to terms with her past.

Fig. 1.3.2a: Staff and volunteers at Salford Museum and Art Gallery



The museum also gave her an opportunity to come to terms with her traumatic recent past. It was through a 'Myth-buster' workshop with young people accompanying the exhibition 'What would you do if?' where young people could ask questions that Nadeem felt enabled for the first time to express herself and to have a voice, to tell her side of the story. This session with young people at the museum was important for Nadeem because she saw herself as the expert:

"...when the teenagers asked us to do – they just asked questions and I was very comfortable because I was very sure of myself because I knew the right thing. I am the person who has seen it all and I can tell them something."

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

"...change the whole of their perspective. And they even said that their mother and father think the wrong way about refugees. And I think I've changed their family's perspective about refugees... and they were really happy to know and they said that they were going to tell everybody that."

The exhibition 'What would you do if?' drew on the experiences of refugees and asylum seekers. For Nadeem, the sight of some old tattered burnt clothes hanging in the exhibition brought back her experiences of conflict, bombs and death:

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

Fig. 1.3.2b: Children's clothes from the 'What would you do if?' exhibition



Nadeem wanted to move on, to think about the future and not be trapped by her past and the museum has helped her in this process through acknowledging her past:

"I felt relief because I've seen a lot of deaths, people killing each other, you know, bombs destroying the houses. And when they asked me to tell them about these kind of things I was very comfortable... It's like my mind is now, it sees – it's like past time. Now I can see that time as a past time. I don't feel really bad talking about these things."

Nadeem's story illustrates the way in which the museum experience has enabled her to move on, not forgetting the past but embracing the future. Museums are places where different cultures can be explored, not just for the host community but for those forced to be on the margins of society. For Nadeem, it was a means of seeing and understanding the new culture in which she found herself, creating pathways to a new life whilst acknowledging and better understanding where people have come from. It illustrates the museum as a place for bridging and bonding – a place where people can begin to understand each other.

"I just want to know about culture more and more because everyday there is new things to find out about... I think I'll keep on doing that volunteering as long as they'll have me!"

1.3.3 Identifying and working to challenge the barriers to the use of museums

Museum staff were asked to outline any barriers which they felt prevented participants from using museums and to describe how they had addressed these barriers through the project. Forty-six (46) museums returned this information. Responses seemed to show a genuine desire to reach out to new audiences, or to make a difference in peoples' lives by, for example, enhancing learning or developing skills.

Museum respondents described a number of barriers which have been classified as follows:

- Attitudinal and Emotional
- Cultural
- Decision-making
- Economic
- Education and schools
- Geographical
- Lack of information
- Intellectual
- Life context
- Physical
- Sensory

Museum staff described in convincing ways how they recognised these barriers and how they were trying to address them in their work.

1.3.4 Targeting institutions and individuals that could benefit

Museums used the funding for this programme to make a contribution to social inclusion through strategic targeting of their provision:

For the education groups, museums targeted:

- Secondary schools, particularly KS3 groups, which use museums less frequently than primary schools
- Schools from socially disadvantaged areas, both urban and rural
- Schools with high numbers of pupils from minority ethnic backgrounds
- Schools classified as 'non-user' or 'non-participating'
- Schools with low levels of achievement

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

For the community groups, museums targeted those whom they perceived to be socially disadvantaged, including people from areas of:

- Industrial decline,
- Rural and urban isolation
- High unemployment

They also targeted people of:

- Minority ethnic backgrounds
- Mixed heritage backgrounds

A lot of effort was put into attracting schools that were non-users of the gallery and this is an area we recognise now will take constant attention – Luke Owens, Bradford Museums

1.3.5 Summary:

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

- There were clear socially inclusive targets for the education and community work
- The written and spoken testimony of museum staff demonstrated a sophisticated and thoughtful approach to understanding the complexities of social inclusion
- Projects were actively working towards community cohesion
- Museum staff recognise multiple barriers to the use of museums and can describe how they address them in their work
- The impact of engagement with museums on vulnerable individuals can be illustrated

1.4 Effective and deepening partnerships between the educational sector and the museum sector

There was ample evidence in the research of increasing quality in the partnership between museums and schools. Museums and schools are deepening their partnerships through working together over longer periods of time and in a greater variety of ways and mutual understanding is growing. Museums in the research sample were attracting much higher numbers of secondary schools than in the earlier research study and this may explain a considerable drop in the perceived importance of museums in teaching (from 47% in 2004 to 29%). There are also a higher number of schools new to the use of museums in this study. Museums are demonstrating the value to teachers of learner-centred teaching and of the power of collections in learning and cross-curricular (interdisciplinary) work is increasing rapidly. Some of the projects have ambitions to influence the curriculum on a national basis. Museum experience is regarded as very useful for teachers' own learning and professional development and the majority of teachers are satisfied with their museum experience.

1.4.1 An increase in meaningful partnership between schools and museums

The museums in this research were found to be working hard, encouraged by the new funding streams for museum education, to develop deeper and more integrated relationships with schools. This was achieved through carefully researching the needs of teachers and through the development of relevant and useful projects that continue over several sessions and which achieve more than is possible in a single one-off contact. Where previously nearly all museum education sessions would have consisted of one-off school visits to museums, about one third of the schools in this study (31%) were involved in what can be called 'serial' or 'multiple contact' sessions. Fifteen percent (15%) of sessions were outreach as opposed to museum-based - that is sessions taking place in school but organised and facilitated by the museum.

This approach is particularly valuable to secondary schools where students are able to develop ideas, themes and skills in much more depth. Sustained contact allows pupils to develop their learning in a more reflective manner and incrementally. Pupils from Easingwold School near York, part of the *Campaign! Make an Impact* project, for instance, were able to explore and reflect on the impact of Slavery through investigations at Harewood House, then develop creative responses in the form of a graphic novel.¹ This process then led on to the pupils becoming more confident and independent, leading them to develop their own campaigns.

This move towards longer-term and deeper relationships is being driven by museums rather than from schools, where there is still a considerable lack of knowledge about what museums can offer.

¹ <http://www.mylearning.org/jpage.asp?journeyid=299&jpageid=1493> [accessed 05 07 2007]

1.4.2 Teachers' use of museums becoming more sophisticated

The curriculum remains a strong driver for the ways in which teachers use museums, but cross-curricular work is increasing rapidly, especially in primary schools. It was noticeable in this study, as in the three earlier studies, that the vast majority of teachers (84%) stated that their work was directly related to the curriculum. The percentages of teachers following subject-based themes were: History (24%), Science and Technology (20%), Art-related themes (9%), Citizenship and PSHE (2%), Design and Technology (1%), Geography (1%), Literacy/English (1%) and Modern Languages (1%). The largest thematic category was 'Cross-curricular', with the responses of 35% of teachers coded in this way. Percentages of teachers working on History have dropped in this study compared to the earlier DCMS/DCSF study by half (from 50% to 24%). Themes connected to Science and Technology made up 26% of the responses in the previous DCMS/DCSF study in 2004; this has dropped slightly, to 20%, despite large-scale science-based projects such as *Real World Science*. Art-based themes were much less in evidence, dropping from 18% in the 2004 study to 9% in 2007. It is difficult to attach much significance to the relative weighting of the various subject areas in the sample as a large number of things could affect this, including the type of museums involved in the programme, the subject range of their current provision, the way the teachers were asked to complete questionnaires, and so on.

However, where in earlier studies History was the theme that most teachers were working on at the museum, in this study the largest thematic category was 'Cross-curricular', with the responses of 35% of teachers coded in this way (up from 3% in the earlier DCMS/DCSF study) and this does seem to be significant. Investigating this a bit further, it became clear that this large proportion of teachers was mainly made up of primary teachers who were combining historical themes with other themes. For example, St Gerards RC Primary and Nursery school used the Maritime Museum, Liverpool for their cross-curricular topic '*Ebb & Flow - Liverpool as a Port*', combining dance, Art, Language, History, Geography and IT.

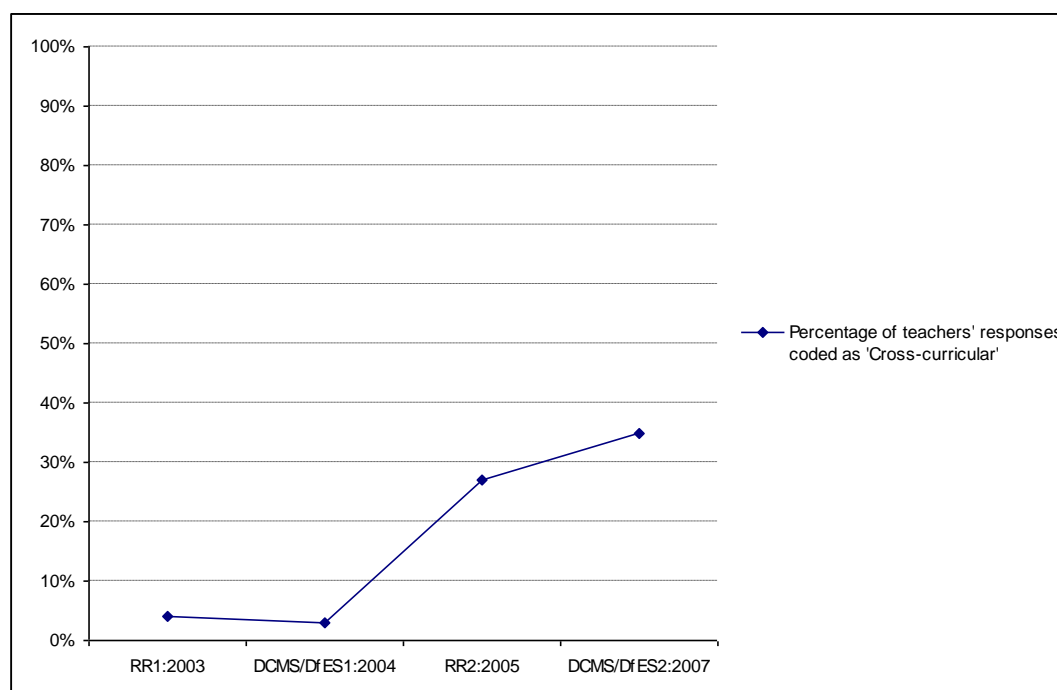
Reviewing the percentages of teachers working in a cross-curricular way, a very rapid and apparently continuing increase can be seen (Table 1.4.2a and illustrated in Fig. 1.4.2a):

Table 1.4.2a: Percentages of teachers working on cross-curricular themes. Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007

Research studies	RR1:2003	DCMS/DfES1: 2004	RR2:2005	DCMS/DCSF2: 2007
Percentages of teachers' responses coded as 'Cross-curricular'	4%	3%	27%	35%

RR1: 2003, N= 890; DCMS/DfES1:2004, N=503; RR2: 2005, N=1525; DCMS/DCSF2: 2007, N= 376

Fig. 1.4.2a: Percentages of teachers working on cross-curricular themes. Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007



RR1: 2003, N= 890; DCMS/DfES1:2004, N=503; RR2: 2005, N=1525; DCMS/DCSF2: 2007, N= 376

The Qualifications and Curriculum Authority (QCA) emphasis on the broader curriculum and cross-curricular working opens up the possibility of maximising the use of museums, which can be analysed from a number of different subject perspectives, and can reveal both the connections between subjects and also the arbitrary and flexible nature of subject divisions. It was also significant that in the estimation of the extent and range of the pupils' learning it was the teachers working in a cross-curricular way that were the most positive, along with teachers working on Art-related themes. Those teachers working on Science and History were frequently more cautious and less confident about their pupils' learning.

1.4.3 Museums taking a lead in learner-centred teaching

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

1.4.4 An increase in secondary school use

A very noticeable difference between the schools in this study and in the three earlier studies was the very high proportion of secondary schools. Teachers from primary schools made up the largest proportion at 46% of visits, but 38% of teachers were from secondary schools. Fifty-one percent (51%) of the classes were in either Key Stage 2 (KS2) or below, but 36% of classes were in Key Stage 3 (KS3) or Key Stage 4 (KS4) or higher. In the three earlier studies, the percentage of secondary schools was much smaller (10-18%) and the large proportion of schools from the secondary sector is a defining feature of this study. The large numbers of secondary schools are the result of a number of factors, including the desire of museums to increase their offer for this sector having already developed primary schools as an established audience; the fact that some museums targeted non-participating schools many of which were secondary; the current emphasis in the Renaissance programme on secondary schools, which encourages those museums in receipt of both sources of funding to dove-tail their effort; the emphasis on themes such as citizenship which are of relevance to secondary pupils; and large-scale secondary projects such as *Real World Science*. The increase in secondary schools may be linked to the increase in serial museum-school contact.

We have been able to develop workshops with schools that related directly to the curriculum currently being taught. This was particularly important when working with the secondary schools, an audience we are finding at Cartwright Hall very hard to attract and sustain – Luke Owens, Bradford Museums

1.4.5 Museums taking a lead in curriculum development

One of the very significant outcomes of the DCMS/DCSF programme is the lead that is being given by some of the projects in developing new approaches to teaching. One example is that of a project that is new in this round of funding: *Real World Science* is playing a leading role in the modernisation of the science curriculum and is working towards being able to offer all children the experience of science in a natural history museum by 2012. A second example is that of a project which is now well established; *Take One Picture* has developed a highly influential way of working with paintings across the curriculum that is much appreciated by teachers and that has influenced classroom practice across England. Now, through a cultural placement scheme for 300 student teachers, the National Gallery seeks to integrate these methods more deeply. Both of these projects have ambitions to make a difference to schooling and the curriculum at a national level. However, perhaps the most impressive is the *Understanding Slavery Initiative* (USI), which when it began in 2003/4, was a very new and untried idea that was experienced as difficult and dangerous by those teachers that dared to explore the idea in the classroom. Today, the ramifications of the initial work on teaching in museums and in schools can be seen country-wide.

Curriculum development-Understanding Slavery Initiative

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

- The ways in which Slavery-related collections are interpreted and displayed
- The implications of museum practice in this area and the need to be more sensitive in terms of cultural representation and to be aware of attitudes towards the "Other"
- The contemporary relevance of slavery and its legacy in racist ideology and inequality
- The presentation of different stories that challenge assumptions made about the Transatlantic Slave Trade and its impact.

There is a keen focus on rigorous and comprehensive interpretation of museum artefacts and archival material with the aim of encouraging multiple perspectives on this difficult and sensitive history – Maria Amidu, USI Project Development Manager, National Maritime Museum

Fig. 1.4.5a: Anti-Slavery Jasperware Medallion (Wedgwood 1786)



© Wilberforce House Museum, Hull Museums

Growing momentum of the project

The year 2006/2007 has seen USI gain momentum in light of the political importance of the Bicentenary of the Act for the Abolition of the Slave Trade in March 2007, with the partnership seizing the opportunity to introduce the subject matter to as wide an audience as possible. The significance of the project has caught the attention of government, with USI working in collaboration with DCSF to support the development of Key Stage 3

programmes of study and to promote the 'The Big Conversation 2007.' The Understanding Slavery website (<http://www.understandingslavery.com/>) has the potential to reach a global audience.

The perceptions of community group leaders and teachers

A group leader from South City Support Service, part of Barnardo's Children's Charity, in Liverpool, valued both the historical and contemporary approach taken by the project at the Merseyside Maritime Museum, and described how it helped, *"to understand issues from the past which we can use with children."* It also raised, *"awareness of slavery. Awareness of role of Liverpool. Understanding of racist issues."* Teachers were delighted to have access to *"...artefacts & material which is only available as pictures in books"*, along with *"expert explanation & demonstration of these artefacts"* which enables *"new ways of dealing with & presenting the subject."* The museum, *"provides a specialised centre for resources and knowledge"*, where pupils can *"experience through hands-on a more realistic attitude to the topic area(s) being covered... Creating a wider experience on learning outside the classroom."* The ability to handle 'real' objects *"makes their [the pupils'] lessons more meaningful."*

The impact on pupils ranged from increasing their knowledge and understanding to important issues of identity which, *"Allows BME [Black and Minority Ethnic] young people to comprehend the impact of slavery within their own personal experiences"* or to stimulate interest amongst young people where other methods have failed: *"As a first year teacher the understanding slavery project provides me with much needed resources to try and reach my students who feel no need to learn about other people or cultures if it has no long term effects on their lives."*

Pupils' perceptions

There was a sense that young people were discovering for themselves not just new knowledge but a new understanding of how something which happened in the past was still relevant to them today. Michael (aged 18, National Maritime Museum), for example, found it interesting, *"Learning a history that is disconnected with me but that shadows my own history."*

The experience at the museum brought the young people into contact with difficult subjects; for instance Naomi (aged 13, National Maritime Museum) highlighted, *"The conversation we had about whether the people that made the things that were [sic] used to punish the slave are meant to be blamed about what happened"* and Chris (aged 13, Merseyside Maritime Museum) who remembered, *"How the slaves were stripped of freedom."* Adults too were moved by the presentations; Joanne (aged 36, Hull Museums) commented, *"How well slavery was put into a modern context. It really shows that slavery sadly does not belong to history"* and Michael (22 yrs, Merseyside Maritime Museum) enjoyed the different perspectives given and the *"story telling approach which made you familiar with the slaves as yourself, before the cruelty started."*

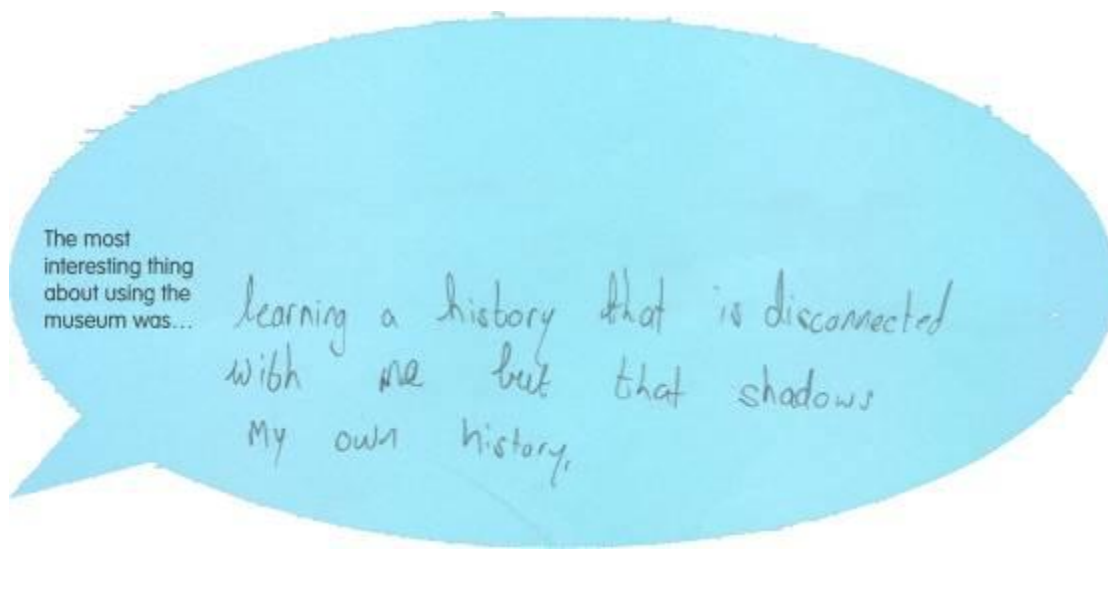
The value of the resource material

Slavery is a complex area but the online resources, citizen pack and collections in museums available as part of the project give teachers and

educators more confidence in delivery;

Given me greater awareness of the complete picture of the slave trade, how its impact & influence has been ingrained into modern cultural and how I can open this up for constructive debate and research with the young people I engage with in a manner that supports them rather than alienate or offend them - (Somerset Racial Inclusion Project, USI online questionnaire)

Fig. 1.4.5b: Michael, aged 18, reflects upon his visit to National Maritime Museum (*Understanding Slavery Initiative*)



1.4.6 Museums play an important role in curriculum delivery

Some projects demonstrated how museums can play a key role in the delivery of the curriculum. *Real World Science* is an example of how museums can use their special characteristics, in this case the presence of scientists, to offer unusual resources to schools. Gwen Boyd, a Science teacher at Stockwell Park High School in Lambeth describes how her class used this opportunity below. This project also influenced teaching practice through showing how genuine experiments could be used and inspiring teachers to use experiments in this way. However, it is not always straightforward to introduce museum-based learning into a classroom situation, and negotiation is needed to balance the plans and intentions of teachers with the new ideas of, for example, student teachers. The *Take One Picture* scheme presented an example of this. Early joint planning, which is frequently tricky to manage, is needed to avoid these difficulties.

Curriculum delivery- making science relevant and interesting for secondary schools

Gwen Boyd is an experienced Science teacher at Stockwell Park High School, Lambeth, a specialist Business and Enterprise College for pupils aged 11-16 years.² “Loads of kids don’t like science at all” so Gwen puts lots of energy into finding opportunities to make science more interesting for her students. This is all part of a whole school approach to making learning relevant and appropriate to pupils. In recent years the school has been commended for turning itself around from a failing school. The area has a high level of social deprivation; there is a high proportion of pupils joining and leaving the school and over fifty languages are spoken by pupils. Creating positive learning experiences is key to the ethos of the school.

Gwen is all too aware of how critical it is for students to be scientifically literate in the twenty-first century. She used a visit to the Natural History Museum for a workshop ‘How science works at the museum’ as part of her strategy to provide different learning experiences. In the workshop pupils followed the real process used by palaeontologists at the museum, identifying species of micro-fossils in rock samples in order to date the sample as accurately as possible. The process involved washing and drying a rock sample in order to separate out the micro-fossils within it. By matching the fossils to the time period in which they lived using a simplified ‘bio-stratigraphy chart’, together the group were able to reach a consensus on the age of the rock sample. The pupils agreed that they felt more confident with their results because they were able to compare them.

“... the kids got involved, they actually saw what scientists did...” –

The pupils were able to work in a real scientific environment, use real equipment and carry out a genuine and systematic scientific process. They had to think and were challenged to explain their decisions. The pupils’ perceptions were challenged too:

“[the pupils] think that scientists got to have suits, they’ve got to be old and have glasses and look like a doctor in a white lab coat. They didn’t think scientists might be a bit trendy. I think they were shocked by the staff, there was a guy with a ring in his nose and they were like “Oh my god I thought they was supposed to have a beard and I thought they’re not supposed to look like this.”

As one pupil said *“He [the scientist] looked young; he had gel in his hair!”*

During the sessions the pupils “...were completely focused” and their behaviour was much better than in school. They were more motivated, the process they were going through was clear, it was explained well to them, and because it was about the real world, they could make connections and see its relevance. It was not theoretical and abstract as science can appear

² http://www.dfes.gov.uk/cgi-bin/performance/tables/dfekx1_05.pl?School=2084322
[accessed 27 03 2007]

in a textbook. The museum provided a special and rich experience in a 'real scientific environment.'

The impact of the visited extended into school: "*after coming back to school they actually were much better in the classroom than they have been before.*" Gwen was aware that the museum not only gave the pupils a good experience but was a very positive learning experience for her too; she was able to see the processes and methods used by specialist scientists too.

Fig. 1.4.6a: Pupils taking part in 'How science works at the museum'



1.4.7 Teachers' attitudes to the relative value of the GLOs may have changed slightly

Extremely high levels of positive endorsement for all learning outcomes that may result from the use of museums were found in this study. There are very few teachers who do not find the outcomes of museum-based learning either 'important' or 'very important.' It is interesting that the relative value accorded to each of the GLOs appears to have changed a little in this study (Table and Fig. 1.4.7a below); there was some change in the wording of the question that may have had an impact on how teachers understood each of the GLOs, but other factors accounting for the change may be the increased proportion of secondary teachers and the emphasis on deeper and longer-lasting contacts. Teachers in this present study appear to value first, the enjoyment their pupils experience, and the inspiration and creative thinking this leads to; secondly, they value the experience that their pupils have, which is frequently unique and out of their normal range of experiences;

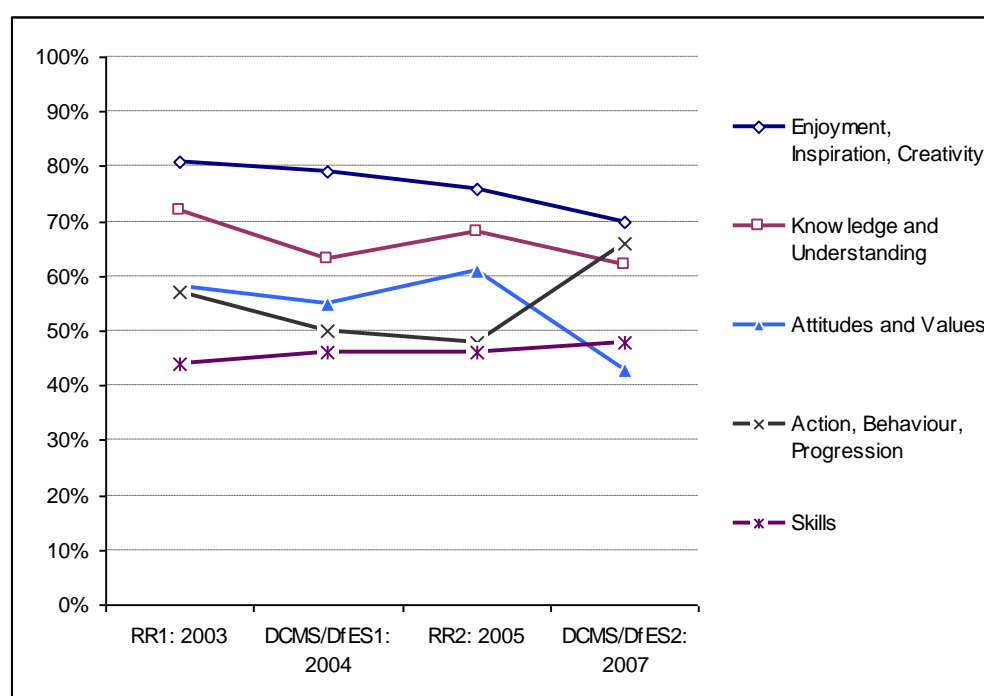
thirdly they value the knowledge and increased understanding that their pupils gain from these enjoyable experiences. Skills and any change in attitude seems of lesser significance to the teachers in this present study. In the three earlier studies, teachers consistently valued Enjoyment, Inspiration, Creativity very highly, closely followed by Knowledge and Understanding, with the other GLOs being rated less highly.

Table 1.4.7a: Responses to Form A – Teacher’s questionnaire, ‘For each of the following potential outcomes from the use of the museum, please could you rate the importance of each one in your view?’ Teachers ticking ‘very important.’ Comparing RR1:2003, DCMS/DfES1: 2004, RR2:2005 and DCMS/DCSF2: 2007

	RR1:2003	DCMS/ DfES1:2004	RR2:2005	DCMS/ DCSF2:2007
Enjoyment, Inspiration, Creativity	81%	79%	76%	70%
Knowledge and Understanding	72%	63%	68%	62%
Attitudes and Values	58%	55%	61%	43%
Action, Behaviour, Progression	57%	50%	48%	66%
Skills	44%	46%	46%	48%

RR1:2003, N=936; DCMS/DfES1:2004, N=503; RR2:2005, 1 632; DCMS/DCSF2:2007, N=407

Fig. 1.4.7a: Responses to Form A – Teacher’s questionnaire, ‘For each of the following potential outcomes from the use of the museum, please could you rate the importance of each one in your view?’ Teachers ticking ‘very important.’ Comparing RR1:2003, DCMS/DfES1: 2004, RR2:2005 and DCMS/DCSF2: 2007



RR1:2003, N=936; DCMS/DfES1:2004, N=503; RR2:2005, 1 632; DCMS/DCSF2:2007, N=407

1.4.8 Museum experience makes a strong impact on teachers' professional development

A new question for teachers in this study was: 'Has your involvement with museums helped your own professional development?' Over three-quarters of teachers (78%) ticked 'yes' to this question. Teachers were asked to indicate briefly why they had responded as they did. There were two major themes that cropped up very frequently. These were an *increase in subject knowledge and understanding*, including an increased confidence in using the subject-related material, and *the broadening of teaching methods*, which included an introduction to new ideas that could be used in the classroom and new skills that could be used in teaching. Teachers also stated that the museum experience had *increased their confidence in organising trips out of school*. In addition, their awareness of the existence and *value of the resources for learning outside school, including experts and networks of institutions*, had expanded. A very small number of teachers pointed out how they had been able to think about their students in different ways and were more conscious of the importance of the development of the student as a person following their museum experience.

1.4.9 Working with new teachers and showing them the value of museums

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

There was a dramatic drop in the perceived importance of museums for teaching, from 47% of teachers agreeing that museums were very important in the first DCMS/DCSF study in 2004 to 29% in the present study. This also suggests that many of the teachers were unfamiliar with how museums could be used. However, there is evidence that having once become engaged with museums, teachers quickly understand how valuable they can be. Mr Liddle, the head teacher of Winifred Holtby School Technology College in Hull provides an example as his testimony shows below. Here, the history curriculum is being up-dated as a result of the museum project, and the head teacher is delighted with learning outcomes of the pupils, and the raised profile and increased esteem that the project has brought to the school. For him, this makes the effort of incorporating the project into a busy school timetable worthwhile. Sarah Reeves, an early career teacher from Berton Church of England Combined Primary School in Buckinghamshire, also found museums provided excellent learning opportunities for her pupils, as she describes below.

A school that is new to museums recognises their potential

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

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

Fig. 1.4.9a: Two pupils from Winifred Holtby School outside 10 Downing Street



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

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

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

Early career teacher becomes convinced of learning opportunities in museums

Prompted by discussions at a school INSET that pupils could be inspired by experiences using learning environments outside the classroom, Sarah Reeves from Bierton Church of England Combined Primary School booked her Year 3 class on a visit and workshop on the fairy tale Sleeping Beauty at Waddesdon Manor. Bierton Church of England Combined Primary School is located to the north east of Aylesbury, just over 7 miles away from Waddesdon Manor. It is a voluntary controlled co-educational school for children aged from 4-11 years, of average size, where the majority of the children come from a white British background. The number of pupils with learning difficulties and disabilities, however, is above average and the school has a specialist 10-place Language Department, which caters for children with Statements of Language Disorder.³

The session fitted in well with the unit of work Traditional Tales they were working on. The aims of the workshop were to develop confidence in literacy, working with paintings and using observational skills. As a relatively new teacher in her second year of teaching, Sarah had never organised a visit; she was hesitant, conscious of the paper work and organisation involved and was unsure quite what the pupils would get out of it.

'There was quite a lot of stress, it was my first visit, the first trip I had organised, I was a bit petrified'

Sarah said the benefits became obvious right away. The pupils had a *'memorable experience, it was something to get their imaginations going.'* They could discuss the photos and the drawings they had made from the visit. The pupils wrote at much greater length than normal, and they were more enthusiastic and more imaginative. The pupils' vocabulary became more

³ Bierton Church of England Combined School Inspection Report, Ofsted, 14-15 March 2007

http://www.ofsted.gov.uk/reports/pdf/?inspectionNumber=288666&providerCategoryID=16&fileName=\\school\\110\\s5_110417_20070417.pdf [accessed 26 04 2007]

sophisticated and they improved their written descriptions, producing much more substantial work than before.

'their use of vocabulary really developed'

The experience itself also acted as a catalyst for learning. Because the children enjoyed the visit and it was memorable, perhaps because it was new and different, the memory stayed fresh in their heads. The visit was a memorable and inspirational experience that acted as the 'raw material' for written accounts. Sarah was impressed by the visit but even more convinced of the impact when she gave the class a trial SATs test on the theme of 'Moving Statues.' The performance of every child in class increased by one level; they drew on the experiences they had had on the visit, *'discussing, drawing, visualising, it was fresh in their heads, they could visualise settings for their own stories.'*

Sarah realised that the demanding logistics of the visit, including risk assessments, were worthwhile. She was really convinced by the enrichment of learning outside the classroom, seeing the great benefit of the visit in the improvement of the pupils' work. The success of the visit built her confidence in carrying out risk assessments and the other practical matters needed to take children out of school, but she also realised how visits to museums can augment the work done in the classroom, bringing added value to teaching. She is keen to plan more visits.

1.4.10 Teachers continue to be satisfied

It is very pleasing to note that although some things have changed teachers' levels of satisfaction with their museum experience remains very high. Over two-thirds of teachers (67%) were very satisfied and a further 28.5% were satisfied with their museum experience. In all four studies, 96% of teachers have agreed that they were satisfied or very satisfied, which is a very pleasing statistic. Fifty-five percent (55%) of teachers in the present study thought that it was 'very likely' that the visit had increased their confidence, with a further 34% thinking this was 'likely'. This is virtually the same as for teachers in the first DCMS/DfES study.

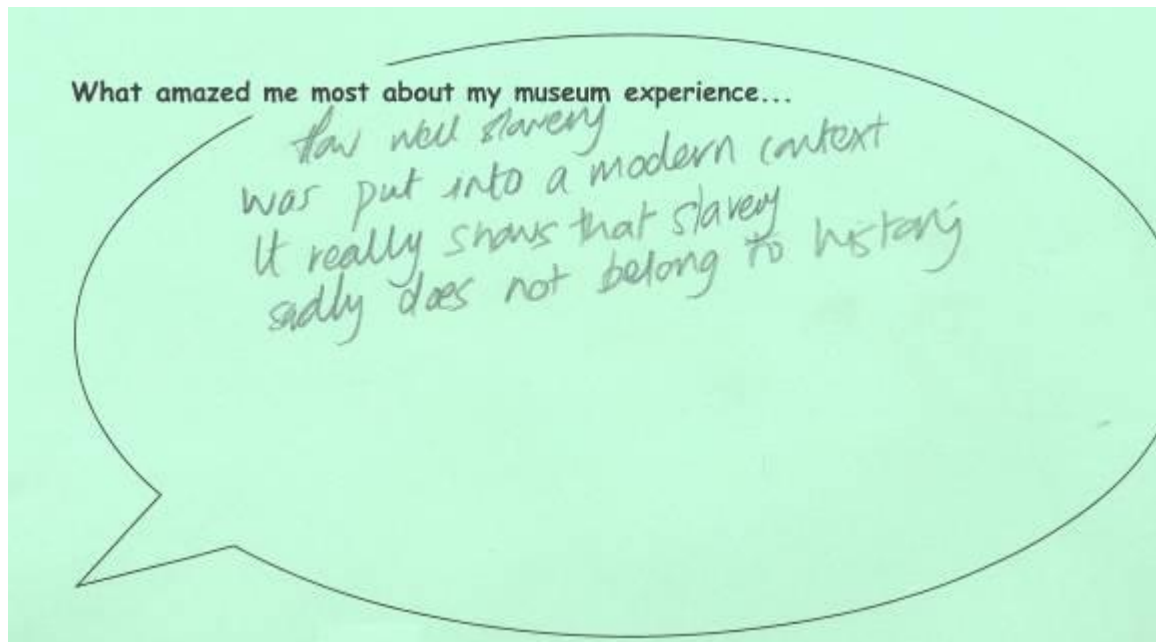
1.4.11 Summary:

Effective and deepening partnerships between the educational sector and the museum sector are demonstrated through:

- Increased serial contact between schools and museums
- Research by museums into teachers' needs
- A very much increased number of secondary schools

- Museums playing a powerful role in curriculum development and delivery
- An appreciation by teachers of the learner-centred methods used in museums
- A considerable increase in cross-curricular work (from 3% in 2004 to 35%)
- Teachers appear to value the experience and activities of the museum more highly than in the past
- Ambitions in some of the projects to influence curriculum development and delivery at a national level
- Teachers' perceptions of the positive value of museums for their own learning and professional development
- The vast bulk (96%) of teachers who are satisfied or very satisfied with their museum experience.

Fig. 1.4.11a: Joanne, aged 36, found that history can have contemporary resonances during her visit to Hull Museums (Understanding Slavery Initiative)



1.5 Powerful learning outcomes for pupils

1.5.1 Consistent evidence over time

There were two main sources of quantitative data about pupils' learning outcomes and these were the teachers' questionnaire and the two questionnaires for pupils. Both were used in all four studies and the responses are remarkably consistent. The teachers' perceptions of their pupils' learning, supported by the pupils' perceptions of their own learning, and sustained in the four studies since 2003, provides very powerful evidence for the value of museums as resources for learning.

In addition to the quantitative data, there were a number of qualitative sources of evidence of the pupils' learning outcomes. These include the free drawing and writing added to the pupils' questionnaire in response to an open-ended question; and the opportunities in the case studies to observe pupils at work, to talk to them and their teachers and to see the work they had produced as a result of their museum experience. Some of the qualitative evidence is included in the discussion here (and elsewhere) to give a flavour of the excitement, enjoyment and learning that the statistics tell us occurred. The qualitative evidence strongly supports the quantitative evidence and this has been consistent since 2003.

The responses of the 64,063 pupils over the five years since 2003 are very positive and very consistent. The research findings from the four studies strongly suggested that pupils of all ages and abilities find museums conducive and effective sites for learning. However, while this research provides compelling evidence for the power of museums as sites for learning, the evidence is much slighter in relation to the long-term impact of this power.

The quantitative data arises from the perceptions of teachers and pupils at a single point during their museum experience and much of this focuses on short-term outcomes which are evident as this experience comes to an end. The qualitative data enables a view of outcomes over a somewhat longer period, as teachers and pupils frequently discussed what they could remember from a few weeks or months earlier. However, the bulk of the evidence concerns short-term outcomes, and as such, the enormous potential for learning in museums as measured by this and the four earlier studies is not in doubt. However, the maximisation of this potential by the teacher on returning to the classroom has not been a focus of the four studies. What is clear is that pupils are inspired to learn at the moment at which they complete their questionnaires, but how this inspiration is used has not been addressed by the research.

1.5.2 The pupils' attitudes to museums and their learning outcomes

There were two age-related questionnaires for pupils. The questions for pupils were slightly changed in the present study to allow the questionnaire to be used both in the museum and in school where museum outreach was taking place.

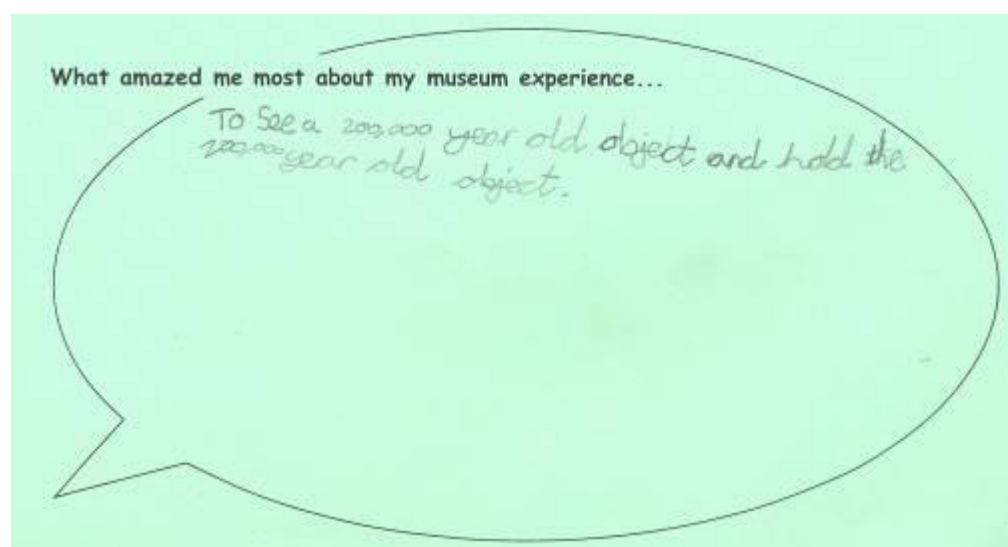
The questionnaire for the younger pupils is presented in Table 1.5.2a below. It is clear that the responses follow the pattern that has been established by the other three studies closely. The only exception to this is the question about the usefulness of the museum experience. This was focused on use for school work in the three earlier studies, but was one of the questions that was modified in this study to refer more generally to both visits to museums and museum outreach sessions. The earlier, and more specific, form has attracted higher levels of agreement perhaps because pupils could see the application of what they had learnt more clearly in relation to school.

Table 1.5.2a: Form B KS2. What the younger pupils said about their learning. Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005, and DCMS/DCSF2:2007

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

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

Fig 1.5.2a: Callum, aged 9, was excited to come into contact with a 200,000 year-old piece of history (Partners in Time)



The responses of the older pupils in the present study can be compared with the responses from the three earlier studies and this is presented in Table 1.5.2b below.

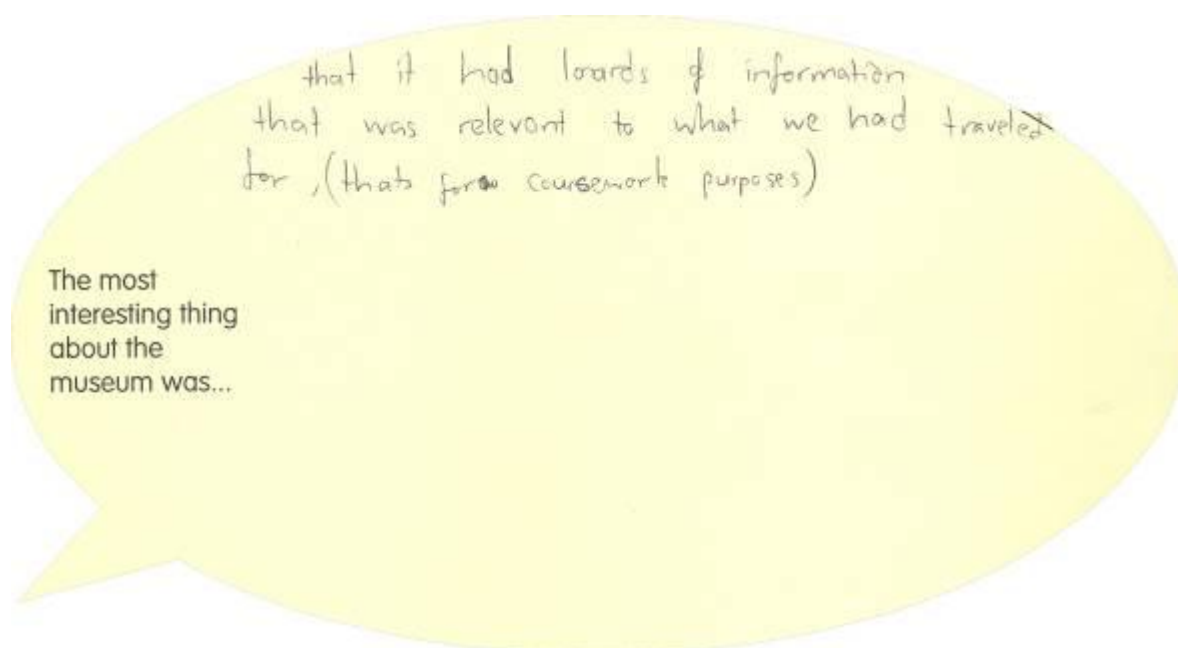
Table 1.5.2b: Form B KS3, 4 and 5. What older pupils said about their learning. Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005, and DCMS/DCSF2:2007

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

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

In the present study, levels of enjoyment and interest are very high, as is the improved understanding of the subject. The general understanding of the museum experience ('I could make sense of most of the things') is also very high compared with the earlier studies. These older pupils are more enthusiastic about repeating their experience; 68% would like to do this again. It is important to note here that 'this' was not always as simple as a visit to a museum; museum experiences included a range of activities which were linked to and based on museums and their collections, but did not always involve a museum visit. This may have influenced the responses. However, given that museums targeted secondary schools and some of these were new to museums and/or teachers did not always think museums were very important for their teaching, these are extremely positive findings.

Fig. 1.5.2b: Nick, aged 16, found out 'loads' of relevant information for his coursework visiting the Natural History Museum (*Real World Science*)



Reviewing the responses in relation to gender, the older boys are shown to be surprisingly enthusiastic about their museum experience, with 89% agreeing that they had enjoyed it, 60% saying they had been inspired by the museum and an amazing 90% agreeing that they had discovered some interesting new things; 82% agreed they could understand what they saw and did and 55% said they were more interested in the subject than before. These are very positive responses, and the girls' responses tend to be slightly higher. These high levels of enjoyment and learning for all age groups and both boys and girls confirm that museums are providing very high quality, skilful and well-researched teaching.

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

Several questions asked teachers in detail about their views on what their pupils had learnt. On the whole, the pattern of responses from teachers in relation to the learning outcomes of their pupils confirms the patterns established in the three previous RCMG studies. The endorsement by teachers of the value of museums to their pupils is whole-hearted and consistent over time.

In this study, ninety-nine percent (99%) of teachers stated that it was likely that their pupils had enjoyed the museum experience and that new interests had been aroused. Ninety-seven percent (97%) of teachers thought their pupils are likely to have been inspired to learn more. Ninety-four percent (94%) of teachers thought it likely that their pupils would have increased their subject-related understanding, and 94% of teachers thought it likely that their pupils would feel more positive about learning as an outcome of the museum

experience. Ninety percent (90%) thought they would feel more enthusiastic about museums and galleries. Ninety-one percent (91%) thought it likely that they would be exploring new ideas following the museum experience, which had generated new ways of thinking about classroom practice in 80% of teachers.

In the section below, each of the GLOs is examined in turn across the four studies. This presents a very large and unique body of data which represents the views of 3,579 teachers over a five year period.

1.5.4 Enjoyment, Inspiration, Creativity

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

Table 1.5.4a: Form A. Responses to, 'To what extent do you think your pupils have enjoyed or been inspired by their museum visit?' Teachers ticking 'Very likely' and 'Quite likely.' Comparing RR2:2005 and DCMS/DCSF2:2007

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

RR2:2005, N=1 632; DCMS/DCSF2:2007, N=407

The results are remarkably consistent between the two studies. The enjoyment of the experience is estimated to be extremely high, with teachers pretty well convinced also that their pupils have been excited by new ways to learn. The teachers in the present study, which includes a larger percentage of secondary school teachers than in RR2:2005, are more convinced than in the previous study that their pupils have had new interests aroused. This group of teachers is also more convinced that their pupils have been inspired to learn more, but is less convinced that their pupils will be inspired to make something creative.

A second question about Enjoyment, Inspiration, Creativity was asked in the three earlier studies, and thus it is possible to compare earlier responses with those of the present study. Table 1.5.4b and Fig. 1.5.4a below suggest that exploring new ideas is consistently the most likely learning outcome in relation to creativity, with a consistently higher percentage of teachers agreeing to

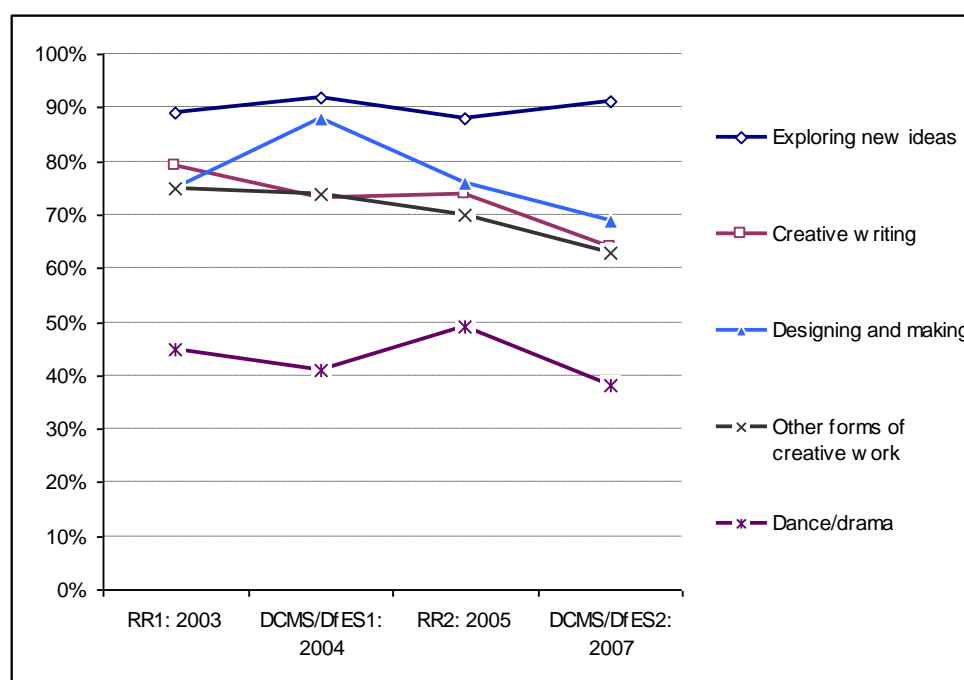
this proposition. Other creative outcomes seem of less importance to the teachers in the present study. It is possible that this is the 'secondary effect' with the larger group of secondary teachers in this sample being less likely to be working in a practical creative way with their pupils.

Table 1.5.4b: Form A. Responses to 'To what extent will you be using the museum experience to promote creativity?' Teachers ticking 'very likely' and 'quite likely.' Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007

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

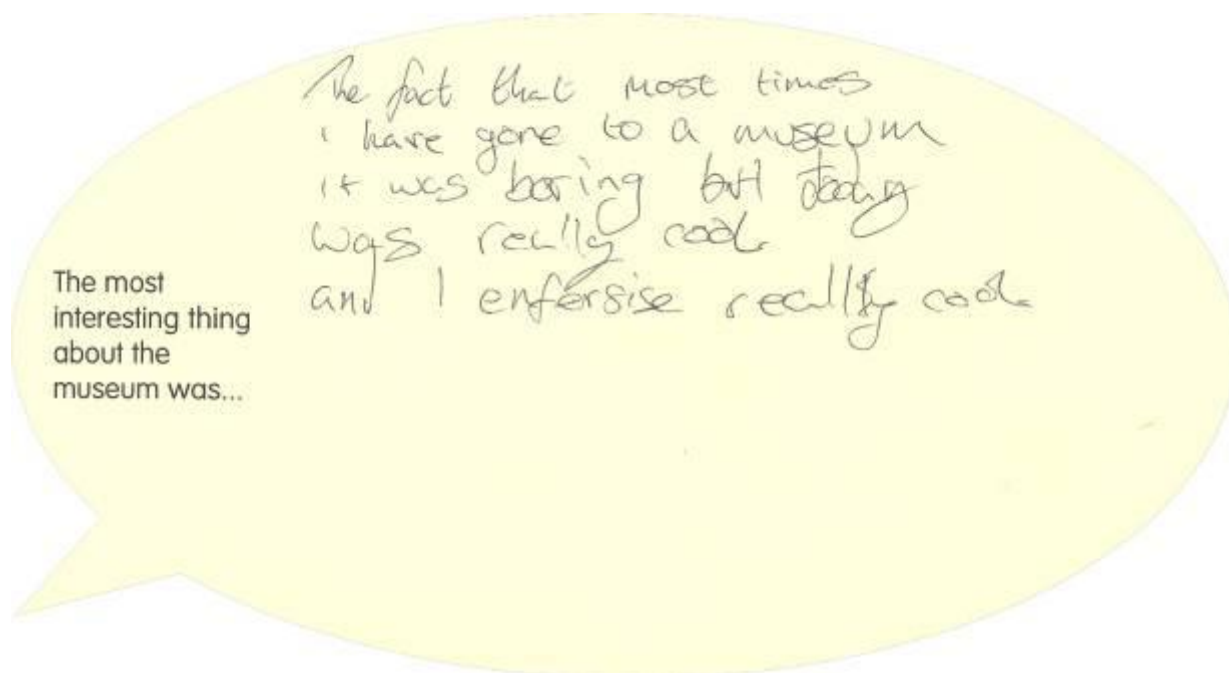
RR1:2003, N=936; DCMS/DfES1:2004, N=503; RR2:2005, N=1632; DCMS/DCSF2:2007, N=407

Fig. 1.5.4a: Form A. Responses to 'To what extent will you be using the museum experience to promote creativity?' Teachers ticking 'very likely' and 'quite likely.' Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007



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

Fig. 1.5.4b: Chris, aged 19, saw a more enjoyable side to museums working with Birmingham Museum and Art Gallery (*Visual Dialogues*)



1.5.5 Action, Behaviour, Progression

There were two questions which focused on Action, Behaviour, Progression. This GLO was rated very important more frequently in the present study than in the three earlier studies, possibly because teachers understood more clearly what was meant.

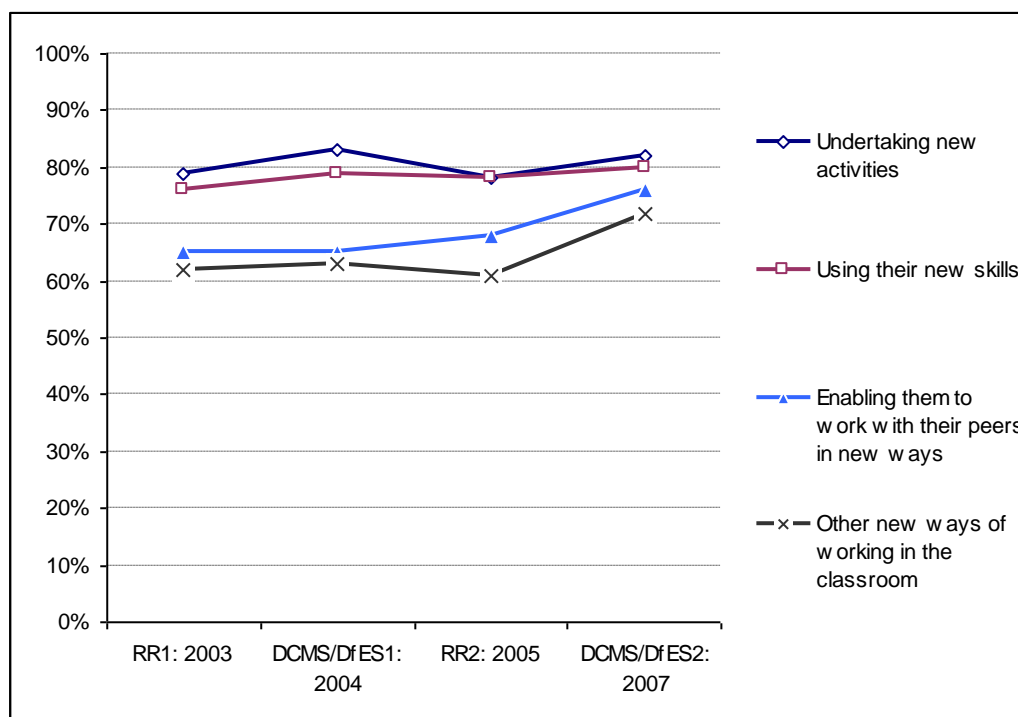
The first question addressed the ways in which classroom based behaviours might change following the museum experience. Comparing all positive responses across all four studies, the pattern established in the three earlier studies is upheld, with the museum experience generating a range of new ways of working in the classroom. Teachers in the present study seem more positive than in the earlier studies in relation to the ways in which pupils might work together (Table 1.5.5a and Fig. 1.5.5a below).

Table 1.5.5a: Form A. Responses to, 'To what extent do you think that the experience of the museum will result in you working with your students in a different way?' Teachers ticking 'very likely' and 'quite likely.' Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007

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

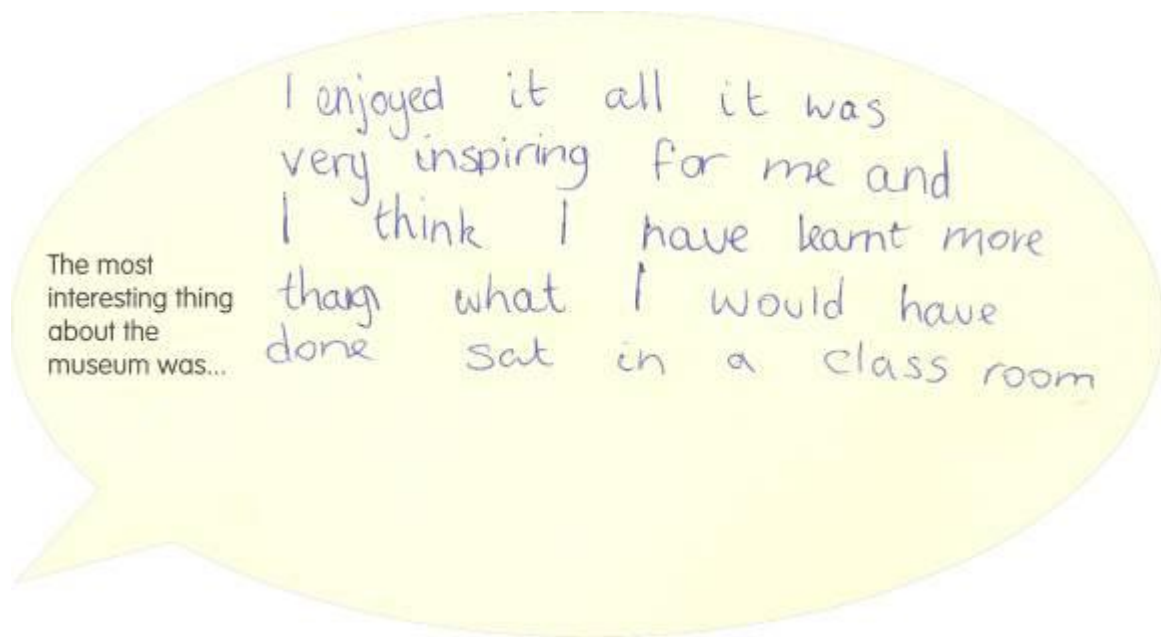
RR1:2003, N=936; DCMS/DfES1:2004, N=503; RR2:2005, N=1632; DCMS/DCSF2:2007, N=407

Fig. 1.5.5a: Form A. Responses to, 'To what extent do you think that the experience of the museum will result in you working with your students in a different way?' Teachers ticking 'very likely' and 'quite likely.' Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007



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

Fig. 1.5.5b: Courtney, aged 13, was inspired by her involvement in *Campaign! Make an Impact* and so felt that she learnt more than she would have done at school (Hull Museums)



The second question in relation to Action, Behaviour, Progression, investigated the progression that teachers thought the museum experience might stimulate in their pupils. Comparing the findings across the four studies shows that, again, the pattern is sustained, with teachers being very positive that pupils will increase their subject-related understanding and their motivation to learn (Table 1.5.5b below). The degree of confidence about the increase in cultural understanding appears to have dropped and this is very difficult to explain. In all other respects, however, the data confirms that in addition to having a pleasurable learning experience that would open up new ideas and inspire pupils to learn more, teachers were confident that their pupils would increase their understanding of the subject. Teachers are on the whole less likely to see the value of museums for assessed work, but secondary school teachers and those working on art and science and technology topics are the most aware of this.

Table 1.5.5b: Form A. Responses to, 'To what extent do you anticipate that the museum visit will support pupil development?' Teachers ticking 'very likely' and 'quite likely.' Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007⁴

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

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

1.5.6 Knowledge and Understanding

The third most important GLO for teachers in this study was Knowledge and Understanding. There was one question on this which has been asked in all four of the RCMG evaluations of museum-based learning since 2003. Overall, teachers are enthusiastic about the facts their pupils have gained and there continues to be a strong emphasis on subject-specific facts. In all four studies, teachers were more convinced that pupils would have learnt more about their subject than about other things (Table 1.5.6a and Fig. 1.5.6a below).

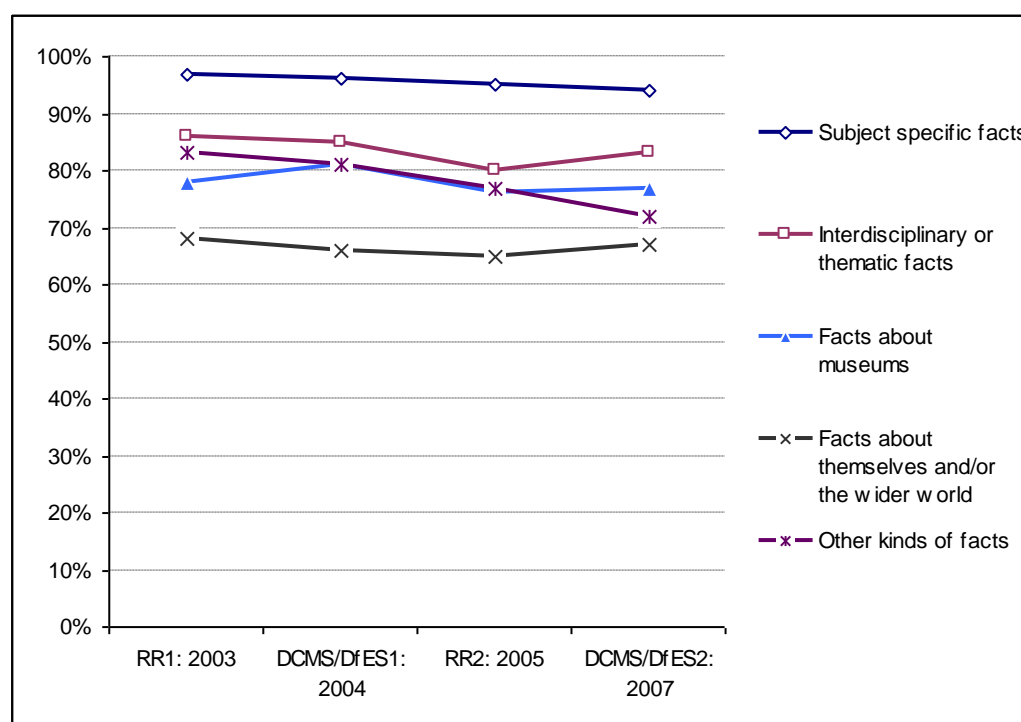
⁴ Because of the similarity of some of the values, for reasons of clarity this table has not been represented as a graph

Table 1.5.6a: Form A. Responses to, 'To what extent do you think your pupils will have gained facts and information during their museum visit?' Teachers ticking 'very likely' and 'quite likely.' Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007

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

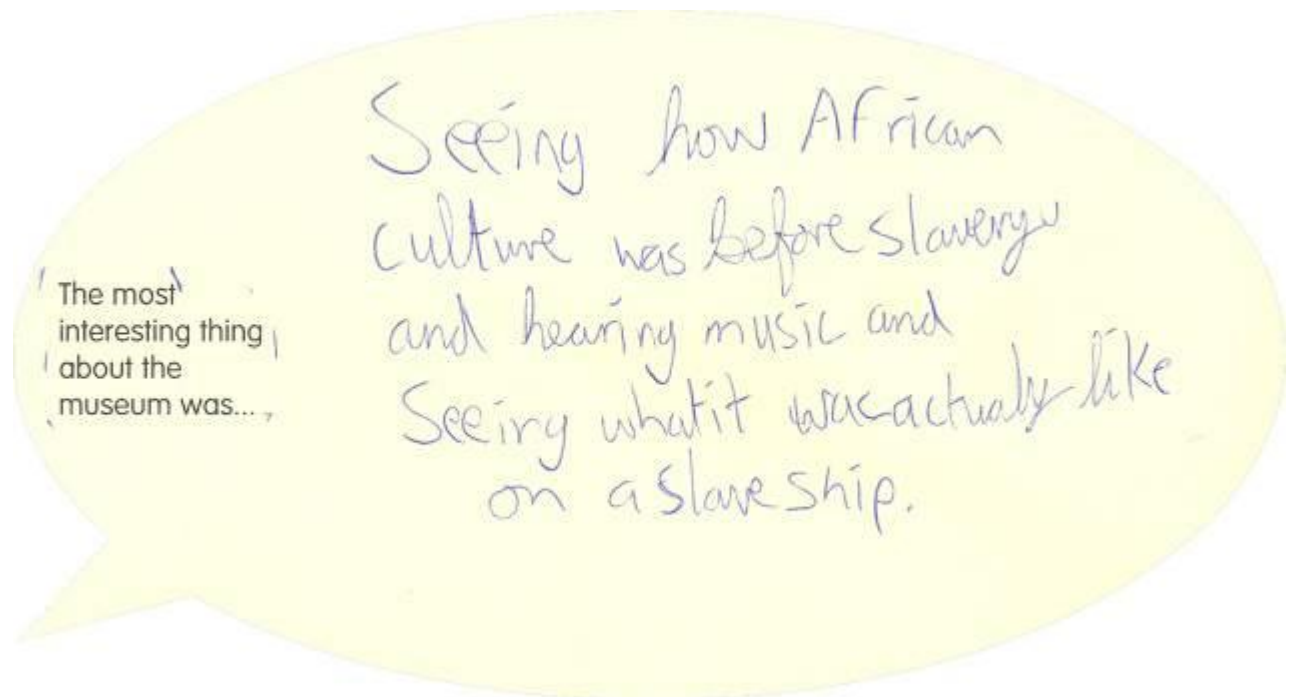
RR1:2003, N=936; DCMS/DfES1:2004, N=503; RR2:2005, N=1632; DCMS/DCSF2:2007, N=407

Fig. 1.5.6a: Form A. Responses to, 'To what extent do you think your pupils will have gained facts and information during their museum visit?' Teachers ticking 'very likely' and 'quite likely.' Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007



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

Fig. 1.5.6b: John, aged 12, learned important facts about African culture prior to slavery and experienced what it would be like to be on a slave ship (Merseyside Maritime Museum)



1.5.7 Skills

Teachers in all four studies think that thinking skills and communication skills are the most likely to have developed as a result of the museum experience, with social, practical and creative skills also likely to have increased. The degree of convergence between the four studies is remarkable (Table 1.5.7a and Fig. 1.5.7a below).

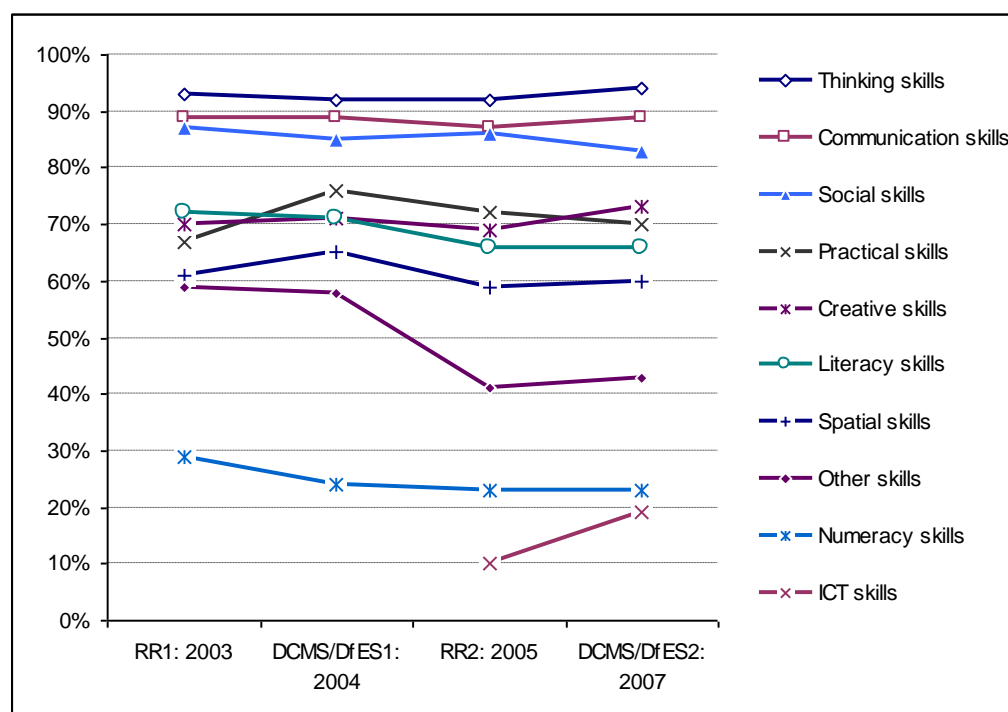
It is interesting to see that more teachers expect to see ICT skills developing than in 2005 (the first time this skill was added to the question), and this probably reflects the greater use of the web, mobile technology and other ICT-related strategies on the part of museums.

Table 1.5.7a: Form A. Responses to, 'To what extent do you think that your pupils will have increased or gained skills as a result of their museum experience?' Teachers ticking 'very likely' and 'quite likely.' Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007

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

RR1:2003, N=936; DCMS/DfES1:2004, N=503; RR2:2005, N=1 632; DCMS/DCSF2:2007, N=407

Fig. 1.5.7a: Form A. Responses to, 'To what extent do you think that your pupils will have increased or gained skills as a result of their museum experience?' Teachers ticking 'very likely' and 'quite likely.' Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007



RR1:2003, N=936; DCMS/DfES1:2004, N=503; RR2:2005, N=1 632; DCMS/DCSF2:2007, N=407

1.5.8 Attitudes and values

Teachers were asked to what extent the museum experience might change pupils' attitudes. Comparing the findings from the present study with the three earlier studies, it is clear that they follow the same pattern, with very little variation except in the case of attitudes to other people and communities where the results are more variable.

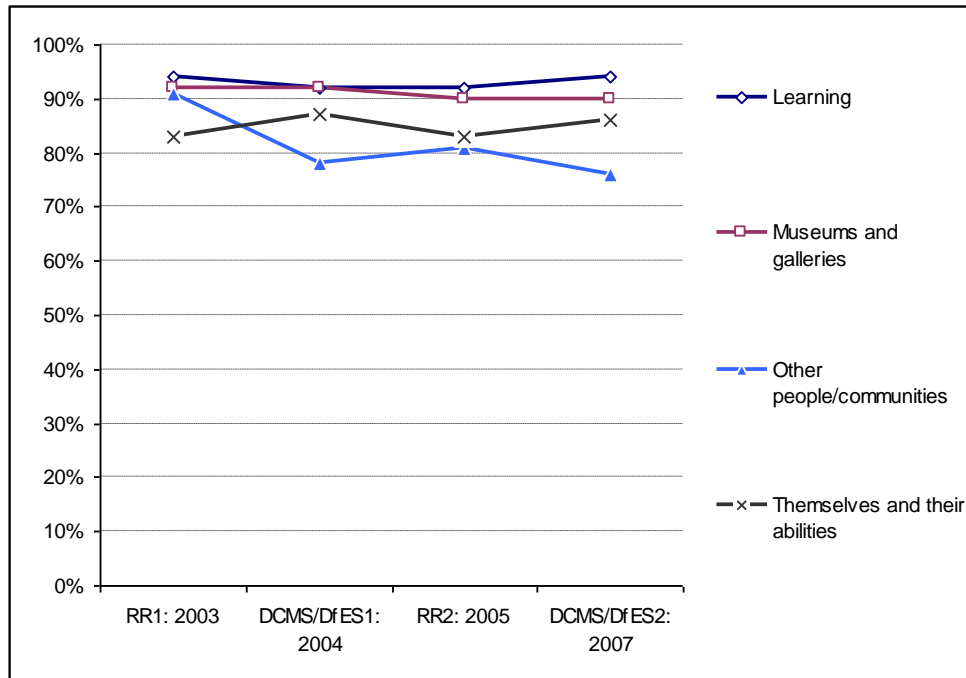
It is difficult to explain exactly why this might be the case, as variation may relate to the theme of the work pursued at the museum, or the degree of emphasis placed in any theme on information about and perceptions of other people. On the whole, however, the present study would appear to confirm that teachers are confident that museums increase pupils' motivation to learn, their confidence and also their cultural understanding.

Table 1.5.8a: Form A. Responses to, 'To what extent do you think the museum visit will have enabled pupils to feel more positive about any of the following? Teachers ticking 'very likely' and 'quite likely.' Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007

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

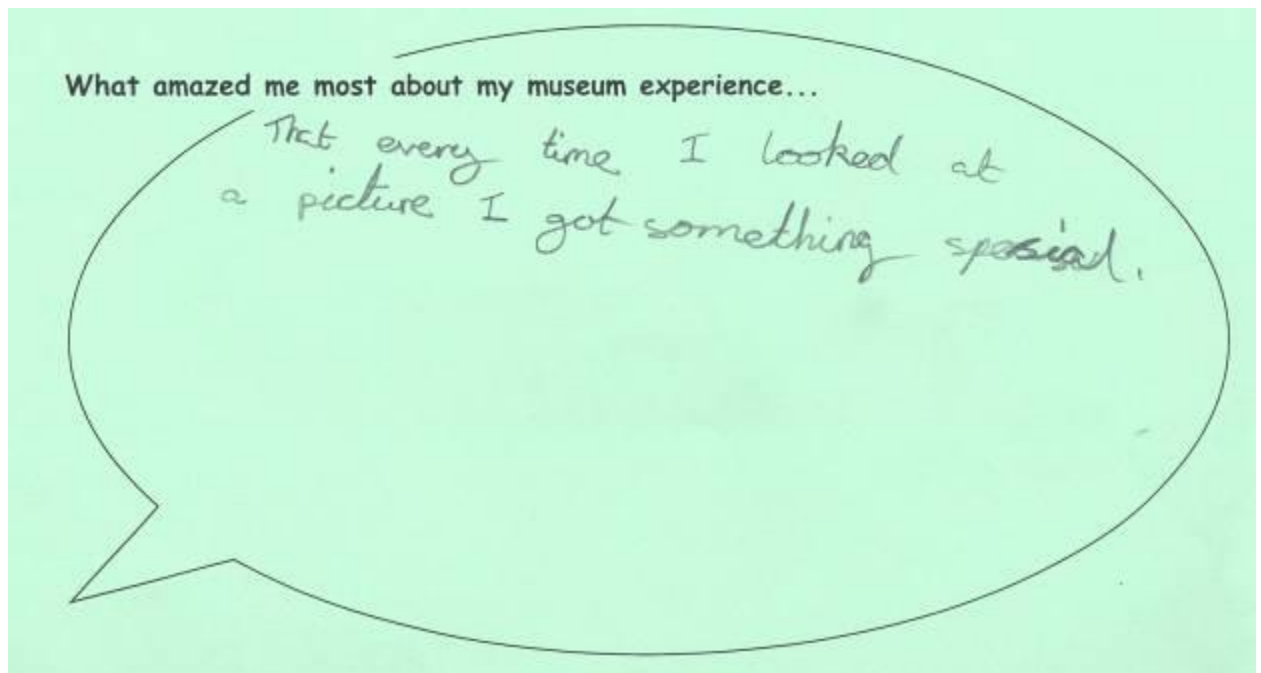
RR1:2003, N=936; DCMS/DfES1:2004, N=503; RR2:2005, N=1632; DCMS/DCSF2:2007, N=407

Fig. 1.5.8a: Form A. Responses to, 'To what extent do you think the museum visit will have enabled pupils to feel more positive about any of the following? Teachers ticking 'very likely' and 'quite likely.' Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007



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

Fig. 1.5.8b: Sonya, aged 11, was amazed to find something special in every painting she looked at in the National Gallery (Take One Picture)



1.5.9 Summary:

Powerful learning outcomes for pupils:

- The quantitative and the qualitative evidence are mutually supportive
- The perceptions of the teachers and of the children are mutually supportive
- The patterns of learning outcomes are broadly consistent over time
- The vast majority of pupils of all ages (over 90%) enjoy their museum visits and think they have learnt something
- Older boys are surprisingly enthusiastic about their museum experience:
 - 89% agreeing that they had enjoyed it
 - 60% saying they had been inspired by the museum
 - 90% agreeing that they had discovered some interesting new things
- Teachers continue to value the inspirational quality of museum work because it enables their pupils to better understand their subject
- 99% of teachers think their pupils enjoyed the museum experience
- 94% of teachers think their pupils will have gained subject-related facts
- 82% of teachers think the museum experience is likely to influence classroom teaching
- 94% of teachers think their pupils are likely to have developed thinking skills and 89% communication skills
- 94% of teachers think museums will enable their pupils to feel more positive about learning

1.6 Partnerships with potential: museums and communities

In the present study there was a considerable emphasis on work with community groups. These included groups such as NCH Hillingdon Children's Rights Service, working with looked after children, The Linx: Brent Youth Service in London who work with male and female young people and Noel Street Youth Forum, Liverpool for teenagers and young people.

For many of the national museum partners, the DCMS/DCSF programme facilitated the beginning of work with the community and, where it was more familiar, strategies of engagement with communities were developed further. National museums learnt a good deal from their regional partners about how to work with communities, but the approach taken was not always as open to the values of community groups. Community groups using museums had different priorities from schools; for the community group leaders, skills were much more important than they seemed to be for teachers. Although the purposes of use were different, community group leaders found museums important and were satisfied with what they were offered.

Learning outcomes for participants (who were mainly school-aged children and young people) were very positive and generally estimated to be at a higher level than were those of school pupils. This was interesting in the case of boys who were sometimes even more enthusiastic than the girls.

1.6.1 Some mature and thoughtful ways of engaging with communities, but some that were not

Different approaches to engaging and working with communities could be found across the case studies. The most effective approaches involved openness on the part of museum staff to the perspectives of community participants and willingness and ability to shape projects around these perspectives. Where community participants co-authored the activities and took ownership, at least in part, of the experience they were undergoing, then this experience seemed to have the potential for a long-term and lasting impact, which was often related to the identity of the individuals concerned. The project at Salford, *Refugees and Asylum Seekers*, offers one example of this. The least effective approaches involved the transmission of museum-based themes and values to community groups, with very little reflection on the part of the museum staff as to why groups would benefit from this. Even though the transmission methods might be high quality, the failure to engage at a deeper level with the community participants meant that an enjoyable day was unlikely to have a long-term impact. *Creative Canals* offered older people a fun day out, but there seemed little prospect of this going any further.

1.6.2 Different purposes from schools, but most group leaders satisfied

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

Seventy-four percent (74%) of respondents agreed that museums were important for their work. And, even though the community group leaders wanted to use the museum for purposes that were different from those of schools, and were using museums in a number of different ways, the museum provision seems to have been very appropriate as 83% of respondents were satisfied/very satisfied. This seems to suggest that museums are well able to respond to needs over a broad spectrum. Community work is relatively new in many of the museums in this study. However, this evidence suggests that museums have the potential to appeal to community users as well as to school-based users.

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

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

Responses for the younger participants were very positive indeed as Table 1.6.3a below shows.

Table 1.6.3a: Form Bc Using the Museum – Children aged 7-11. DCMS/DCSF2:2007

Community group members: Children aged 7-11	Yes	No	Don't know
I enjoyed using the museum	93%	2%	5%
I learnt some interesting new things	83%	3%	14%
I could understand most of the things we saw and did	78%	8%	14%
Working with the museum was exciting	89%	3%	6%
It has given me lots of ideas for things I could do	84%	6%	9%
What I learnt will be useful for other things	78%	4%	18%
I want to find out more	88%	4%	19%

N=111

Older participants were also very positive about their museum experience.

Table 1.6.3b: Form Bc Using the Museum – Young people and adults. DCMS/DCSF2:2007

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

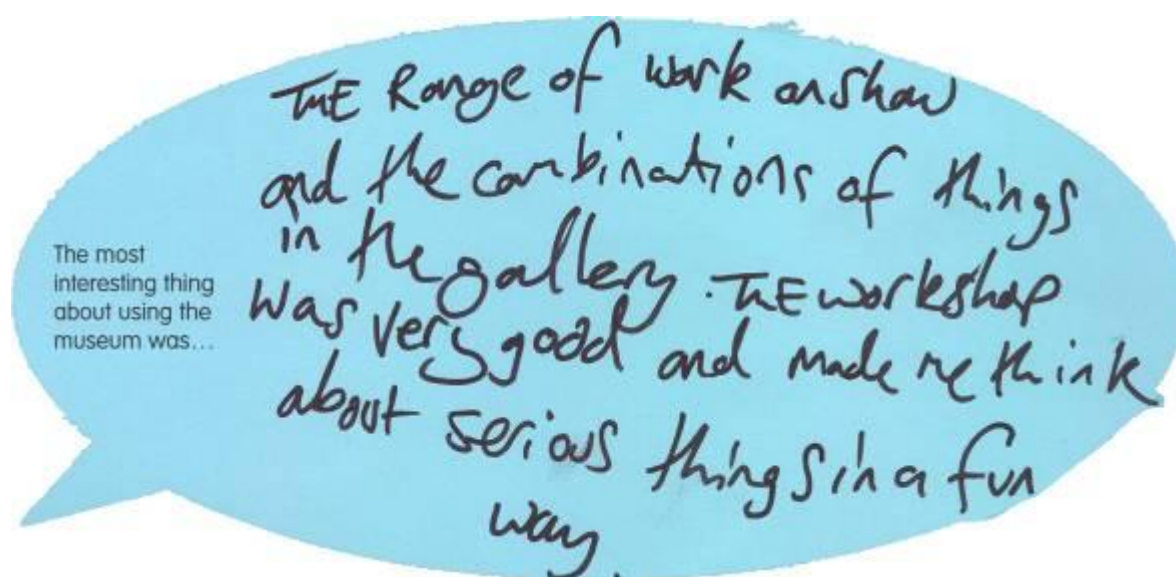
N=391

Reviewing the responses according to the gender of the respondents shows that the girls are more positive about the experience than the boys.

When the results of the community questionnaire are compared with the results of the school questionnaire, it is consistently the case that the young people regarded their museum experience much more positively when it was in the community rather than the school context. A slightly higher percentage of the group appeared to enjoy the experience when occurred in a community context, although in both cases, enjoyment levels were very

high. Both males and females were far more likely to have been inspired by their museum experience when it was community-focused, and to a lesser degree, are more likely to feel that they have a better understanding of the subject. Both males and females were considerably more likely to think that a museum was a new and useful way to learn if their visit was community-based than if they used the museum with their school; they were more interested in the subject and they were also much more likely to want to repeat their museum experience.

Fig. 1.6.3a: Henry, aged 18, valued the way in which the workshop he attended at Tate Britain tackled 'serious things in a fun way' (Visual Dialogues)



Comparing the attitudes of the older community participants to those of school pupils in the four RCMG studies shows that when young people experience learning in the museum in a community context they are considerably more responsive and positive than when they experience a museum event in a school context. Levels of enjoyment are higher and levels of inspiration are considerably higher. Community participants are more enthusiastic about using the museum as a site to pick up new skills, possibly because this may be emphasised by their group leaders. It is especially noticeable that community participants are much more enthusiastic about the museum as a place to learn that they had not thought about before, and are much more enthusiastic about repeating their museum experience. Table 1.6.3c below shows three questions where the responses are considerably more positive if the questions are asked in a community rather than a school context. As questions changed slightly, interpretation must be cautious, but this is interesting enough to suggest that a further larger study could be valuable.

Table 1.6.3c: Form B KS3 and above and Form Bc Young people and adults. What older participants said about their learning. Comparing three questions for RR1:2003, DCMS/DfES1:2004, RR2: 2005, and DCMS/DCSF2:2007

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

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

It is clear that teenagers in the museum in a non-school context can have very rewarding experiences. Something about the way the events occurred has been very gratifying for these young people. This may suggest that museums can be used strategically to connect and reconnect teenagers with learning.

1.6.4 Three examples of personalised learning

The statistics disguise the human stories behind some of the museum-based learning. In the examples which follow, the power of museum experiences to inspire and motivate learning is very clear. All three young people are looked after children living in the care system, one living in foster care and the others in a residential children's home. All three participated in the *Image and Identity* project. The first example (Triage) is particularly poignant given the background of the young person concerned. Perhaps, in this instance, the safety and security of the museum environment, combined with the 'wow factor' of some of the iconic objects, is of enhanced relevance. The second example (Lisa) illustrates how the museum experience can have an impact on learning in its very broadest sense, to shape and develop the self, which in this case has taken some severe knocks. The third vignette (Katrina) is one example that shows how the activities and experiences that museums can offer open spaces for reflection through encouraging a calm and receptive frame of mind. It is through these open-ended learning experiences that often have unpredictable outcomes that some of the deepest and most significant learning can occur.

Triage

Triage is 13 years old and arrived in the UK from Rwanda as an unaccompanied minor 4 years ago. He has lived with foster carers ever since, having *'quite a good care experience, living with a carer he likes and doing well at school.'* *Image and Identity* gave him the opportunity to develop his existing passion for art in a safe and welcoming environment. He was overwhelmed with excitement when he visited the Victoria and Albert Museum and saw the huge cast of Michelangelo's David, which previously he had only seen in art books:

"... it was wicked... I wanted to draw pictures of it."

He insisted on having his photo taken at David's feet, with the sculpture towering above him and he is now looking forward to seeing the real thing in Italy!

Fig. 1.6.4a: Triage standing next to the cast of Michelangelo's David, which captured his imagination



Triage was able to make direct connections between his interests and what he saw in the museum. He is a confident learner, full of enthusiasm and a desire to find things out; going to the library, looking at books and finding images of artists work like Michelangelo. He was fascinated by religious paintings, using his knowledge as a Christian to read the biblical images. Triage relished working with artists too, and enjoyed developing his art skills in collage. In addition, his ideas about art were challenged; he was surprised that one of the artists produced graffiti (on paper) as until then he had not considered this to be art. He relished the opportunity for new experiences, meeting new people and being part of the Youth Forum event where he met

other young people from across London. He thrived in the environment of the museum. Sarah, the NCH worker, said he was so excited about the V&A museum visit and he so loved seeing the collections, especially Michelangelo's David; he kept on saying 'on my God, oh my God.' Other visitors were enjoying his hugely enthusiastic response to the sculpture as well as to the other activities.

Lisa

Lisa is 13 years-old and has been involved in *Image and Identity* for the past 3 years. After an adoption failed, and when placements with several different foster homes had broken down, Lisa was placed in a children's home. A bleak picture was painted of her, with experts saying she had an attachment disorder, but *Image and Identity* has been an important part of her experience since then. It has involved workshops, gallery visits, creative activities, going to the Victoria and Albert Museum, and her first visit to London where she talked to Arts Minister David Lammy.

Fig. 1.6.4b: Lisa's textile postcard which she made for *Image and Identity*



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

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

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

Katrina

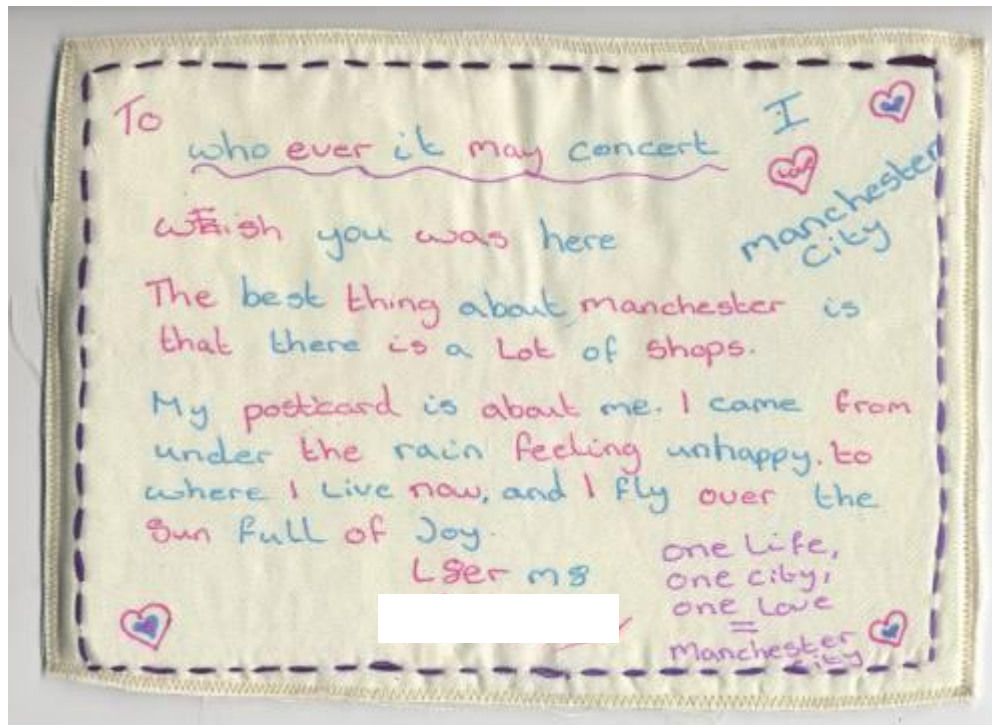
Through *Image and Identity* the young people have had space and opportunity during a series of carefully planned and facilitated events, visits, and workshops to reflect on their individual identities. As the group learnt embroidery stitches when they created their textile post cards in quiet concentration there was space to think without feeling under pressure, and time for the mind to drift. The young people responded to the calm and gently spoken style (quite different from their teachers) of both the artists and the museum worker who facilitated sessions, creating safe and quiet places for reflections. The young people analysed their experiences, their circumstances and their interests, synthesising these into art works.

Fig. 1.6.4c: The young people learnt to embroider for *Image and Identity*



Katrina presents herself under a rain cloud and then in the sunshine, and she writes: 'This postcard is about me. I came from under the rain feeling unhappy to where I live now and I fly over the sun full of joy.' She reflects on a time which she described as 'everything falling apart'; the trauma of her family splitting up, homelessness, living in a children's home she did not like and disrupted school attendance. Her move to a new children's home coincided with *Image and Identity*, and together these two events represent a turning point for her. In reflection, she has been able to be more realistic about her future; recognising that her yearning to return to her family will not happen, she has been able to express herself, enjoy the present and begin to be more optimistic about the future. She described *Image and Identity* as being a 'once in a lifetime opportunity' where she met adults who acted as mentors, giving her such positive experiences.

Fig. 1.6.4d: Katrina's completed textile postcard



1.6.5 Excellent potential for extending community work

A strong conclusion that can be drawn at this point concerns the flexibility of the museum as a learning resource. Seventy-four percent (74%) of community group leaders agreed that museums were important for their work. And, even though the community group leaders wanted to use the museum for purposes that were different from those of schools, and were using museums in a number of different ways, the museum provision seems to have been very appropriate as 83% of respondents were satisfied/very satisfied. A further very important point to note is that the potential of the museum as a flexible learning resource for both formal and informal learning as was suggested by the community group leaders' questionnaire is also very strongly suggested by the responses of the participants. For some young people, the museum experience (out of school) is an enjoyable and motivating way into learning.

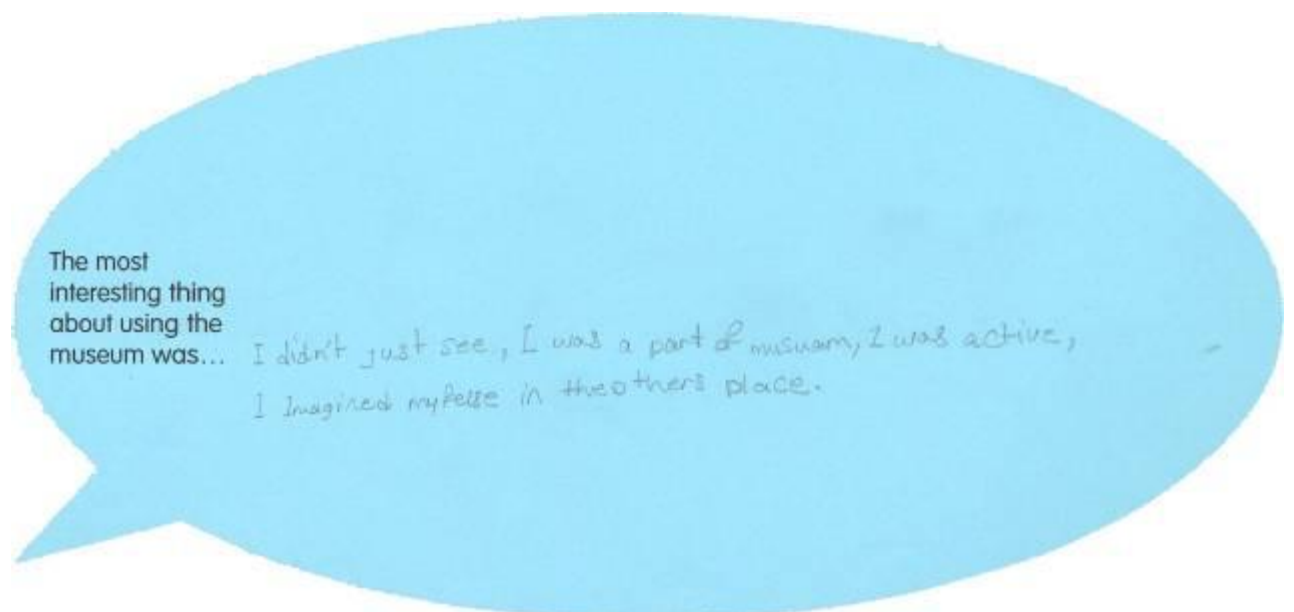
This seems to suggest that museums have the potential to respond to learning needs over a broad spectrum. Community work is relatively new in many of the museums in this study, but this evidence suggests that museums have the potential to appeal to community users as well as to school-based users. However,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

1.6.6 Summary:

Excellent opportunities for working with the community:

- Community work is relatively new in many of the museums in this study
- Some museums were using mature ways of engaging with communities, but some were failing to grasp what was needed
- Community groups use museums for different purposes from schools, but most group leaders were satisfied with their experiences
- Learning outcomes for community participants were very positive and often stronger than those of pupils of the same age. This was particularly marked with the boys, who were uncharacteristically highly enthusiastic
- When young people experience learning in the museum in a community context they are considerably more responsive and positive than when they experience a museum event in a school context
- Museums have the potential to respond to learning needs over a broad spectrum
- The resources needed to provide valuable community learning should not be underestimated
- Not all museums seemed ready to work through the attitudinal changes necessary to embed community-based learning into museum culture.

Fig 1.6.3b: Elham, an ESOL learner aged 18, enjoyed her experience at Salford Museum because learning was active, not passive (*Engaging Refugees and Asylum Seekers*)



1.7 Ambitious projects of enormous significance to the museums involved

The maturity of most of the projects clearly showed the benefit of funding over a long period. Museum staff had developed more sophisticated strategies and concepts and had been able to deepen their relationships with their partners through working together. As a result, confidence has grown and some museums have ambitious visions of how they can offer learning opportunities across the country. A few projects, on the other hand, seemed rather pedestrian, limited to enabling access and enjoyment rather than contributing to meaningful learning. Different levels of organisational development were observed, with some organisations still having a long way to go to challenge their own traditional values. The issue of sustainability was a challenge; some museums saw the funding as an opportunity to experiment and innovate while others felt the short-term nature threatened meaningful progress. Most partnerships were working well, with mutual learning occurring. Some partnerships were more strategic than others.

The programme has provided the catalyst and the opportunities for the property to improve its approach to education, a more positive and vibrant attitude toward learning and the Making Faces galleries and a more sensitive and accessible attitude toward audiences...
- Clare Fletcher, Beningbrough Hall, North Yorkshire

[People Places and Portraits has] greatly increased understanding of how children learn, how we can effectively engage them with the House and collections, families' expectations of a visit, effective use of resources and activities to encourage engagement
- Caroline Jeeves, Montacute House, Somerset

1.7.1 The character of the projects

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

It has brought a real sense of achievement to the whole Museum team and a feeling of excitement at being involved in a peer group of other

museums, working on the same projects.... I can't express how important the feeling of support is for a small independent museum...
- Cleo Witt, The Holburne Museum of Art, Bath

Being part of the Museum Network has been of great significance in helping Compton Verney, a very young organisation, as we develop our learning programmes. We have been able to offer a number of programmes, particularly in the secondary sector, to enable schools who have not been able to access Compton Verney before to visit... The e-learning modules have enabled us to explore on-line access and interpretation in a way we would not be able to resource alone.
- Trevelyan Wright, Compton Verney, Warwickshire

1.7.2 More than enjoyment

While enjoyment was a major factor of these projects, nearly all intended to use the museums and their collections in complex and innovative ways to extend the experiences, skills and knowledge of participants. Some projects, such as *Real World Science*, were based on activities that were challenging for secondary school pupils, but they rose to the challenge, made continued efforts to achieve success and felt gratified that they had done so. Where, as with the *Creative Canals* project, the main emphasis of the project was to demystify the museum through an enjoyable experience, there seemed little conceptual focus to the work and little chance of sustained impact. Deeper relationships were made with participants where research into their interests and requirements had been carried out prior to the beginning of the project, as happened with *Real World Science*.

1.7.3 Projects maturing over time

Those projects that were established at an earlier phase of the national/regional museum education partnership programme have matured, and some have successfully consolidated earlier achievements while remaining open to innovation. *Engaging Refugees and Asylum Seekers* at Salford Museum had successfully recruited and nurtured staff with appropriate knowledge and expertise and, as a result, had been able to build deep and long-lasting community relationships. Other projects (e.g. *Image and Identity*) showed strong management. Over a number of years *Image and Identity* has successfully developed increasingly sophisticated approaches to working with vulnerable people by developing effective partnerships with key agencies and developing skills together.

Due to the Journeys of Change project, the Imperial War Museum, London, was able to create a new post, Community Learning Officer, which is funded from the core budget of the Museum... this sustainable post has enabled many other groups to use the museum and community events to be run, launching the Community Programme at the Imperial War Museum, London. This has been a considerable

addition to the Education Service that the museum provides. – Liz Puddick, Imperial War Museum, London

1.7.4 The processes of organisational change

Different levels of organisation change could be observed, with some organisations, such as Waddesdon Manor, just beginning to realise that it is possible and appropriate to work with schools and communities, and others, such as Manchester Art Gallery, leading the way in re-conceptualising relationships between museums and their audiences. Projects often found it difficult, especially in the national museums, to influence long-established rather traditional ways of thinking about the purposes and practices of museums. Some projects (*Creative Canals* at the Science Museum, for example) remained on the margins of the perceived priorities of the museum. Even where projects are ambitious, successful and potentially highly significant, they do not always seem to be changing core values. Evidence of directors being aware of and supporting the work was rarer than might have been desired.

There is increasing awareness of the value of engaging learners actively rather than passively, and our senior management team are becoming aware of this – but it is a slow change, as it is only really the education team who work with this premise on a daily basis.
– Lucy Bradley, British Empire & Commonwealth Museum

[Visual Dialogues] has also thrown up interesting debates about how much responsibility and decision making can be made by the young people and how much control an organisation has, or should have, over the way it interprets and presents work.
– Meg Parnell, Manchester Art Gallery

[Real World Science's] influence within the museum has been successful in getting secondary science as a corporate priority; this is now beginning to influence the strategic approach in areas such as Science Group, Interpretation, Gallery Design and Interactive Media.
– Andy Lee, Natural History Museum

Innovative new display concepts have been introduced to the museum in a highly visible way and the idea of young people themselves contributing to the development of interpretation is increasingly accepted across the institution.
– Karmi Bains, Birmingham Museums and Art Gallery

1.7.5 Sustainability of the projects

Sustainability of the DCMS/DCSF funded activities and staff was a major issue for all projects and this was approached in very different ways. Some museums embraced the opportunity to use the funds to experiment with new ways of working and to build relationships with new partners, in the

knowledge that sooner or later they would need to find ways to sustain this themselves. For projects that took this approach, sustainability seemed to be built in. The Victoria and Albert Museum, with *Image and Identity*, seemed to have the capacity to develop the project in a flexible manner according to the resources that were available. Other museums took a more timid and less entrepreneurial approach, using the perceived short-term nature of the funding as a reason not to be adventurous and not to plan in the long term. There are issues here about how museums can be encouraged to use short-term funding in a strategic and planned manner.

The [Campaign! Make an Impact] project has influenced the development of sustainable led sessions for the new Wilberforce House Museum. We will be offering new education sessions looking at the debate for the abolition of the slave trade (session title – The Great Debate) and also looking at creative campaigning using our collection of anti-slavery decorative arts (session title – The Message).
– Sarah Howard, Hull Museums

The programme has helped the partnership to embed the targeted work with refugees and asylum seekers through our core programmes. This includes ensuring the delivery of activities not just as an additional session but as the core offer available to refugee and asylum seeker groups alongside schools sessions and the formal education offer... [Also] to ensure an organisation wide approach to engaging with these groups. – Claire Duffy, National Museums Liverpool

1.7.6 Different ways of making partnerships

Museums adopted different approaches to the development of partnerships. The Victoria and Albert Museum has found that the partnership with NCH, which is a national children's charity, has opened up the opportunity to work with their country-wide regional networks to link into local community groups. The Science Museum has also found useful access to groups along the Regent's Canal in London because of their community partner, but this seems a more localised and less strategic partnership. The National Gallery, also, developed partnerships in a somewhat un-strategic way by sending DVDs to teacher training organisations and asking for responses from those who were interested in participating in the Cultural Placement scheme. The two university partners who responded had not worked with museums previously and as the partner museum was not familiar with the theme there was little experience on which to base the project. Too many new elements have been found to slow down development.

Mutual learning in partnerships

There was considerable reciprocal learning in projects. For example, Salford Museum were able to adapt ESOL materials for refugees and asylum seekers produced by their partner National Museums Liverpool, and on the recommendation of NML, used the skills of Sola Arts which specialises in working with refugees and asylum seekers.

In developing sessions for secondary schools as part of *Real World Science*, the four partners have shared ideas for the programme and modified the contents to fit the context of each museum. Some sessions have been developed by the partnership from scratch; others have been developed from sessions already offered to schools. One shared session is the 'Great Debate', a workshop developed at Oxford University Natural History Museum which sets the scene for the controversy of the Origin of the Species through a debate, in which students take part, between nineteenth-century evolutionists and creationists. The Natural History Museum London saw the potential for this to work in their galleries, for which it has been adapted, and the same workshop is now used at Hancock Museum and is being piloted in Manchester.

Image and Identity has functioned as an opportunity to share experiences about the projects and to learn 'good practice' from each other. These skills in turn can be devolved back to the working structures of effective management strategies for future projects to expand. It has also provided a model of project management which may not have been explored in the galleries standard arts delivery programme. – Sharon Wilson, Shipley Art Gallery

The collaborative nature of [Real World Science] has been invaluable. The project partners have worked together to develop programmes, discuss problems and find ways in which they might be overcome. It has allowed us to share experiences and build on the positive. – Janet Stott, Oxford Museum of Natural History

There was also cross-fertilisation between projects, for example Hull Museums embedded resources developed by the *Understanding Slavery* project into their *Campaign! Make an Impact* project. The National Gallery learned a considerable amount about the curriculum and how they can best meet the needs of schools from their partner Roehampton University, and meanwhile Roehampton learnt a huge amount about visual literacy. Projects have also learnt from key motivators or enablers; for example, the National Gallery from the Training Development Agency for Schools (TDA) and the British Library from the Citizenship Foundation.

1.7.7 The significance of the DCMS/DCSF programme for museums

Museum staff were asked to identify the significance of the DCMS/DCSF programme for them and their organisations. Their responses stressed the innovative character of the programme including how they had been able to:

- Develop and extend outreach and learning programmes
- Develop programmes for new and under-represented or hard-to-reach audiences

- Develop the use of new technology including digital access, websites, new media
- Enable interpretation and access to collections
- Produce resources for schools and communities, such as workshops, handling boxes, digital and paper media, loan objects, events, conferences....
- Engage in staff training and recruitment, with new posts, some beyond the life of the project
- Increase their knowledge and understanding of specific audiences
- Increase their knowledge and understanding of learning
- Develop new ways of marketing and promoting the museum.

It is very clear that the DCMS/DCSF programme has had a tremendous impact on the museums involved.

[Across the Board] has raised aspirations for the temporary exhibition programme at Segedunum and other initiatives with national museums. The exhibition budget at Segedunum is very small and the level of funding with this project provided an opportunity to be much more creative, to employ an assistant learning officer to work specifically on the project and for detailed independent evaluation to be carried out. Segedunum now has a stronger reputation with schools for innovative and active workshops including drama work with secondary schools.

– Geoff Woodward, Segedunum Roman Fort, Baths & Museum

At the Imperial War Museum London education and learning has sometimes been viewed as something only done by the education team. The Journeys of Change project has raised the realisation that all areas of the museum are involved in learning... The energy and enthusiasm generated by the project has enthused people beyond the education team, opening up possibilities for future internal partnership – Liz Puddick, Imperial War Museum, London

The partnership has also provided collective evidence for the success of the project which has played a strong role in advocating the project within partner museums and externally for example in providing evidence to the House of Lords Select Committee on 'Science Teaching in Schools' (November 2006).

– Andy Lee, Natural History Museum

The Image & Identity programme enormously helps Manchester City Art Galleries' capacity to deliver on key agendas of major stakeholders, particularly Manchester City Council agendas such as raising attainment, neighbourhoods of choices, Every Child Matters.

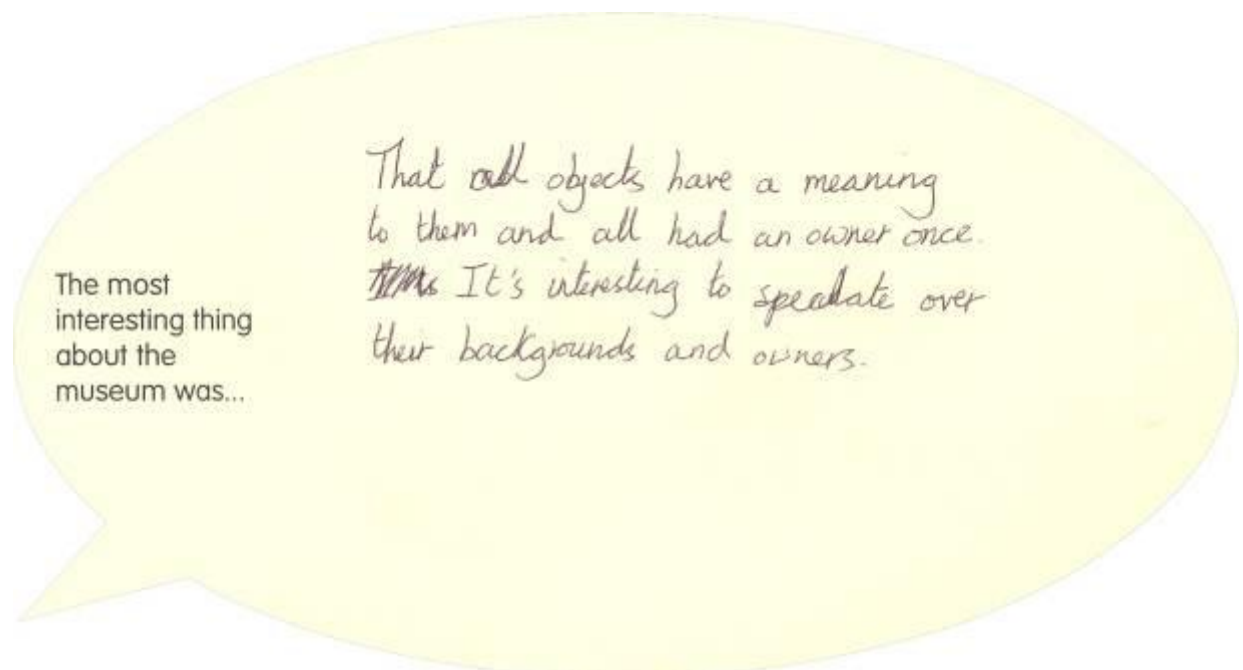
- Harriett Hall, Manchester City Galleries

1.7.8 Summary:

Ambitious projects of enormous significance to the museums involved:

- All projects were complex and multi-faceted, involving a number of partners and a range of activities
- Nearly all aimed high to extend the experiences, skills and knowledge of participants
- Most existing projects have matured, consolidating earlier achievements while remaining open to innovation
- Organisation change varied, with the commitment from directors not always visible
- Sustainability was a challenge that was met in different ways
- The development of partnerships was sometimes convenient rather than strategic
- There was considerable reciprocal learning in projects
- Museum staff are able to identify the significance of the programme across a considerable range of dimensions

Fig. 1.7.8a: Robert, aged 14, enjoyed the interaction with objects at Brighton and Hove Museums (*Image and Identity*)



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SECTION 2: INTRODUCTION- THE CONTEXT FOR THE EVALUATION

2.1 The National/Regional Museum Education Partnerships

Since 2003 the Department for Culture, Media and Sport (DCMS) and Department for Children, Schools and Families (DCSF) have jointly sponsored a national (England) programme of museums education work. For the pilot phase in 2003-2004 national museums worked with partners in the regions to deliver a series of projects designed to support teaching of the National Curriculum for school children and at strengthening communities. The programme was evaluated by the Research Centre for Museums and Galleries (RCMG) at the University of Leicester as having had a positive impact.

In April 2004, DCMS and DCSF Ministers approved joint funding of £7.05m for further museums education work from 2004 to 2006. The funds were allocated to support four elements, one of which was for projects aimed at delivering benefits for school age children and communities through National/Regional Museum Partnerships, a programme managed by DCMS. In December 2005, DCMS and DCSF Ministers approved joint funding of £9.4m for a continuation of the whole programme from 2006 to 2008 and as part of this, from 1st April 2006 to 31st March 2007, 12 national museums are leading the delivery of the education or community based projects. These national museums are: British Museum, Imperial War Museum, National Gallery, National Maritime Museum, National Museums Liverpool, National Portrait Gallery, Natural History Museum, National Museum of Science and Industry, Tate Gallery, Victoria and Albert Museum, Wallace Collection and British Library. In total these nationals are working in partnership with about 50 regional museums across England.

2.2 Government agendas

The national/regional museums partnership has been promoted in the context of government educational and social agendas. The key government agendas impacting on cultural education at present include:

- Personalised learning
- Every child matters
- Gifted and talented
- Extended schools
- E-learning
- Family learning.

Social issues pertinent to cultural organisations include:

- Ethnic diversity

- Promoting community cohesion
- Tackling social exclusion.

A brief review of these government agendas is set out at Appendix A.

2.3 The evaluation as one of a series

DCMS commissioned RCMG to carry out an evaluation of the overall impact of the national/regional museums partnerships work in 2006-07. This evaluation is the fourth of a series of evaluations that have all used similar methods developed around the concept of Generic Learning Outcomes. As the four research studies have all been based on the same intellectual and methodological framework, the data can be treated as evidence that can be linked. This is discussed further in Section 3, Research Methods.

2.4 The purposes of the evaluation

The evaluation was required to provide evidence of the collective impact to support:

- Advocacy demonstrating the effectiveness of a nationally funded programme of museum education
- Future development of cultural education policy.

Specific research objectives were identified. The overall objective was to evaluate the impact of the 12 national/regional museum partnership projects in 2006-07.

Specifically the evaluation was required:

- To describe the projects
- To provide a quantitative measure of who benefited from the projects – i.e. numbers of participants
- To identify the learning outcomes of the education projects for teachers and pupils, quantitatively (using the Generic Learning Outcomes) and qualitatively (including case studies)
- To review the character of the partnerships between:
 - national/regional museums
 - museums and education sector, and
 - museums and other organisations (as appropriate)
- To review the social value of the museums' education and community work.

It is RCMG's intention that the evaluation will:

- Result in enhanced understanding of the learning impact and social value of museums
- Capture evidence which demonstrates the value of museums as sites for formal and informal learning
- Capture evidence which demonstrates the diverse ways in which museums contribute to a more equitable and cohesive society
- Extend and deepen understanding of the value of the partnership process

2.5 Programme aims and outcomes as set out by DCMS/DCSF

The overall aims for the national/regional museum partnerships have been clearly set out by DCMS/DCSF. They are to:

- Encourage national and regional partnership to deliver access and community building
- Encourage partnership between the museum sector and the educational sector
- Encourage national and regional museum/gallery partnership through sharing collections and expertise.

General aims for the education based projects were identified. They are to:

- Motivate and engage children of all kinds
- Provide different learning experiences to encourage, accommodate and develop different learning styles and skills
- Develop different skills and encouraging children to see connections across the curriculum
- Recognise and develop respect for different personal interests, needs, aptitudes and cultural perspectives
- Support teachers, museum educators and others in achieving these aims.

General aims for the community-based work were also identified and these are to:

- Encourage active citizenship through museums
- Promote social inclusion through museums by making a positive impact on the regions.

DCMS/DCSF also identified specific, desired and measurable outcomes for the education and community-based programmes. These specific outcomes have been consistent since the start of the national/regional partnerships in 2003.

The types of desired and measurable outcomes which have been identified for the education projects are:

- Fulfilment and satisfaction from achievement for children:

- Increased learning within a subject area
- Increased understanding of connections between subjects
- Increased learning across subjects
- Increase in self-confidence and self-esteem for children:
 - 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
- Increase in confidence, expertise and personal satisfaction of teachers
- Increase in total numbers of children and young people who participate in programmes in educational programmes organised by national museums and galleries in the regions
- Increase in participation of schools (teachers and students) in development of museum programmes
- Increase in satisfaction of schools with museum education programmes (e.g. as seen through educational attainment of children)
- 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.

The types of desired and measurable outcomes which have been identified for the communities work are:

- 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
- Increase in participation in museums activities by communities
- Increase in outreach sessions provided by national museums
- Increase in numbers of visit to national, regional or hub museums by new users

- New partnerships developed 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.

2.6 The interim report

At the end of February 2007, a short interim report was submitted which presented some of the collective findings from the three earlier studies and gave an account of the research processes and findings to that point. Some of the material from this interim report has been included in the final report.

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SECTION 3: RESEARCH METHODS

3.1 Introduction

This research uses mixed methods in order to present both an overview of the twelve projects and their impact and also descriptions and analysis of some elements of a selection of the projects. The initial specification for the evaluation of the National/Regional Museum Partnerships programme 2006-07⁵ identified both qualitative and quantitative measures and the research methods devised by RCMG have responded to this. The combination of qualitative and quantitative methods is becoming increasingly familiar in social science research and a number of approaches have been identified.⁶ In the present study, qualitative methods and quantitative methods have been used to compliment each other, with each type of method offering a different kind of evidence.

The RCMG researchers have a long experience and deep knowledge of museums and museum education and this has informed both the research design and the interpretation of the data. The Library and Information Statistics Unit (LISU) at the University of Loughborough is very experienced in quantitative research and the RCMG partnership with LISU has enabled a high degree of professionalism in respect of this aspect of the research.

The information and evidence gathered has enabled an analytical discussion of the social value of museums.

This chapter begins with a discussion of the specific research methods used, describes the three working papers which mapped out the conceptual work underpinning the research, and continues with a description of the twelve projects that made up the National/Regional Museum Partnerships programme.

3.2 Methods of data collection

The range of methods is outlined below:

- Questionnaires for teachers, pupils, community group leaders and participants in community events
- Data collection forms for museums
- Familiarisation visits to each of the 12 projects
- Eight detailed case-studies, which included interviews, observations and the collection of documents and other information.

⁵ DCMS Agreement No: D3/639, Procurement Team, (2006), p20-23

⁶ See for example Robson, C. (2002) *Real world research* (second edition), Blackwell, p372

3.2.1 Questionnaires for teachers, pupils, community group leaders and participants in community events

Quantitative data was gathered using questionnaires in order to provide an overview of the impact of the DCMS/DCSF programme. This element of the research used a fixed research design; the same questionnaires were used by museums across the programme in order to permit some generalisation in relation to the attitudes and experiences of participants in the museum projects. The questionnaires were designed to produce information about the use of museums and the learning outcomes of participants.

A number of different questionnaires were used to encompass the range of project participants. Table 3.2.1a below identifies the questionnaires and shows how many were collected of each:

Table 3.2.1a: Questionnaires used in the research

Numerical identity	Name of questionnaire	Type of participant	Number collected
Form A	Teachers' questionnaire	Teachers	407
Form B KS2	Using the museum	Pupils aged 6-11	3337
Form B KS3,4,&5	Using the museum	Pupils aged 11-18	3916
Form Ac	Using museums	Community group leaders questionnaire	35
Form Bc	What amazed me most about my museum experience	Children aged 7-11	111
Form Bc	Using the museum	Young people and adults	391

Each of these questionnaires had been carefully considered in relation to the characteristics of the specific audience for which they were intended. At the same time, they were all closely based on the teachers' and pupils' questionnaires that had been used in the three earlier studies (Form A; Form B KS2; Form B KS3, 4 and 5) to enable close comparison. The main way in which the questionnaires were differentiated was through their design (font, colour, graphics).

The teachers' questionnaires were completed by school teachers when they were visiting the museum with their class of pupils and also if they were involved in an outreach session with the museum staff visiting their school.

The questionnaires for community leaders, children aged 7-11 and young people and adults had not been used in DCMS/DfES1:2004 and it was felt that the questionnaires designed for teachers and school pupils which had been used during this study were not entirely appropriate for the community audiences. For this present study, therefore, new questionnaires were developed with community audiences in mind.

Each of the different questionnaires is the subject of a different part of Section Four of the report. Where it is possible and useful, comparisons will be made with data from the earlier studies. At the end of Section Four, once the data from each kind of questionnaire has been examined, some general conclusions will be drawn.

Copies of all the questionnaires are provided in Appendix B.

Estimate, distribution and return of evaluation packs

Each of the museums working with school and community groups were asked to estimate the number of evaluation packs that they would need. Four types of evaluation pack were offered to the museums:

- Pack containing Form A – Teacher's questionnaire only (for KS1 groups)
- Pack containing Form A – Teacher's questionnaire and Form B KS2
- Pack containing Form A – Teacher's questionnaire and Form B KS3, 4 & 5
- Pack containing Form Ac – Community group leaders questionnaire and Form Bc – Children 7-11 years and Form Bc – Young people and adults.

Based on the estimates returned by the museums, an appropriate quota of questionnaires was allocated to each venue so that a 40-50% return rate would yield around 500-600 evaluation packs in total. It was therefore not expected that the museums would ask every group they worked with to complete a questionnaire, unless numbers were small and this was felt to be manageable.

Strategies that were undertaken by RCMG to ensure that an adequate number of packs were returned by the museums included:

- Design of the evaluation packs, ready prepared in clearly labelled envelopes, so that they could be easily handed out to groups and completed at the very end of a session
- Development of new questionnaires in response to the museums' needs – an online questionnaire for teachers (see section 3.1.2), questionnaires tailored for community groups, and more 'generic' questionnaires for schools and community groups covering outreach as well as museum visits
- Evaluation packs were printed in advance and sent to the museums for the beginning of September
- Freepost address on all evaluation packs
- Frequent communication by email with the museums
- An introductory seminar to the evaluation in August where the process was outlined in detail and changes were made to the questionnaires in consultation with the museums and their partners.

Evaluation packs were sent from the museums directly to LISU at the University of Loughborough, where they were entered into a spreadsheet before

analysis. A deadline was given (5 April) after which late packs would not be included in the analysis of the data.

Challenges to the distribution and return of evaluation packs

With the increased complexity of the evaluation packs it meant that there were a number of challenges to their distribution by the museums and their return to LISU. Despite the best efforts of museums to estimate accurately the number of packs that they would need, many were not able to fulfil the quota allocated to them; for example, packs were requested prior to arrangements for sessions being finalised with schools and community groups, or prior to key workers being appointed which meant that they were not always present at the introductory seminar in August. Some museums requested packs in error and their response rates were very low as a result.

Furthermore, suggesting to museums that they did not have to give packs to all their groups meant that issues with the distribution of packs had more of an impact on the overall return. The likelihood of museum staff handing out the incorrect questionnaire, or participants completing a questionnaire that was inappropriate was increased. For example, community groups may have been given evaluation packs designed for schools and vice versa. The age range of participants completing Form B also suggests that some adults completed these forms rather than children or young people. However, very few packs were returned in a state which meant that they could not be used in the analysis, but quite a few packs were returned without Form A or Form Ac which meant we did not obtain the school or group details.

Once the packs were distributed to the museums it was at their discretion as to whether the questionnaires were used or not. Some of the issues with the distribution of evaluation packs which may have decreased the numbers returned to LISU include:

- Teachers and community groups taking evaluation packs away from the museum to complete because of lack of time, or refusal to complete questionnaires during the time allotted
- Where groups had more than one contact session with the museum it was at the museum's discretion at which session they asked the group to complete the evaluation pack
- Staff changes and delays for some museum projects led to miscommunication over when and where to use the packs
- Museum staff felt that the questionnaires were not appropriate for some participants for example because of language difficulties, vulnerability or the association of forms with authority (pertinent for refugees and asylum seekers for instance).

In total we received 461 completed evaluation packs from a distribution of 1106, which gives a response rate of 41.7%, just over the 40% expected. This is considerably lower than the previous response rate of 87.9% for the first DCMS/DCSF study in 2004. In 2004 all museums informed RCMG of the number of packs they actually distributed, so the response rate was calculated from this. However only 29% of museums in this study informed us

of how many packs they distributed, so the response rate was calculated on the basis of the information available. The response appears low by comparison with the 2004 study because the figure for 71% of museums is based on the number of packs RCMG sent to them originally, not the number of packs distributed which is likely to be smaller.

Table 3.2.1b below shows the estimation, distribution and return of the evaluation packs by the museums involved in the evaluation.

Table 3.2.1b: Estimation, distribution and return of evaluation packs

Title of project	Museum	Number of packs requested	Distribution of packs by museums⁷	Number of packs received by LISU / RCMG	Return Rate⁸
Creative Canals	Science Museum	15	12	12	100.0%
NMSI Wroughton Outreach	NMSI Wroughton	15	-	1	6.7%
Moving Stories	National Railway Museum	7	4	3	75.0%
Anim8ed	National Media Museum	38	15	15	100.0%
Take one picture – North East South West	The National Gallery	15	-	14	93.3%
	Laing Art Gallery	15	-	8	53.3%
	Ashmolean Museum	15	-	11	73.3%
	Nottingham Castle Museum	13	-	6	46.1%
Making an Impact	British Library	1	-	0	-
	Hull Museums	1	1	1	100.0%
	Harewood House	2	1	1	50.0%
Understanding Slavery	British Empire and Commonwealth Museum	60	-	9	15.0%
	Bristol City's Museums, Galleries and Archives	60	-	0	-
	Hull Museums and Art Gallery	60	-	7	11.7%
	Merseyside Maritime Museum	85	-	39	45.9%
	National Maritime Museum	60	17	8	47.1%
The Wallace Collection's National-Regional Partnership Programme	The Bowes Museum	16	-	11	68.8%
	Compton Verney	15	-	5	33.3%
	The Holburne Museum of Art	19	-	12	63.2%
	Waddesdon Manor	23	-	15	65.2%
	The Wallace Collection	20	-	6	30.0%
Across the Board: Around the World in 18 Games	Luton Museums	95	66	44	66.7%

⁷ The number of packs distributed is included where the museums made this information available. Where the information is not available the return rate is calculated from the initial number of Evaluation Packs requested.

⁸ Where possible the return rate is calculated based on the number of Evaluation Packs distributed by the museum.

Title of project	Museum	Number of packs requested	Distribution of packs by museums⁷	Number of packs received by LISU / RCMG	Return Rate⁸
Real World Science	Hancock Museum	15	-	4	26.7%
	Manchester Museum	20	20	20	100.0%
	Natural History Museum	70	63	36	57.1%
	Oxford University Museum of Natural History	25	25	20	80.0%
Image and Identity	Birmingham Museum and Art Gallery	11	-	3	27.3%
	Brighton & Hove Museums	12	9	8	88.9%
	Manchester City Galleries	4	-	0	-
	Sheffield Galleries & Museums Trust	5	-	4	80.0%
	Shipley Art Gallery	4	-	1	25.0%
	V&A	5	-	3	60.0%
Moving Minds 4	Imperial War Museum North	10	-	3	30.0%
Journeys of Change	Imperial War Museum London	6	-	3	50.0%
Partners in Time	Imperial War Museum Duxford	55	50	49	98.0%
People, Places, Portraits	Montacute House	45	-	22	48.9%
	Plymouth City Museum and Art Gallery	18	-	5	27.8%
	Sunderland Museum and Winter Gardens	40	-	22	55.0%
	Sheffield Galleries & Museums Trust	2	-	0	-
	Beningbrough Hall	40	0	0	-
Visual Dialogues	Tate Britain	17	-	3	17.6%
	Birmingham Museum and Art Gallery	17	-	4	23.5%
	Manchester Art Gallery	17	1	1	100.0%
	Sheffield Galleries & Museums Trust	14	-	3	21.4%
	The Laing Art Gallery	17	-	3	17.6%
Engaging refugees and asylum seekers	Leicester City Museums	40	-	4	10.0%
	Salford Museum and Art Gallery	40	-	10	10.0%
	Tyne and Wear Museums	40	-	0	-
	National Museums Liverpool	40	-	2	5.0%
Totals		1279	1106	461	41.7%

3.2.2 Web-based questionnaires

One of the projects, *Understanding Slavery*, was primarily a web-based resource for teachers, and the project leaders asked that a method of evaluating this be included. An electronic version of Form A, the teachers' questionnaire, was devised, and mounted on the LISU website. This had minimal changes from the paper form in order that the responses could be combined for the main analysis.

A link was placed from the *Understanding Slavery* web resource to the questionnaire; however this was poorly completed with a total of only seven responses (including two from North America). The evaluation team understands that there were some difficulties encountered by the project which delayed placing the link on the website, and that the questionnaire was not promoted by the project until the end of the evaluation period. After a concerted effort, a further sixteen online questionnaires were completed, taking the total to twenty-three.

A second project, at the Natural History Museum, also added a link to the questionnaire from its website; this was not completed by any legitimate visitors to the site, although it did generate a considerable number of spam messages from the Far East.

For this research, the electronic questionnaire was added at the request of the museums concerned as an additional method after the main research processes had been put in place. It is possible to evaluate web resources by means of questionnaires; however the methods used need to be put in place at an earlier stage in the process to have the most value.

3.2.3 Data collection forms from museums

Museums were asked to complete a number of forms in order to provide information about their projects. Forms C, D, E and F were modified from earlier research projects, whilst Forms G and H were newly designed. These forms are listed in Table 3.2.3a.

Table 3.2.3a: The forms which the museums completed

Title	Objective	Status
Form C – Contact details	To provide the details of a main named contact for each partner who would be responsible for managing the research	Completed by the national museums and their partners
Form D – Estimate of evaluation packs	To provide an accurate estimate for the number and type of evaluation packs required for each partner	Completed by all national museums and their partners administering evaluation packs
Form E – Numerical data collection of participation in museum activities	To capture the participation in museum activities across the DCMS/DCSF Strategic Commissioning programme 2006-2007	Monthly figures sent to RCMG by all museums and their partners

Title	Objective	Status
Form F – Project description	A descriptive account of each of the twelve projects in order to capture the aims, key activities and organisations involved	Completed by the lead national museum
Form G – Project Participants	To provide a profile of the range of participants that have been targeted by museums across the DCMS/DCSF programme	Completed by all museums
Form H – Project significance	To capture the significance of the DCMS / DCSF programme in terms of its impact on the museums' provision and practice	Completed by all museums

The forms were sent via email to the museums to be completed and a deadline was given for each form to be returned to RCMG. Almost all of the forms were completed on time and returned to RCMG; Table 3.2.3b shows which forms were completed by each of the museums.

Table 3.2.3b: List of Museums and the return of Forms C - H

Title of project	Museum	C	D	E	F	G	H
Creative Canals	Science Museum	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
NMSI Wroughton Outreach	NMSI Wroughton	<input type="checkbox"/>	<input type="checkbox"/>	x	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Moving Stories	National Railway Museum	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Anim8ed	National Media Museum	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Cartwright Hall					<input type="checkbox"/>	<input type="checkbox"/>
	Bradford Industrial Museum					<input type="checkbox"/>	<input type="checkbox"/>
Take one picture - North East South West	The National Gallery	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Laing Art Gallery		<input type="checkbox"/>	<input type="checkbox"/>			
	Ashmolean Museum		<input type="checkbox"/>	<input type="checkbox"/>			
	Nottingham Castle Museum		<input type="checkbox"/>	<input type="checkbox"/>			
Making an Impact	British Library	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	x	x
	Hull Museums		<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>
	Harewood House		<input type="checkbox"/>	<input type="checkbox"/>		x	x
Understanding Slavery	British Empire and Commonwealth Museum	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Bristol City's Museums, Galleries and Archives		<input type="checkbox"/>	<input type="checkbox"/>		x	x
	Hull Museums and Art Gallery		<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>
	National Museums Liverpool		<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>
	National Maritime Museum		<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>
The Wallace Collection	The Wallace Collection	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	The Bowes Museum		<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>
	Compton Verney		<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>
	The Holburne Museum of Art		<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>
	Waddeson Manor		<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>
Across the Board	British Museum	<input type="checkbox"/>	-	-	<input type="checkbox"/>	-	-
	Luton Museum		<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>
	Hampshire		-	-		<input type="checkbox"/>	<input type="checkbox"/>

Title of project	Museum	C	D	E	F	G	H	
	Royal Albert Memorial Museum	-	-	-		<input type="checkbox"/>	<input type="checkbox"/>	
	Segedunum	-	-	-		<input type="checkbox"/>	<input type="checkbox"/>	
	Lincoln	-	-	-		<input type="checkbox"/>	<input type="checkbox"/>	
Real World Science	Hancock Museum	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
	Manchester Museum		<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	
	Natural History Museum		<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	
	Oxford University Museum of Natural History		<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	
Image and Identity	V&A	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	x	x	
	Birmingham Museum and Art Gallery		<input type="checkbox"/>	<input type="checkbox"/>		x	x	
	Brighton & Hove Museums		<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	
	Manchester City Gallery		<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	
	Sheffield Galleries & Museums Trust		<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	x	x
	Shipley Art Gallery		<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Moving Minds 4	Imperial War Museum North	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
	Blackburn		<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	
	Cumbrian Archives		<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	
Journeys of Change	Imperial War Museum	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Partners in Time	Imperial War Museum Duxford	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
People, Places, Portraits	National Portrait Gallery	<input type="checkbox"/>	-	-	<input type="checkbox"/>	-	-	
	Montacute House		<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	
	Plymouth City Museum and Art Gallery		<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	
	Sunderland Museum and Winter Gardens		<input type="checkbox"/>	<input type="checkbox"/>		x	<input type="checkbox"/>	<input type="checkbox"/>
	Sheffield Galleries & Museums Trust		<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Beningbrough Hall		<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Visual Dialogues	Tate Britain	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
	Birmingham Museum & Art Gallery		<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	
	Manchester Art Gallery		<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	
	Sheffield Galleries & Museums Trust		<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	
	Laing Art Gallery		<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	
Engaging refugees and asylum seekers	National Museums Liverpool	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
	Leicester City Museums		<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	
	Salford Museum and Art Gallery		<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	
	Tyne and Wear Museums		<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	

Copies of all these forms are provided in Appendix B.

3.2.4 Familiarisation visits to each of the 12 projects

Visits were arranged between RCMG researchers and each of the national museums leading the Strategic Commissioning projects during September and October 2006 with the intention of gaining an overview of the projects and the partnerships involved, and to capture any changes made to the projects made since their initial bids to DCMS.

Two RCMG researchers were present at each interview and detailed notes were taken of the museums' responses to the questions in the visit protocol. For some of the projects there was the opportunity to discuss the project with the regional partners as well as obtaining the perspective of the national museum. The familiarisation visits enabled us to gather a wealth of information regarding each project's activities, intended audience, and likely timescale as well as the project leader's perspectives on partnerships, how they felt the project related to key government agendas, and the perceived impact and legacy of the project. After the visits, the extensive notes were read and analysed by each of the researchers in order to draw out any emerging themes from across the projects. Comparisons were made in the context of the 2003-2004 evaluation of the Strategic Commissioning programme, and between and across projects.

The broad themes emerging from the familiarisation visits were characterised as follows:

- Access to national, high quality collections
- Cultural entitlement and non participation
- Engaging with contemporary issues: museums as a forum for public debate
- Growing momentum of funding over a period of time
- Catalyst for organisational and cultural change
- Developing maturity of thinking
- Developing skills in young people
- Empowering users to shape projects
- Big ambitions.

These themes were used to help identify which projects should be adopted as case studies. It was expected that research undertaken for the case study visits would help to confirm or re-position these outcomes.

The familiarisation visits are listed in Table 3.2.4a.

Table 3.2.4a: Familiarisation visits

Project	Lead Museum	Date of Visit	Venue	Researchers	Participants
Take one picture, North East South West	National Gallery	31/08/2006	National Gallery	Jocelyn Dodd Ceri Jones	Karen Hosack, Head of Schools
The Wallace Collection's National/Regional Partnership Programme	The Wallace Collection	31/08/2006	The Wallace Collection	Jocelyn Dodd Ceri Jones	Beth Kingston, Education officer Cleo Witt, Education officer, Holburne Museum, Bath Emmajane Avery, Head of Education, Wallace Collection Pippa Shirley, Head of Collections, Waddesdon Manor
Visual Dialogues	Tate Britain	13/09/2006	Tate Britain	Jocelyn Dodd Ceri Jones	Flic Allen, Head of Interpretation and Education, Tate Britain Rebecca Heald, Curator: Visual Dialogues Katy McCall, artist and co-ordinator, Manchester Art Gallery
Partners in Time	Imperial War Museum Duxford	20/09/2006	IWM London	Jocelyn Dodd Ceri Jones	Joyce Murdoch, Education and Access Manager
Moving Minds 4	Imperial War Museum North	20/09/2006	IWM London	Jocelyn Dodd Ceri Jones	Debbie Walker, Head of Learning and Access
Journeys of Change	Imperial War Museum London	20/09/2006	IWM London	Jocelyn Dodd Ceri Jones	Elizabeth Puddick, Community Learning Officer
People, Places and Portraits	National Portrait Gallery	05/10/2006	National Portrait Gallery	Jocelyn Dodd Ceri Jones	Laura Down, National Programmes Manager Jo Banham
Understanding Slavery Initiative	National Maritime Museum	05/10/2006	National Maritime Museum	Jocelyn Dodd Ceri Jones Claire Creaser, LISU	Liz Smith Maria Amidu Katherine Smith
Moving Stories	National Railway Museum	10/10/2006	National Railway Museum	Richard Sandell Ceri Jones	Nina Baptiste, NRM Rachel Moyise, NRM Matt Simkin, Science Museum
Anim8ed	National Media Museum	10/10/2006	National Railway Museum	Richard Sandell Ceri Jones	Sarah Mumford, NMM Matt Simkin, Science Museum
Creative Canals	Science Museum,	10/10/2006	National Railway	Richard Sandell	Alex Patrick, Science Museum

Project	Lead Museum	Date of Visit	Venue	Researchers	Participants
	London		Museum	Ceri Jones	Kate Herbert, Science Museum Matt Simkin, Science Museum
NMSI Wroughton	NMSI Wroughton	10/10/2006	National Railway Museum	Richard Sandell Ceri Jones	Simon Gould, NMSI Wroughton Matt Simkin, Science Museum
Engaging Refugees and Asylum Seekers	National Museums Liverpool	11/10/2006	National Museums Liverpool	Jocelyn Dodd Ceri Jones	Claire Duffy and Abdullah Badwi, NML Tony Spencer and Sophie Robinson, Tyne & Wear Museums Shriti Patel and Nisha Popat, Leicester City Museums Caroline Mean and Anna Bunney, Salford Museum and Art Gallery
Real World Science	Natural History Museum	12/10/2006	Natural History Museum	Richard Sandell Ceri Jones	Andy Lee, NHM Honor Gay, NHM Sally Collins, NHM Lauren Furness, Manchester Museum Sarah Lloyd, Oxford Natural History Museum
Making an Impact	British Library	12/10/2006	British Library	Richard Sandell Ceri Jones	Caryl Foulds, British Library Learning Partnerships Manager Alison Bodley, Project Manager
Across the Board	British Museum	16/10/2006	Luton Museum	Richard Sandell Ceri Jones	Frances Carey, British Museum Sally Ackroyd, Luton Ingrid Wilkes, Luton Simone Kugler, Luton
Image and Identity	Victoria & Albert Museum	16/10/2006	Victoria & Albert Museum	Richard Sandell Ceri Jones	Morna Hinton, V&A Marnie Hardy, V&A Tracey Owen, NCH Amy Lumb, Sheffield Galleries and Museums Trust

3.2.5 Eight case studies

Eight case studies were carried out as part of this research. Case studies facilitate the exploration of events and situations, and an understanding of the issues and contexts that produced them. In this research they enabled a qualitative and contextual exploration of the workshops and museum experiences that gave rise to the attitudes of the participants that were recorded statistically by the questionnaires. These case studies were not intended as initial exploratory studies; they were selected after the Familiarisation visits to the twelve projects and were chosen to generate further understanding of issues that arose as a result of these visits (see above 3.2.4). There was also a consideration of the following criteria:

- Case studies to fit broadly within one of the three thematic areas of interest to DCMS/DCSF, specifically learning, community and partnerships, whilst remaining open to instances where personalised accounts can be gathered
- Geographical location, e.g. a mixture of London and regional museums
- The type of collection, e.g. to cover historical, contemporary, decorative arts
- The subject covered, e.g. Science, Art, History, Citizenship
- The nature of the group, e.g. children, teenagers, adults, school, non-school.

Practical considerations, such as the timescale of the projects and other time/resource implications, were also taken into account. Using the relevant criteria and the information provided by the museums from the Familiarisation visits, the following projects were chosen for further exploration:

Table 3.2.5a: Museums chosen for the case studies

Thematic areas	Project	Museum / Organisation
Community	Engaging Refugees and Asylum Seekers	Salford Museum and Art Gallery
Partnership	Image and Identity	Birmingham Museum or Manchester Art Gallery
Personalised accounts	Creative Canals	Science Museum
	Journeys of Change	Imperial War Museum
Education	Real World Science	Natural History Museum
Partnership	Take one Picture	National Gallery
	Making an impact	British Library Hull Museums
Personalised accounts	The Wallace Collection	Harewood House Waddesdon Manor

Table 3.2.5b below sets out the details of the case studies.

Table 3.2.5b: The details of the eight case studies

Project	Date of visit(s)	Venue(s)	Researcher(s)	Reasons for selection
Take One Picture: North East South West	23/11/2006 15/02/2007 21/02/2007 03/04/2007	National Gallery Nottingham Trent University National Gallery Pelham Primary School, Merton	Jocelyn Dodd Ceri Jones Anna Woodham	Cultural placement for Initial Teacher Training (ITT) students Access to high quality national collections Specialist expertise in visual literacy Ambitious project Growing momentum over time
Journeys of Change	25/01/2007	Imperial War Museum Lilian Baylis Technology School, Lambeth	Jocelyn Dodd Ceri Jones	Ambitious project Process of organisational change Development of community work in the national museum
Engaging Refugees and Asylum Seekers	02/02/2007	Salford Museum and Art Gallery	Jocelyn Dodd	Impact on refugees and asylum seekers Engaging with contemporary issues Contribution to community cohesion and cross-cultural understanding
The Wallace Collection: National- Regional Partnership Programme	02/03/2007	Waddesdon Manor, Buckinghamshire	Jocelyn Dodd Ceri Jones	Developing a new education service Process of organisational change
Creative Canals	06/03/2007	Hopscotch Asian Women's Centre, London The Science Museum	Ceri Jones	Barriers to accessing the museum
Real World Science	20/03/2007	Natural History Museum Stockwell Park High School, Lambeth	Ceri Jones Anna Woodham	Ambitious project Developing skills in young people Engaging with contemporary issues
Campaign! Make an Impact	21/03/2007	Hull Museums Education Winifred Holtby School, Hull	Jocelyn Dodd	Active Citizenship and young people Focus on Slavery collections very timely
Image and Identity	12/04/2007 20/04/2007	Manchester Art Gallery Victoria & Albert Museum Uxbridge Library	Jocelyn Dodd	Community cohesion and cross-cultural understanding Exploring the impact on excluded individuals

The case studies were used to explore some of the multiple perspectives held by the diverse participants in the DCMS/DCSF programme, with interviews of curators, teachers, school pupils and members of community groups offering specific individual views of the programme. This element of the research was flexible, responding to opportunities to gather relevant and useful information as they arose. Personal accounts from participants in the projects were also gathered using interviews where this was possible, but the privacy and feelings of interviewees have been carefully safeguarded. These elements of the research provide information about the kinds of people who were involved in the museum projects and offer examples of their experiences and perceptions. Museum staff were also interviewed and this yielded useful information about their views on the programme. Case studies are generalisable to theoretical propositions rather than to populations;⁹ thus they helped in the development of the argument proposed in the conclusions concerning the social value of museums.

A number of difficulties were encountered in carrying out the case studies. These can be summarised as follows:

- The approach to the case studies - it was hoped that a thematic approach would help to frame the case studies. Because projects were still emerging, this was not always possible and after much discussion, a broader approach was taken
- Time constraints - the timescale of the projects posed some difficulties, most notably in relation to the extent of the impact on participants
- Capturing the scale and complexity of the projects – projects were multi-layered with multiple partners, often geographically spread over a wide area
- Museums as gatekeepers to the participants – the organisation of the case studies and access to participants depended hugely on the responsiveness of the museum partners
- Disruption to key contacts – there were a number of changes in key contacts caused by illness, maternity leave etc.
- Limited time to build relationships with participants – difficulties included language barriers, lack of confidence or experience talking to researchers and discomfort in having their voices recorded.

These will be discussed more fully in the discussion of the individual case studies in Section Five.

3.3 Three working papers

Following the familiarisation visits and their analysis it became necessary to carry out conceptual work to deepen our understanding of some of the terms that were being used in the museums. Three working papers were produced on the themes of Partnerships; Community cohesion, citizenship and cross-

⁹ Yin, R. (1994) *Case study research: design and methods* (second edition), Sage Publications: 10

cultural understanding; and Barriers to access. The exploration of the literature was intended to enable the research team:

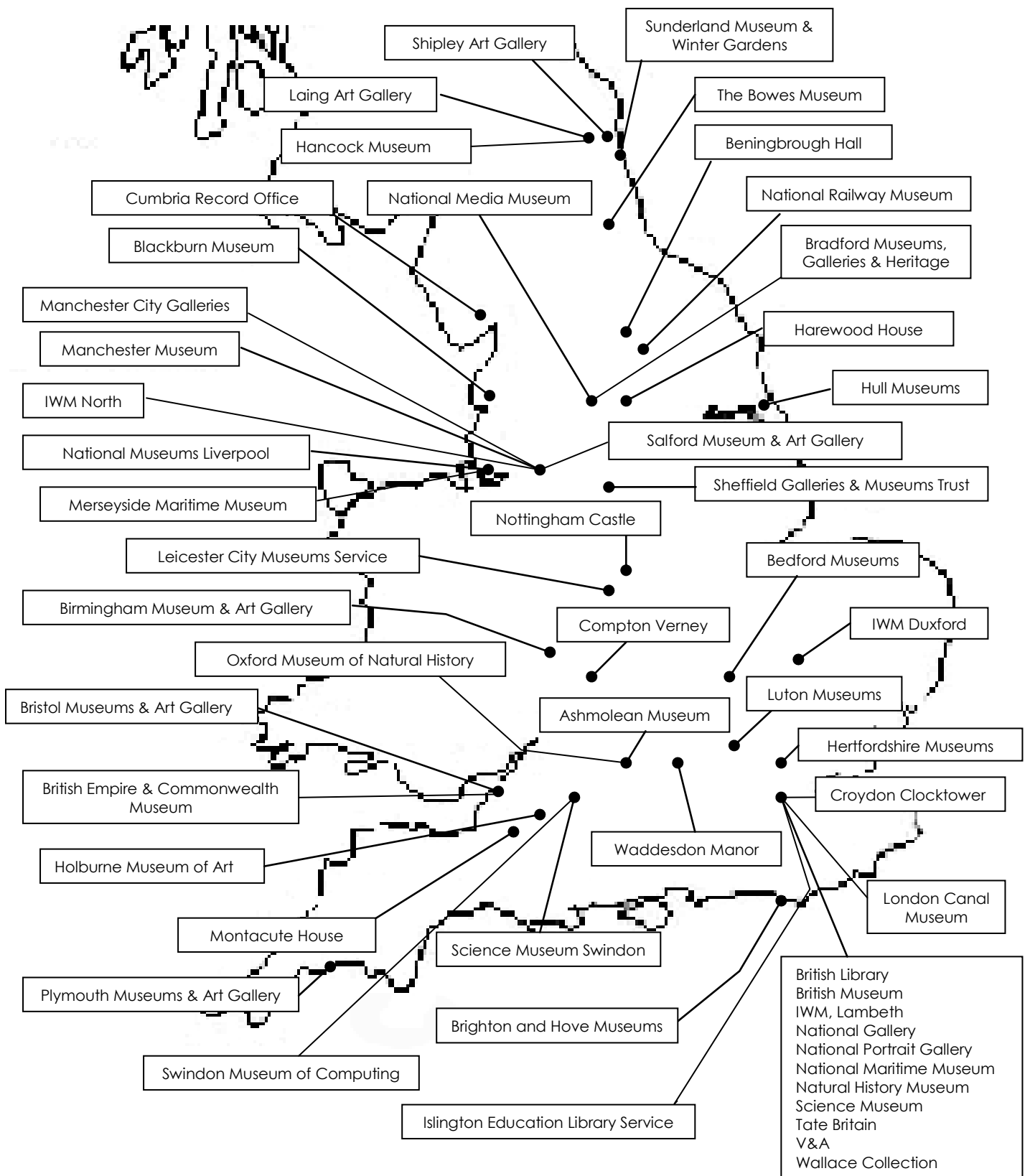
- To gain an understanding of the context in which to present the findings from the projects
- To give depth and rigour to the research
- To use the material to shape the case studies.

Copies of the working papers can be supplied on request.

3.4 Project portrayals

Twelve national museums were involved in the DCMS/DCSF Strategic Commissioning National/Regional Museum Partnerships programme, running seventeen discrete projects in partnership with over 50 regional museum partners across the country. A number of regional museums were partners in more than one project.

Fig. 3.4a: National/Regional Museum Partnerships provision across England



The diversity of the projects

The projects were very varied in terms of their scale and diversity for a number of reasons:

- **Museums bid for the funds that they wanted**

DCMS invited national museums to bid for this stream of funding, and the scale and scope of the projects was framed by the national museums that made the applications. Museums had control over framing their projects within the criteria from DCMS; it was the museums which decided on their ambitions.

- **Scale of the projects have varied**

The museums decided on the scale and scope of the project and as a result varying scales of awards were made from DCMS. Most National Museums made one bid per organisations with the exception of the Imperial War Museum and the National Museum of Science and Industry, who made multiple bids. The Imperial War Museum ran projects at two of their regional sites, Imperial War Museum North, Imperial War Museum Duxford and at the Imperial War Museum in Lambeth. National Museum of Science and Industry also ran projects in their regional sites at the National Media Museum in Bradford, the National Railway Museum in York, Science Museum Swindon (Wroughton) and the Science Museum, London. Each of these ran as separate projects with individual themes and project partners.

- **The development of existing projects or new projects**

Some projects maintained existing themes and other museums choose to work on new ones. The National Maritime Museum, National Portrait Gallery and the Victoria and Albert Museum continued to develop themes used since the inception of the scheme. Similarly the National Gallery also worked with its original theme *Take One Picture*, but using a new approach. Other museums maintained established though not original themes, Tate Britain, for example, continued to use *Visual Dialogues*, and the British Museum used *Across the Board*. A few projects worked with new themes, and one example is the British Library with *Campaign! Make an Impact*. There were also some new museums involved in the programme such as the Imperial War Museum Lambeth and the National Railway Museum, York and Science Museum Swindon (Wroughton).

- **Multiple partners, some of which are not museums**

The numbers and structure of partners varied. Some projects were relatively straight forward like *Moving Stories*, a partnership between the National Railway Museum, Hull Museums, four schools and theatrical artists. Some of the less confident and established projects, like the Wallace Collection, only had partnerships with other museums. Other projects, for example *Visual Dialogues*, had more complex partnerships, and this one involved a partnership between Tate Britain and four regional museum partners, each with their own partnerships with local schools and colleges. This partnership also involved The Centre for Applied Action Research, University of East Anglia. Other projects also included evaluators as one of their partners. Several regional museums were partners in more than one project, and these included Birmingham, Manchester, Newcastle, Sheffield and Hull. Some

projects included partners who were not museums; for example, Age Concern, Youth Action Blackburn, Asian World War Two Veterans and Synergy TV were all partners in *Moving Minds 4 - Young People Take on Museums* at the Imperial War Museum North, but it was unusual to have so many outside partners. NCH the children's charity was part of the Victoria and Albert Museum's *Image and Identity* project. Some partners were from the cultural sector like Cumbria Archives and Islington Libraries. One project, *Anim8ed* at the National Media Museum, had an international partnership with the Chan Chung Animation School in China.

- **Existing partners and/or new partners**

Some projects have worked consistently with partners over a number of years. The National Maritime Museum's project *Understanding Slavery Initiative* has worked with the same four partner museums who share a specific relevance to Slavery material. Where there are sustained relationships between partnerships, these tend to be projects where the same theme has been maintained for some time, like the National Portrait Gallery's *People, Places and Portraits*. Here there are four established partners with the addition of one new partner in 2006, Plymouth Museum. However, Imperial War Museum Duxford uses the same theme but with a new group of museums each year, so the five partner museums were all new in 2006. Where a new project has been developed, new partners have been established too, for instance in *Journeys of Change*, at the Imperial War Museum, London.

- **Geographically range and/or concentration on the locality**

Museums have taken quite different approaches to the geographical distribution of their projects. *Creative Canals* and *Journeys of Change* have conceived projects which were local to them. *Creative Canals* is using the Regent's Canal as the geographical focus for a very local audience, and the Imperial War Museum is working with Croydon and Islington. The converse of this is projects with partners distributed around the country, for instance the British Museum's *Across the Board* which followed the national tour of the exhibition over a two year period to Tyne and Wear, Exeter, Gosport, Leicester, Lincoln and Luton.

- **Different sorts of ambitions and different sorts of characteristics**

The ambitions of the project varied considerably. Some projects had big strategic ambitions like *Understanding Slavery Initiative* which aimed to support and facilitate the effective teaching of the Transatlantic Slave Trade. Similarly *Real World Science* operated on the basis of an ambition to inspire students to progress in science and to enable students to understand the impact that science has on their lives, and *Take One Picture* had ambitions for a national offer in relation to visual literacy. Some other projects, like *Image and Identity*, were much more closely focused on the impact they might have on vulnerable people's lives. Some projects set out to have an impact on community cohesion, for example *Engaging Refugees and Asylum Seekers*, which set out to enable local communities to experience and understand the plight of asylum seekers and refugees in order to facilitate community cohesion. Other projects were strategically focused on creating internal organisational change, like the Imperial War Museum, where the project was used to kick-start outreach work in the museum. Some projects

were focused on creating gallery interpretations, like Tate Britain's *Visual Dialogues*. Some projects were specifically focused on making particular types of collections accessible, for example, the Wallace Collection's project, which focused on decorative arts. There were many shared dimensions to projects like the use of creative practice and this varied from using theatre in education, film making, and animation to working with artists. Equally important were opportunities to meet scientists. Technology was embedded into many of the projects for instance the National Railway Museum's *Moving Stories* project aimed to 'produce a sustainable resource for pupils and teachers to use with an emphasis on E-learning'. Technology was used to give access to resources, to be creative, to develop specific skills, and to reflect on learning through video diaries.

The twelve projects described

The following sections describe the 12 projects funded as part of the Strategic Commissioning Programme, giving a summary of their approach and partner organisations, and, where appropriate, project aims, activities, participants and key outcomes and outputs. Information for each project comes from Form F – Project Description which was completed by the lead museum in each instance, with the exception of the *People Places and Portraits* project where it was completed by each of the partner museums.

***Across the Board: Around the world in eighteen games* – British Museum and Luton Museums**

Across the Board was a two-year project between the British Museum and its partners, aimed at developing programmes around play and creativity for pre-school age children, and supporting the National Curriculum for KS1,2 & 3 through cross-curricular and subject-specific programmes, with a focus on problem-solving skills and special provision for gifted and talented pupils at KS3 and for children with sensory impairment. At the heart of the project was a well-received touring exhibition on the history of board games from antiquity to the present. Objects were drawn largely from the British Museum's high quality collections with the twelfth-century Lewis Chessmen as the centrepiece, and each venue was able to add material from their collections or from other collections in the vicinity.

The exhibition toured to (in order) Segedunum Roman Fort and Museum, Royal Albert Memorial Museum, Exeter, Gosport Discovery Centre, New Walk Museum & Gallery, Leicester, The Collection, Lincoln, and finally to Wardown Park Museum, Luton, which took part in the RCMG evaluation.

For the organisations involved it was an opportunity to develop sustainable learning resources and approaches for teachers, and programmes which can feed into the core practice of the British Museum and its partners, as well as the wider museum and educational community. For participants, including adults and families as well as school children, the project has fostered the perception that both learning and museums can be sources of enjoyment.

The National Museum of Science and Industry – National Media Museum, The Science Museum, The National Railway Museum and Science Museum Swindon (Wroughton)

There are four strands to the National Museum of Science and Industry (NMSI) DCMS/DCSF2: 2007 programme, with projects taking place at four venues around the country in Bradford, London, York and Swindon.

***Anim8ed* – National Media Museum, Bradford Industrial Museum and Cartwright Hall Museum and Art Gallery**

The National Media Museum worked in partnership with Cartwright Hall Museum and Art Gallery and Bradford Industrial Museum to develop and foster relationships with eleven non-user primary and secondary schools in Bradford, working alongside classroom teachers to support and strengthen the delivery of key national curriculum objectives and schemes of work through the use of animation. Pupils drew inspiration and ideas from the rich collections held by the three partner museums.

The aims of the project were to encourage repeat visits and increase access to, and understanding of, the partner museums' collections for non-user schools; to produce educational resources to support visits to all three museums; to develop and extend the *Anim8ed* website as a tested and tried resource for schools; and to build sustainability into what has been learnt from the project.

***Creative Canals* – The Science Museum, Beauchamp Lodge Settlement and the Canal Museum**

Creative Canals is a partnership between the Science Museum, a floating classroom on the Regents canal owned by Beauchamp Lodge Settlement and the London Canal Museum. The partnership has worked with a range of diverse new audience groups, enabling them to gain confidence, skills and knowledge in science, history and language whilst enjoying themselves. Each group received three contact sessions where they experienced visits to the two museums, a trip on the floating classroom, along with tours, workshops, shows and sessions on science and history. Over the course of the project, twenty groups took part, key target audiences for the museums who live in deprived areas bordering the Regents Canal; KS1 children and teachers (5-7 yr olds), community groups who are over 60 years, and ESL /ESOL family and adult groups. Through their participation, as well as learning about science and history groups were felt to gain a new understanding and knowledge of their local environment and a sense of ownership over the Science Museum and the London Canal Museum.

As well as to bring new audiences into the Science Museum and to the partners and to work with audiences from deprived communities in a sustained way, the aims of the project were to strengthen and sustain relationships between the Science Museum, Beauchamp Lodge and The London Canal Museum, and to share skills and resources between the three organisations.

Moving Stories – The National Railway Museum and Hull Museums

Involving KS3 pupils from four Yorkshire schools, *Moving Stories* explored the effect of transmigration on local communities, through the investigation of archive material and museum collections to research personal stories and to inspire creative writing, focusing specifically on the breakdown of transmigration during the 1926 General Strike, the developments of mass movement post-strike and the continued effect of transmigration on the railway communities.

Working with theatrical artists, the pupils developed dramatic performances from their research, which were shown on location in the museums. The project tied in with the Citizenship curriculum looking at aspects of identity, crime, safety and the significance of the media in society, and aimed to produce a sustainable resource for pupils and teachers to use with an emphasis on E-learning and Citizenship.

Science Museum Swindon outreach project, module 3 – Science Museum Swindon and Swindon Museum of Computing

Working with the Swindon Museum of Computing, the project has enabled Science Museum Swindon to develop two resource boxes - The Brain Gymnasium - for families and school visitors to use. Tasks have been designed to improve mind performance and allow visitors to make the link between their own brain and that of a computer. In addition, cross-curricular classroom activities have been designed for KS3 pupils incorporating Design and Technology, Maths, Creative writing, Marketing and Art, where pupils have to design and advertise a computer for a fair held at the museum.

The project has also allowed two volunteer staff members at the museum to be trained in how to use the resource boxes and how to interact with the exhibits and visitors to the museum, explaining how a computer functions and performs, its capabilities and its impact on society.

The project has helped to increase the offer of the Science Museum Swindon and allowed it a greater flexibility in terms of what it can offer to schools and wider audiences.

Campaign! Make an Impact – The British Library, Hull Museums and Harewood House, near Leeds

Central to *Campaign! Make an Impact* was developing and extending the enquiry approach to Citizenship which is at the heart of British Library Learning, enabling young people to become informed and active citizens.

Working with KS3 pupils from three very different schools in socially disadvantaged areas in London and Hull and rural Yorkshire, the project aimed at building the pupils' understanding of the historic context of social and political campaigning, their capacity for discussion and debate and developing the skills they need to produce campaigns and multi-media communication. Crucial to the project was the pupils' active involvement in the selection of, development, and running of a modern day campaign, where they could have an impact and make a difference. The stimulus for

their work was the historical campaign to end the Transatlantic Slave Trade, drawing on the rich resources provided by the British Library and museum partners.

Additionally the project offered three individual teacher placements with the British Library, Hull Museum Service and Harewood House to enable the production of new and innovative Citizenship resources for young people. To assist the young people in developing their campaigns, each school worked with creative practitioners to produce their campaign materials in diverse forms as t-shirts, badges, films and a multi-media graphic novel.

Engaging Refugees and Asylum Seekers – National Museums Liverpool, Tyne and Wear Museums, Leicester City Museums and Salford Museum and Art Gallery

Working in partnership with museums in Salford, Sunderland and Leicester, National Museums Liverpool have developed activities for refugees and asylum seekers to encourage them to feel confident in their new environment, help them to integrate and develop their English language skills. The museums are working in partnership with appropriate agencies to ensure that refugees and asylum seekers are involved and included in the life of their local communities, and at the same time, to enable the host community to experience and understand the plight of asylum seekers and refugees, thereby facilitating community cohesion and cross-cultural understanding.

For the museums involved, the project has enabled them to develop programmes which support informal family learning for refugees and asylum seekers and contribute to staff development, increasing their understanding of the needs of refugee and asylum seeker visitors. The project partners have disseminated information about the project to other professionals in the arts and heritage sector and so support the development of work in this area.

Since 2003 the project has engaged with over 11,500 participants, developed over 600 activities and produced a range of resources including ESOL teaching materials, handling collections, multi-lingual literature and museum guides. Opportunities have been created for refugees and asylum seekers to take part in the life of the museum through volunteering, art and education work.

Image and Identity – Victoria and Albert Museum, Birmingham Museum and Art Gallery, Manchester Art Gallery, Brighton Museum and Art Gallery, Sheffield Galleries and Museums Trust, Shipley Art Gallery and NCH: the Children's Charity

A partnership between six museums and a national charity, *Image and Identity* seeks to engage young people in responding creatively to museum collections through the arts, with the aim of increasing their self-esteem and understanding of diverse cultures, shared identities and attitudes to learning. For the past year the project has worked with the theme of the Year of Islamic Art and a strong element of the project has been a focus on respecting and celebrating difference.

Working with young people from culturally diverse inner city schools and NCH groups, who range from young carers, looked after children to family learning groups, each museum has run a sustained project with three or four groups of young people over the year, exploring the theme of *Image and Identity* within their respective collections. Working with artist facilitators, young people have engaged with objects from museum collections and have been encouraged to reflect on how they might express their own identities in creative form.

The project also sought to positively influence teacher and youth worker motivation, enjoyment and classroom practice, as well as benefiting museum and gallery worker development.

The Imperial War Museum – London, Duxford and North

For 2006/2007, three of the Imperial War Museum branches ran DCMS/DCSF Strategic Commissioning projects in London, Duxford and Manchester.

***Journeys of Change* – Imperial War Museum, London, Croydon Clocktower and Islington Library and Education Service**

Launching the museum community programme at the Imperial War Museum, *Journeys of Change* involved the museum and their partners working with five diverse groups of young people from their local communities. The young people were involved in a wide range of activities designed to involve them in the life of museums, archives and libraries, and spark their interest for the future. Activities ranged from how to design an exhibition; history sessions on the British Empire and the Second World War; how to research and use sources; visits to the Museum's archives; interviewing veterans from Britain and the Commonwealth; and writing and producing a play based on historical research. Their work culminated in the design and production of a touring exhibition telling the story of the young people's journey through the project, which has been on display at the three venues involved.

The project has strengthened an existing partnership with Croydon Clocktower and established a new partnership with Islington Education and Library Service. For the museums involved it has demonstrated the value of working with local communities and the benefits of working in partnership to achieve shared goals. For the young people from cultural and ethnically diverse backgrounds who demonstrated their commitment to the project, many of whom had never visited a museum before this, their interest has been ignited and they are keen to carry on their involvement with the museum.

***Moving Minds 4: Young People Take on Museums* – Imperial War Museum North, Blackburn Museum and Cumbria Archives**

Working with museum and archive partners, Youth Action Blackburn and Barrow Age Concern, *Moving Minds 4* was first and foremost an intergenerational learning programme working with young people, schools and Second World War veterans, and continuing to build on the successful collaboration with Synergy TV and Radiowaves (a schools internet radio

website) in developing ways of learning in museums, with and for young people, using digital media. The aim was to develop relationships and mutual understanding between veterans, young people aged from 11 to 18 years old, teachers, museums and archive staff from the different regions, with a central theme of respect and remembrance for the Second World War.

IWM North have been able to build on their relationship established formerly with Blackburn Museum & Art Gallery and Youth Action, Blackburn and assist Cumbrian Archives to develop the skills and knowledge for taking part in intergenerational and multi cultural projects. For the young people involved it had given them a voice and a platform to publish their own audio, video, pictures, blogs and podcasts on-line, created in response to museums' themes and collections, and to build their own media rich web page and identity for public view. The long-term strategy for the IWM North and Radiowaves is to enable this approach to be used across the country, creating engaging projects for young people that are relevant to their media rich world, but at the same time, address the needs of the core school curriculum.

Partners in Time – Imperial War Museum Duxford, Stevenage Museum, Letchworth Museum, Mill Green Museum and Mill, Bushey Museum and Bedford Museum and Cecil Higgins Art Gallery

Running since 2003, *Partners in Time* is a partnership between Imperial War Museum Duxford and museums in the Eastern region. In 2006/2007 Duxford have worked with museums in Hertfordshire and Bedfordshire, to create sustainable relationships between schools and museums, to develop teachers' confidence both in using regional museums and using artefacts in the classroom, and to extend and enhance teaching and learning opportunities for teachers and students. Schools are invited to take part based on the number of pupils on roll who are eligible to claim free school meals, so as to target schools in the areas of highest economic deprivation.

Fifty classes from 23 schools across Hertfordshire and Bedfordshire took part in the project, receiving an outreach session, two trips to participating museums, Continued Professional Development day for the class teacher and a resource pack including DVD, books, and images of the artefacts used during the workshop and ideas to follow up the outreach session. New for this year is the introduction of Museum Family Days, offering free or subsidised entry and/or workshops to allow pupils to revisit a museum they may have gone to as part of a school trip with their families. Evaluations have shown that for the pupils it is an enjoyable learning experience and their teachers have developed their confidence in using museums as part of the curriculum. For the museums involved it has been opportunity to develop the service they offer to schools, and to build relationships with teachers, pupils and the wider school learning community.

People Places and Portraits – National Portrait Gallery, Montacute House, Beningbrough Hall, Sheffield Galleries and Museums Trust, Sunderland Museum and Winter Gardens, and Plymouth City Museum and Art Gallery

Although each partner is responsible for developing their own discreet project, at the centre of the *People, Places and Portraits* project is the desire to broaden access to collections for children and young people in rural and urban areas, and delivering learning programmes through regional centres of excellence. Themes are therefore varied but the key elements of the projects can be summarised as: enabling access in the regions to quality national collections; the interpretation and understanding of portraits; sustaining and developing new and diverse audiences; providing different learning experiences, enhancing the National Curriculum and informing future education practice.

Sunderland Museum and Winter Gardens developed a learning programme around *The World's Most Photographed* exhibition, an exhibition on tour from the National Portrait Gallery between October 2006 and January 2007. The learning programme focused on non-participating schools and community groups, but also built on relationships with those who already knew the gallery.

The museum learning team at Plymouth City Museum and Art Gallery worked in partnership with two local photographers to engage a wide variety of school and community groups with the *Snowdon – Iconic Images* exhibition.

At Beningbrough Hall the programme was multi-faceted, based around engaging audiences with their collection of portraits on-loan from the National Portrait Gallery, through activities such as art and creative workshops, informal learning activities and outreach.

The programme at Montacute House in Somerset offered an evolving and sustainable programme of learning opportunities based around the National Portrait Gallery's loan collection.

At Sheffield Galleries and Museums Trust the project focused on an exhibition of portraits of Lady Mary Wortley Montagu and the interpretation of that exhibition by sixth form students from High Storrs School, whose responses formed part of the exhibition. There were also family workshops during the Christmas period set around the *Angus McBean* exhibition on tour from the National Portrait Gallery.

Real World Science – The Natural History Museum, London, Oxford University Museum of Natural History, Manchester Museum and Hancock Museum, Tyne and Wear Museums

Real World Science is underpinned by the vision that '...by 2012 every secondary science student in the country will be able to participate in a structured learning experience provided by a museum with a natural science collection, through a national partnership. The experience they have will be transformative. It will inspire them to study science further and build their scientific literacy.'

The Natural History Museum and its partners have collaborated to develop and deliver an innovative secondary science programme for KS3, GCSE and A-level students. The present, third, year of funding has focussed on the consolidation, piloting, refining and mainstreaming of a programme that responds to teachers' and students' requirements and targets hard to teach areas of the curriculum that can be well supported by museums with natural history collections. It supports secondary science teaching and learning from Key Stages 3-5, using museum resources and expertise to provide an experience that inspires young people to consider continued science study and future employment. With this in mind, museums have developed workshops and shows which offer students fun ways of engaging with school science concepts, maximising the use of inspirational gallery settings and specimens. The expertise of museum and university scientists and education staff has been used in both the development and delivery of the programme.

Through planned regional training events, the partnership has provided opportunities for teachers, scientists and museum educators from a wide range of schools and museums to share in the knowledge and experience gained from the *Real World Science* project. For the museums involved it has given the opportunity for collaborative learning and skills development, particularly in facilitating dialogue and public engagement with scientists.

Take One Picture: North East South West – The National Gallery, Roehampton University, Nottingham Trent University, Nottingham City Museums and Galleries, Oxford Brookes University, Ashmolean Museum and the Laing Art Gallery, Newcastle-upon-Tyne

Part of the National Gallery's highly successful *Take One Picture* scheme, which promotes the use of museums and galleries in creative cross-curricular teaching and learning through the focus of one image, there were two strands to the *Take one Picture: North, East, South, West* project for 2006/2007.

The Initial Teacher Training (ITT) Cultural Placement Programme expands upon the scheme started in 2003 between the National Gallery and Roehampton University, with the aim of building sustainable links between regional museums and galleries, local ITT providers and local primary schools, with the aim of continuing regional Cultural Placements beyond the life of the project. Working in partnership with HE providers, Nottingham Trent and Oxford Brookes Universities and local museum services, the placements fulfil the requirements of the Training and Development Agency for Schools (TDA) for primary ITT students to experience teaching in a setting other than a school. Combining the expertise of the Gallery and HE providers, and supported by mounting evidence that teaching and learning is enriched through the Gallery's approach, the one-week cultural placement gives students the opportunity to observe school groups being taught in the Gallery and to learn about using paintings as a stimulus for cross-curricular teaching and learning. In the regions, students were given a further introductory session to their local collections. Students were encouraged to design a scheme of work and to publish resulting outcomes from their school-based placements, on an enhanced ITT website.

Following two successful *Take One Picture* projects at the Laing Art Gallery, the *Bard* (1817) by John Martin was chosen as their featured painting for 2006/7. The Laing's independence from the National Gallery is testament to the strong partnerships made with local schools and between Education staff in both galleries, and the subsequent skill sharing that has taken place in past Strategic Commissioning projects.

Understanding Slavery Initiative – The National Maritime Museum, National Museums Liverpool, British Empire & Commonwealth Museum, Bristol, Bristol City Museums, Galleries and Archives and Hull Museums and Art Gallery

Understanding Slavery Initiative is underpinned by the commitment to promote and support the effective teaching of the history of the Transatlantic Slave Trade by encouraging teachers, educators and students to examine the history and its legacies through the partner museums' related collections. To date a number of resources have developed to support the teaching and learning of this subject matter, and there is a focus on the rigorous and comprehensive interpretation of museum artefacts and archival material with the aim of encouraging multiple perspectives on this difficult and sensitive history.

The main target groups for this programme are History and Citizenship teachers and educators working with KS3 pupils, although all museum audiences, including education and community groups, will benefit from the increased attention to this subject. Audiences have been encouraged to make contemporary connections to historical collections, and programmes are designed to enable a greater depth of knowledge and understanding of related issues and interpretations connected to the Transatlantic Slave Trade and its legacy.

The *Understanding Slavery* website, launched in June 2006 and organised into eight themes, has been well received by the education, museum and community sectors. The focus for 2006/2007 was the addition of a ninth theme, *Diaspora*, and related resources. Running alongside was the development of a comprehensive digital resource for KS3 students to learn independently online, with a focus on looking at the contemporary impact of the Transatlantic Slave Trade.

The Bicentenary of the Act for the Abolition of the Slave Trade has given the project a particular emphasis this year and has been an opportunity to introduce the subject matter to as wide an audience as possible.

Visual Dialogues – Tate Britain, Birmingham Museum and Art Gallery, Manchester Art Gallery, Sheffield Galleries and Museums Trust, and Laing Art Gallery, Tyne and Wear Museums

Visual Dialogues has seen Tate Britain working in collaboration with curatorial and education teams at four partner galleries to develop with young people from diverse backgrounds, a range of interpretative resources and audience engagement programmes in response to key works on loan from the Tate Collection. The programme has offered young people opportunities to learn

about, and participate in, both the work of their local museums and national collections, and to work to a world-class professional standard alongside experts and with access to high-quality materials. The projects were led by the interests of the young people in each of the galleries, but generally outputs took the form of interpretative tools and resources, audience engagement programmes for peers, families, schools and teachers, as well as a short documentary and conference at the end of the project.

The core programme was aimed at young people aged 15 – 18 and partner galleries identified core target groups they wished to develop, based on new and previously engaged groups of young people. In Manchester, for instance, work continued with the Creative Consultants, an existing group of young people and in London, a group of young people were drawn from Tate Forum, Tate's peer-led learning group, Westminster City College, and a range of recruitment events and adverts. Groups were extremely mixed and included many young people who are socially disadvantaged. Wider museum audiences have also been engaged through the audience engagement programmes attached to the interpretive tools and resources developed by the young people.

Key outcomes for participants included opportunities for open-ended learning, developing creativity and knowledge, confidence building, and team work, as well as engagement with local and national museums. For the museum partners, the intention was to develop new museum working practices, to support education staff working with curators on audience engagement programmes and to create opportunities for curators to engage directly with new audiences. The programme has also set up and maintained regular opportunities for practice-sharing and professional development between the partners.

The Wallace Collection's National/Regional Partnership Programme- The Bowes Museum, County Durham, Compton Verney, Warwickshire, The Holburne Museum of Art, Bath and Waddesdon Manor, Buckinghamshire

There are three strands to the Wallace Collection's National/Regional Partnership Programme, a partnership of five museums (the 'Museum Network') working together to develop programmes for new or under-represented museum audiences both on-site and virtually, to enhance the formal education offer at each venue and to share best practice.

The Wallace Collection and its partners are linked together by similarities within their collections and institutions. The first strand of the project has focused on enhancing formal schools' education opportunities at each of the five partner museums, from providing more projects for KS3 and KS4 pupils, to developing and adapting successful projects at the partner institutions, and sharing best practice.

All five museums have worked together with designers to develop high-quality eLearning resources for teachers and pupils at KS1-4, focusing on the themes of *Portraits and Portraiture for Teachers and Pupils at KS1&2*; *Greek and Roman Myths for KS1&2*; *Landscapes in Art for KS3&4*. The aim has been to

make the collections of the partners available virtually to a wider number of school-aged children, in particular to enable the Wallace Collection to share its works of art within the limits of the bequest, and to enrich the individual collections by combining all five collections in each eLearning resource.

Thirdly, the Wallace Collection has developed a number of packages for under-represented audiences, targeting for instance young people outside formal education, refugees and asylum seekers, visually impaired children and children with special education needs. Although this is focused on developing audiences for the Wallace Collection specifically, best practice has been shared across the Museum Network.

3.5 Research Ethics

All research was carried out within the University of Leicester's Research Code of Conduct and Data Protection Code of Practice (both available from <http://www.le.ac.uk/academic/quality/Codes/index.html>). The following guidelines also provide a framework for RCMG research:

Statement of ethical practice for the British Sociological Association, <http://www.britisoc.co.uk>

Ethical Guidelines, Social Research Association, <http://www.the-sra.org.uk/>

Revised Ethical Guidelines for Educational Research, British Educational Research Association, <http://www.bera.ac.uk/>

Legal and ethical issues in interviewing children, www.esds.ac.uk/aandp/create/guidelineschildren.asp

Guidelines for research among children and young people, Internet research guidelines, Qualitative research guidelines and The responsibilities of interviewers, The Market Research Society 2000, <http://www.mrs.org.uk>

In gathering data for the research report, particularly the case studies, researchers came into contact with children, teenagers, young people, and potentially vulnerable adults. All researchers were subject to standard disclosure from the Criminal Records Bureau (CRB) and, where possible, researchers worked in pairs. In interviews researchers were careful not to be alone with participants, ensuring that another researcher or adult, such as a teacher or museum staff, was present whenever possible. Children and teenagers were always interviewed in pairs or groups. Care was taken to obtain the informed consent of participants to take part in the research, explaining to them in meaningful terms the purpose of the research, why they were involved, who was undertaking the research, and how it would be disseminated and used. An information sheet with this information was provided that participants could keep, along with contact details for the RCMG researchers. Following best practice, written consent forms were used with participants and these have been archived. It was also made clear to

the participants that they could withdraw from the research at any time, even after their direct participation, if they were unhappy in any way.

To protect their confidentiality, the names of all children, young people and adults who were not interviewed in their professional capacity, have been changed in the research study.

An example of a consent form and information sheet used with participants is provided in Appendix C.

3.6 The three evaluations since 2003 and their relationship to the present evaluation

Over the last four years, three large-scale national evaluation research programmes have been carried out by RCMG. These three studies form the context for the on-going evaluation research being carried out for DCMS/DCSF.

The first of the three RCMG studies was carried out from July 2003 to February 2004. Commissioned by the Museums, Libraries and Archives Council (MLA), it measured the outcomes and impact of learning in the three regional Phase 1 Hubs. These 36 museums in the West Midlands, the North East and the South West of England were charged with developing their educational capacity, funded through the first tranche of Renaissance in the Regions programme. The research report *What did you learn at the museum today? (2003)* presented the findings (this project is referred to here as RR1:2003).

A second study of the impact and learning outcomes resulting from Renaissance funding was carried out by RCMG from July 2005 to February 2006. This time the research involved 69 museums in the nine regional Hubs (the three Phase 1 Hubs and the six Phase 2 Hubs) and was charged with, as far as possible, using the same research methods as the earlier study so that comparisons over time could be made. The research outputs included a full research report: *What did you learn at the museum today? Second study (2005)*. (Referred to here as RR2:2005).

RR1:2003 and RR2:2005 were concerned solely with museums in the English regions, and mainly with museum school services, although where museums had chosen to use the Renaissance funding to work with communities rather than schools (which was rare, because of the rather specific terms of the funding), this was included where possible in the research. At the same time as the first study RR1:2003, RCMG was commissioned by DCMS and the former DfES (now DCSF) to carry out an evaluation of the first phase of the national/regional museums partnership, the Strategic Commissioning Museum Education Programme. As part of the encouragement of educational capacity-building, DCMS and DfES had invited the national museums to bid for grants to fund educational partnerships between themselves and a small number of regional museums in England. This national evaluation study involved twelve theme-based partnerships involving 12 national museums and 35 museums across London and the English regions and the full research

report was entitled *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* (This study is referred to here as DCMS/DfES1:2004).

All three of these earlier studies used the approach based on the Generic Learning Outcomes (developed through the Learning Impact Research Project) to measure the outcomes and impact of learning in museums and can thus be viewed as a large body of linked data. To some extent, issues that arose during the first two studies (RR1:2003 and DCMS/DfES1:2004) were followed up in the third study (RR2:2005).

The three evaluation research studies involved 3,172 teachers and 56,810 pupils in completing questionnaires and participating in discussions (Table 3.6a).

Table 3.6a: Numbers of teachers and pupils participating in the three evaluation research studies

Research Study	Numbers of teachers completing questionnaires and participating in focus groups	Numbers of pupils completing questionnaires and participating in discussion groups
RR1:2003	1,004	20,604
DCMS/DfES1:2004	503	9,415
RR2:2005	1,665	26,791
Total	3,172	56,810

This has produced a large body of data with a high degree of generalisability in relation to the use of museums by schools and the perceptions of teachers and pupils of the value of museums. The patterns that first emerged in RR1:2003 are, to a large extent, repeated and confirmed in the other two studies, presenting a consistent picture of the social impact and the learning outcomes of the educational work with schools of museums in England. There is far less data in these three earlier studies from community groups using museums, and, to some extent, any distinction between school and community groups is not a very strong one as the community groups tend to be young people in educational contexts. The ongoing research project will probe these issues further.

The fourth (and present) study (DCMS/DCSF2:2007) has been developed on the basis of the three earlier studies. The emphasis on community-based work is stronger in this phase of the national/regional partnerships. The research methods used in the earlier studies have been retained as far as possible, with any alterations or extensions being based on the same intellectual framework, to enable comparisons across and between the four studies.

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SECTION 4: QUANTITATIVE DATA

4.1 Introduction and summary

Introduction

Quantitative data was collected in a number of ways during the research and this section of the report describes the quantitative data and assesses its significance.

Section Four is preceded by a Summary that presents the main findings from the data.

The quantitative data was collected using the following forms:

- Form E - Numerical data collection of participation in museum activities
- Form G – Project participants
- Form A – Teachers' questionnaire
- Form B – Pupils' questionnaire (two age-related forms)
- Form Ac – Community group leaders' questionnaire
- Form Bc – Community participants' questionnaire (two age-related forms).

Summary of Section Four

4.1.1 Form E: Numerical participation

Form E was designed to capture the participation in project-related activities across the entire DCMS/DCSF programme from April 2006 – March 2007. For the DCMS/DCSF2: 2007 programme, across all the participating museums 47,511 pupil contacts were made in total, along with a further 23,786 contacts with community participants, a total of 71,297. This is an increase compared with the numbers participating in the programme in 2004 when a total of 63,848 contacts was reported (29,701 pupils and 34,147 community participants). During this phase of the programme, more projects were focused on developing education-related audiences which explains the emphasis on pupil contacts.

4.1.2 Form G: Targeting participants that may find museums difficult to use

One of the research objectives was to review the social value of the museums' education and community work. Form G was designed to provide information about the range of participants targeted by the museums and about the motivation for targeting these groups in order to ascertain how projects were engaging with groups who were under-represented or excluded from museum audiences. Museum staff were asked to outline any barriers which they felt prevented participants from using museums, and, if so,

how they had addressed these barriers through the project. Forty-six (46) museums returned these forms. Responses to this question seemed to show a genuine desire to reach out to new audiences, or to make a difference in peoples' lives by, for example, enhancing learning or developing skills.

For the education groups, museums targeted:

- Secondary schools, particularly KS3 groups
- Schools from socially disadvantaged areas, both urban and rural
- Schools with high numbers of pupils from minority ethnic backgrounds
- Schools classified as 'non-user' or 'non-participating'
- Schools with low levels of achievement.

For the community groups, museums targeted those whom they perceived to be socially disadvantaged, including people from areas of:

- Industrial decline
- Rural and urban isolation
- High unemployment.

They also targeted people of:

- Minority ethnic backgrounds
- Mixed heritage backgrounds.

Many of these community participants were school-aged children and young people, and there was less of an emphasis on working with adults over 25 years, disabled people or the elderly.

Many barriers to the use of museums were identified by the respondents and these can be classified as:

- Attitudinal and Emotional
- Cultural
- Decision-making
- Economic
- Education and schools
- Geographical
- Lack of information
- Intellectual
- Life context
- Physical
- Sensory.

Museum respondents described how they recognised these barriers and how they were trying to address them in their work. It was noticeable that a more sophisticated and thoughtful approach to understanding the complexities of social inclusion and how this relates to the use of museums had been embraced by most (although not all) of the museums. One of the significant achievements of the DCMS/DCSF programme is that it has enabled museums to not only address basic physical and material barriers to cultural

engagement, but also to respond to the often complex needs of under-represented and hard-to-reach audiences.

4.1.3 Form A: The analysis of the teachers' questionnaires

- **The type of school**

There were 407 usable teachers' questionnaires. Teachers from primary schools made up the largest proportion at 46% of visits, with 38% from secondary schools. The remaining 16% were from a variety of other types including private (5%) and middle (2%) and special (2%) schools. Fifty-one percent (51%) of the classes were in either KS2 or below, but 36% of classes were in KS3 or KS4 or higher (1% did not specify). In the three earlier studies, the percentage of secondary schools was much smaller (10-18%) and this large proportion of schools from the secondary sector is a defining feature of this study. The large numbers of secondary schools are the result of a number of factors, including the desire of museums to increase their offer for this sector; the fact that some museums targeted non-participating schools many of which were secondary; the current emphasis in the Renaissance programme on secondary schools, which encourage those museums in receipt of both sources of funding to dove-tail their effort; the emphasis on themes such as citizenship which are of relevance to secondary pupils; and large-scale secondary projects such as *Real World Science*.

The school postcodes were analysed, as in the other three studies, using the Indices of Multiple Deprivation 2004 (an analysis based on school location). In the three earlier studies, it was found that about one-third of the schools using museums were located in deprived areas. No overall pattern was found in the present study with no clear preponderance of schools from areas of high or low social deprivation. For instance, 20.5% of schools are located in the most deprived 20% of areas in England, compared to 34.5% in the RR1:2003 evaluation. A further, more pupil-centred, analysis was carried out based on the percentages of pupils eligible for free school meals, and the results show that that the largest proportion of schools in this study (just under one third, 30.3%) are located in the quartile which corresponds to the schools with highest percentages of pupils so eligible. As each quartile is set to encompass one quarter of schools (25%), this is significantly more than would be expected if the distribution of visits was even across all four quartiles. These statistics reveal the efforts made by museums to work with those at risk of social exclusion. The two analytical measures have not thrown up results which are highly congruent as occurred in the three other studies, and it is possible that this can be accounted for by the high proportion of secondary schools. As these schools are large, their location may not usefully reveal the characteristics of their pupils; the eligibility for free school meals is likely to be the more reliable measure in this respect. However, although significantly more schools in the present study are in the fourth quartile, with the highest proportions of pupils eligible for free school meals, than might be expected overall, this is a significantly smaller proportion than was found in the RR2: 2005 study.

- **How museums are used by teachers and how this helps their professional development**

Seventy percent (70%) of teachers reported that their schools use cultural organisations on a regular basis. About two-thirds of teachers (66%) reported that they were on a visit to the museum with their class. Fifteen percent (15%) were involved in an outreach session. A high number of teachers (60%) reported that this was a one-off session, with 31% reporting that this engagement with the museum was one of a series of contacts. It is interesting that about one-third of the contacts between the museums and the schools in this programme can be described as 'serial.' At the present time, museums are working hard, encouraged by the new funding streams for museum education, to develop deeper and more integrated relationships with schools through carefully researching the needs of teachers and through the development of relevant and useful projects that continue over several sessions and which achieve more than is possible in a single one-off contact. For secondary schools, this approach is very important. This move towards longer-term and deeper relationships is being driven by museums rather than from schools, where there is still a considerable lack of knowledge about what museums can offer.

Teachers were asked about their use of museums over the previous two years; 83% had visited a museum, 67% had used on-line resources, and 27% had borrowed objects or handling boxes. This was also asked during the second Renaissance study (RR2:2005), where the results were much the same except for the use of objects, which in this study was considerably lower. It is likely that this is accounted for by the large cohort of secondary schools. Those schools that use museums seem to use them on a regular basis, and also reported, in this study as in the others, that they regularly use other cultural organisations.

Over two-thirds of teachers (67%) were very satisfied and a further 28.5% were satisfied with their museum experience. In all four studies, 96% of teachers have agreed that they were satisfied or very satisfied, which is a very pleasing statistic. Fifty-five percent (55%) of teachers in the present study thought that it was 'very likely' that the visit had increased their confidence, with a further 34% thinking this was 'likely.' This is virtually the same as for teachers in the first DCMS/DCSF study. A new question for this study was: 'Has your involvement with museums helped your own professional development?' Over three-quarters of teachers (78%) ticked 'yes' to this question. Teachers were asked to indicate briefly why they had responded as they did. There were two major themes that cropped up very frequently. These were an *increase in subject knowledge and understanding*, including an increased confidence in using the subject-related material, and *the broadening of teaching methods*, which included an introduction to new ideas that could be used in the classroom and new skills that could be used in teaching.

Teachers also stated that the museum experience had *increased their confidence in organising trips out of school*. In addition, their awareness of the existence and *value of the resources for learning outside school, including experts and networks of institutions*, had expanded. A very small number of teachers pointed out how they had been able to think about their students in

different ways and were more conscious of the importance of the development of the student as a person following their museum experience.

- **Museums and the curriculum**

The curriculum remains a main driver for the use of museums. Eighty-four percent (84%) of teachers agreed that their work was directly related to the curriculum, much the same as in the first study and slightly less than in the two Renaissance studies. Teachers were asked which curriculum areas they were covering in their museum experience and unlike previous evaluations, no dominant subject area was found. The single biggest proportion of responses was coded under 'Cross-curricular' (35%), with teachers combining work across a range of subjects. This was followed by History (24%), Science (20%), Art-related themes (9%), Citizenship and PSHE (2%), Design and Technology (1%), Geography (1%), Literacy/English (1%) and Modern Languages (1%). In comparison to the earlier DCMS/DCSF study in 2004, the picture is quite different. In the first DCMS/DCSF study, 50% of teachers were following themes connected with History, 26% Science and Technology and 18% Art, with very small percentages in other areas identified. Only 3% of teachers reported working on Cross-curricular themes. There has been a huge increase in teachers working in a cross-curricular way and many of these are primary teachers who are working on History combined with other subject areas and themes. As in the second Renaissance study in 2005 (where 27% of teachers were working across the curriculum), it is History that is driving the growth of inter-disciplinary work.

It is interesting to see the high numbers of teachers who are working on science-related themes. This is driven directly by what museums are offering to schools; for example the high number of science sessions provided through the *Real World Science* project, which is aimed at secondary schools and is reflected in the 44% of secondary school teachers' responses which could be coded under Science and Technology.

- **How teachers value museums**

Teachers were asked how important museums are to their teaching and the number replying 'very important,' at 29%, was considerably less than in the first DCMS/DCSF study, where 47% agreed to this. However, this seems entirely consistent with the other data; secondary teachers do not find museums as important to them as do primary teachers, and those schools which are 'non-participating' (which were targeted by some museums) clearly do not find museums important for their work. There is considerable evidence that as teachers discover what museums can do, their attitudes change. A further question asked in an open-ended way what the value was of museums, and the detailed answers covered access to high quality collections, the expertise of museum staff, the rich environment which enhances learning, and the learning experienced by teachers themselves.

- **The importance of the Generic Learning Outcomes (GLOs)**

There are extremely high levels of positive endorsement for all learning outcomes that may result from the use of museums. There are very few teachers who do not find the outcomes of museum-based learning either 'important' or 'very important.' It is interesting that the relative value

accorded to each of the GLOs appears to have changed a little in this study; there was some change in the wording of the question that may have had an impact on how teachers understood each of the GLOs, but other factors accounting for the change may be the increased proportion of secondary teachers and the emphasis on deeper and longer-lasting contacts. Teachers in this present study appear to value first, the enjoyment their pupils experience, and the inspiration and creative thinking this leads to; secondly, they value the experience that their pupils have, which is frequently unique and out of their normal range of experiences; thirdly they value the knowledge and increased understanding that their pupils gain from these enjoyable experiences. Skills and any change in attitude seems of lesser significance to the teachers in this present study. In the three earlier studies, teachers consistently valued Enjoyment, Inspiration, Creativity very highly closely followed by Knowledge and Understanding, with the other GLOs being rated less highly.

- **What did the pupils learn?**

Several questions asked in detail about teachers' views of what their pupils had learnt. On the whole, the pattern of responses from teachers in relation to the learning outcomes of their pupils confirms the patterns established in the three previous RCMG studies. The endorsement by teachers of the value of museums to their pupils is whole-hearted and consistent over time.

Ninety-nine percent (99%) of teachers stated that it was likely that their pupils had enjoyed the museum experience and that new interests had been aroused. Ninety-seven percent (97%) of teachers thought their pupils are likely to have been inspired to learn more. Ninety-four percent (94%) of teachers thought it likely that their pupils would have increased their subject-related understanding. Ninety-four percent (94%) of teachers thought it likely that their pupils would feel more positive about learning as an outcome of the museum experience, and 90% thought they would feel more enthusiastic about museums and galleries. Ninety-one percent (91%) thought it likely that they would be exploring new ideas following the museum experience, which had generated new ways of thinking about classroom practice in 80% of teachers.

As in the earlier studies, in these questions about learning outcomes teachers seem more positive about how pupils can gain information and understanding in relation to the subject they are studying and are less positive about other aspects of museum learning. It seems clear that teachers value the enjoyment that arises from the museum experience because it facilitates subject-based learning. In talking to teachers in all four studies, this is what is emphasised the most.

Some few and intriguing differences can be noted between this and the earlier studies. Teachers in this study seemed more positive about how the museum experience could help pupils work with their peers in new ways. On the other hand, they seem less convinced that museums can help pupils with their cultural understanding, which seems a little odd. Teachers working on art or cross-curricular themes are consistently more positive about the actual and potential learning outcomes for pupils, while teachers working on

science and technology tend to be more cautious. Teachers working on historical themes seem very unadventurous at times. Teachers do not always seem aware of how museums can contribute to assessed work, although secondary teachers seem more aware (or interested) in this than primary teachers.

4.1.4 The analysis of the pupils' questionnaires

The research findings from the earlier three studies strongly suggested that pupils of all ages and abilities find museums conducive and effective sites for learning. This study comes to the same conclusions. The comparison of the responses in the four studies to the pupils' questionnaires demonstrates very clearly how much pupils enjoy and benefit from their use of museums.

The total number of pupils who completed Form B in this study was 7,253, compared with 9,415 in the DCMS/DfES1:2004 study. There were 3,916 pupils at KS2 and below; 47% boys and 51% girls. There were 3,337 older pupils in this study, a far larger cohort of secondary school pupils than in the other three RCMG studies. Considering the gender of these older pupils, 44% were boys and 55% were girls. The responses of all pupils were very positive as Table 4.1.4a and 4.1.4b show.

Table 4.1.4a: Form B Using the Museum KS2 and below. DCMS/DCSF2:2007

Younger pupils (KS2 and below)	Yes
I enjoyed using the museum	92%
I learnt some interesting new things	92%
I could understand most of the things we saw and did	82%
Working with the museum was exciting	87%
It has given me lots of ideas for things I could do	72%
What I learnt will be useful for other things	75%
I want to find out more	77%

N=3916

Table 4.1.4b: Form B Using the Museum KS3, 4 and 5. DCMS/DCSF2:2007

Older pupils (Key Stage 3, 4 and 5)	Yes
I enjoyed today	91%
Working with the museum has been very inspiring for me	61%
I discovered some interesting things	91%
I feel I have a better understanding of the subject	82%
It was a good chance to pick up new skills	70%
Using the museum was a good chance to learn in new ways I had not considered before	65%
I could make sense of most of the things we saw and did	84%
I would like to do this again	68%
I am now much more interested in the subject than when I started	58%

N=3337

Reviewing the responses in relation to gender, the older boys are shown to be surprisingly enthusiastic about their museum experience, with 89% agreeing that they had enjoyed it, 60% saying they had been inspired by the museum and an amazing 90% agreeing that they had discovered some interesting new things; 82% agreed they could understand what they saw and did and 55% said they were more interested in the subject than before. These are very positive responses, and the girls' responses tend to be just slightly more positive. These high levels of enjoyment and learning for all age groups and both boys and girls indicates some very skilful and well-researched teaching. Clearly the high levels of satisfaction expressed by the teachers are replicated in their pupils.

4.1.5 The analysis of the community group leaders' questionnaires

The number of community group leaders' questionnaires that were completed was very small, with just 35 respondents. The pattern of use by community groups was very varied, and not all community groups had group leaders; for example, no adult accompanied the Somali Youth Forum who worked with the Imperial War Museum in London. Some museums were very reluctant to ask the community group leaders to complete these questionnaires, fearing a negative reaction. There is a strong feeling among some museum staff that the completion of a questionnaire represents the heavy hand of bureaucracy and is an intrusion in what should be a pleasurable experience, and that this is particularly the case with non-school groups.

However, the few questionnaires that were completed suggest that community groups use the museum for different purposes from schools. Where teachers are looking for their pupils to be inspired to learn and understand more about their subject, community group leaders are looking for opportunities for their group members to develop their skills and to increase their knowledge. Enjoyment and inspiration is less of an issue because the participants are not in a formal educational context.

The community group leaders' questionnaires did not ask further questions about the kinds of skills that were considered important. Discussions with key workers in museums, community leaders and participants in the case-studies suggest that life-skills such as social and communication skills and especially language skills are very important for refugees and asylum seekers, as are skills at integrating into the community. For young people in the care system, being able to communicate in terms of their emotions is especially significant. Although the sample was small, the findings from this particular part of the research process raises interesting questions about how the GLOs are valued in different ways by groups using the museum for different purposes. This offers a useful opportunity for a larger study at another time.

A conclusion that can be drawn at this point, however, concerns the flexibility of the museum as a learning resource. Seventy-four percent (74%) of respondents agreed that museums were important for their work. And, even though the community group leaders wanted to use the museum for

purposes that were different from those of schools, and were using museums in a number of different ways, the museum provision seems to have been very appropriate as 83% of respondents were satisfied/very satisfied. This seems to suggest that museums are well able to respond to needs over a broad spectrum. Community work is relatively new in many of the museums in this study. However, this evidence suggests that museums have the potential to appeal to community users as well as to school-based users.

4.1.6 The analysis of the community participants' questionnaires

In the present study there was a considerable emphasis on work with community groups. Many of the community groups were composed of children who were of the same ages as school pupils. These included groups such as NCH Hillingdon Children's Rights Service, working with looked after children, The Linx: Brent Youth Service in London who work with male and female young people and Noel Street Youth Forum, Liverpool for teenagers and young people. One hundred and eleven (111) Forms Bc Using the Museum (children) were completed. There were slightly more from girls (57%) than from boys (42%). Most of the children were aged between 7-10 years. Three hundred and ninety-one (391) questionnaires were received from young people and adults, of which 30% were from male respondents and 68% were from female respondents. Ages ranged upwards from 12 to 90 years, but the bulk of returns were from those aged between 12 and 19 years. Two-thirds of the older community group participants were teenage girls and young women.

Responses for the younger participants were very positive indeed as Table 4.1.6a shows, and in some instances children were more positive about their experiences than when they experienced the museum as part of a school group. This was particularly marked with the boys.

Table 4.1.6a: Form Bc Using the Museum - Children aged 7-11. DCMS/DCSF2:2007

Community group members; children aged 7-11	Yes	'Yes' boys	'Yes' girls
I enjoyed using the museum	93%	98%	90%
I learnt some interesting new things	83%	83%	84%
I could understand most of the things we saw and did	78%	72%	83%
Working with the museum was exciting	89%	92%	90%
It has given me lots of ideas for things I could do	84%	83%	86%
What I learnt will be useful for other things	78%	83%	74%
I want to find out more	88%	77%	81%

N=111

Older participants were also very positive about their museum experience.

Table 4.1.6b: Form Bc Using the Museum - Young people and adults. DCMS/DCSF2:2007

Young people and adults	Yes	'Yes' male	'Yes' female
I enjoyed today	95%	93%	97%
Working with the museum has been very inspiring for me	82%	76%	88%
I discovered some interesting things	93%	91%	96%
I feel I have a better understanding of the subject	84%	78%	88%
It was a good chance to pick up new skills	77%	77%	82%
Using the museum was a good chance to learn in new ways I had not considered before	80%	80%	82%
I could make sense of most of the things we saw and did	85%	84%	88%
I would like to do this again	80%	81%	82%
I am now much more interested in the subject than when I started	78%	76%	83%

N=391

Comparing the responses of the community participants to answers to the same questions from school pupils in the four studies, in a few cases the responses are considerably more positive. These are shown in Table 4.1.6c below.

Table 4.1.6c: Form B KS3 and above and Form Bc Young people and adults. What older participants said about their learning. Comparing three questions for RR1:2003, DCMS/DfES1:2004, RR2: 2005, and DCMS/DCSF2:2007

Research study	A museum/gallery visit makes school work more inspiring (DCMS/DCSF2:2007: Working with the museum has been very inspiring for me)	I would come again (DCMS/DCSF2:2007: I would like to do this again)	I've left the museum (DCMS/DCSF2:2007: I am now) more interested in the subject than when I came
RR1:2003 KS3 and above	58%	55%	59%
DCMS/DCSF1:2004 KS3 and above	64%	55%	63%
RR2: 2005 KS3 and above	68%	54%	58%
DCMS/DCSF2:2007 KS3, 4 and 5	61%	68%	58%
DCMS/DCSF2:2007 Community -young people and adults	82%	80%	78%

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

There are three important conclusions from the analysis of the community participants' responses. The first is that the boys in the younger group were uncharacteristically enthusiastic. While boys sometimes remain un-stimulated in the school classroom, in the museum, in a context that is out of school, boys seem to be able to find things that enthuse and motivate them. This finding may suggest strategies of engagement for pupils that are hard to teach. The second conclusion is that teenagers in the museum in a non-school context can have very rewarding experiences. Something about the way the events occurred has been very gratifying for these young people. Again, this may suggest that museums can be used strategically to connect and reconnect teenagers with learning. These two findings are very significant. They must remain tentative at this point but suggest areas for further research. The third very important point to note is that the potential of the museum as a flexible learning resource for both formal and informal learning is very strongly suggested by the responses of the participants. For some young people, the museum experience (out of school) may be an enjoyable and motivating way into learning.

The evidence from the quantitative data concerning the value of museums for enjoyment, inspiration and learning in both formal and informal frameworks is very strong. Section Four which follows, sets out these findings in detail.

4.2 Data collection using Form E - Numerical data collection of participation in museum activities

As part of the data gathering process for this research, and at the request of DCMS, the museums were asked to complete Form E: Numerical data-collection of participation in museum activities. This form was designed to capture the participation in project-related activities across the entire DCMS/DCSF programme from April 2006 – March 2007. Figures were collected for a number of categories every month (see Table 4.2a) and sent to RCMG to be collated.

Table 4.2a: Form E. Numerical data collection of participation in museum activities. Categories for data collection

No. of pupil contacts	The total number of pupil contacts with museums for all educational activities
No. of teacher contacts	Total number of teacher contacts with museums for all educational activities
No. of schools	The total number of schools involved in all educational activities (counted once)
No. of on-site educational events	The total number of events defined as educational taking place at the museum
No. of off-site educational events	The total number of events defined as educational taking place in venues away from the museum e.g. schools outreach
No. of community participant contacts	The total number of contacts with community participants involved in all community activities
No. of community worker contacts	The total number of contacts with community workers involved in all community activities
No. of outreach sessions with community groups	The total number of outreach sessions undertaken with community groups
Unique web visitors	A virtual visit is a complete session of activity on the project web site by a single user. One visitor was counted per visit rather than the number of hits or page views of a site

The additional category of 'Other' was included at the request of the Victoria and Albert Museum to capture numbers of general visitors to project-related displays, but was expanded to include other data which did not fit comfortably into the other categories. Very few museums apart from the V&A used this category. However, it was used to record:

- Contact with artists, creative practitioners and other professionals
- Attendance at project-related conferences such as a web launch for the *Understanding Slavery Initiative*
- Loans boxes and other resources loaned as part of the project
- Attendance at family workshops and events

Table 4.2b (overleaf) shows the total for each category for each month from April 2006 to March 2007, for all the museums combined. For this year of the programme, a total of 71,297 contacts with pupils and community participants was reported across all the participating museums. This is a

considerable increase compared with the numbers participating in the programme in 2004 when a total of 63,848 contacts was reported. This is very positive and a sign of the museums' efforts in widening their audiences and sustaining contacts with both school and community groups. When general users and website users are included within the project reach then the breadth of contact enabled through the projects increases considerably.

There has been slightly more of an emphasis for the museums on working with school groups this year of the programme. In 2007 there were 47,511 pupil contacts and 23,786 community participants, compared to 29,701 pupils and 34,147 community participants reported in 2004. This difference in balance between school and community participants can be explained by looking at the number of projects which involved formal education and community audiences. In total, nine projects focused specifically on providing activities for education audiences, although a smaller element of their work may also have been applicable to community audiences:¹⁰ five projects focused specifically on working with community audiences (although some of these included school-aged children and young people),¹¹ and the final three projects worked with a mixture of community and education audiences.¹²

¹⁰ *Partners in Time, Science Museum Swindon outreach project, module 3 (formerly Wroughton), Moving Stories, Anim8ed, Take one Picture, Campaign! Make an Impact, Understanding Slavery Initiative, The Wallace Collection and Real World Science*

¹¹ *Partners in Time, Science Museum Swindon outreach project, module 3 (formerly Wroughton), Moving Stories, Anim8ed, Take one Picture, Campaign! Make an Impact, Understanding Slavery Initiative, The Wallace Collection and Real World Science*

¹² *Creative Canals, Across the Board and People, Places and Portraits*

Table 4.2b: Form E. Numerical data collection of participation in museum activities. Total for each category for each month

Month	No. of pupil contacts	No. of teacher contacts	No. of schools	No. of on-site educational events	No. of off-site educational events	No. of community participant contacts	No. of community worker contacts	No. of outreach sessions with community groups	Unique web visitors	Other
Apr-06	1722	176	48	50	8	433	69	14	8751	1767
May-06	3324	364	118	73	30	407	92	15	9224	25690
Jun-06	6226	633	212	164	30	2215	148	10	7174	19039
Jul-06	2433	298	75	85	10	1153	77	12	7326	25635
Aug-06	159	65	15	45	13	4734	160	35	7550	3576
Sep-06	1388	572	64	44	13	964	151	9	10993	3950
Oct-06	4314	925	130	156	57	4723	196	34	18178	49039
Nov-06	6799	1150	177	187	83	1121	300	40	19611	19202
Dec-06	2906	367	96	78	49	741	219	28	20578	34265
Jan-07	3853	736	185	109	478	1091	141	22	27775	69141
Feb-07	5124	860	133	131	35	1615	205	39	31801	123396
Mar-07	9263	936	324	257	60	4589	269	16	39729	75657
Total	47511	7082	1577	1379	866	23786	2027	274	208690	450357

4.3 Data Collection using Form G – Project participants

Part of the research objective was to review the social value of the museums' education and community work. Along with identifying social deprivation from school postcodes (see Section 4.4.4), Form G – Project Participants was designed to provide a profile of the range of participants targeted by the museums and their motivation for targeting these groups, in order to ascertain how projects were engaging with groups who were under-represented or excluded from museum audiences. Museum staff were asked to outline any barriers which they felt prevented participants from accessing the museum, and, if so, how the museum had worked to overcome these barriers through the project design. In total 46 museums returned a completed version of this form to RCMG and the responses have been summarised below.

4.3.1 Form G - Participants targeted by the museums

Across the 46 museums that completed this form, a number of groups were targeted. Types of participants have been categorised as either 'education' or 'community' based on the language used by the museum; however, there may have been some overlap, for example when school-aged children and young people were involved in community-related activities.

Table 4.3.1a: Form G. Participants targeted by the museums

Education	Early years provision KS1, KS2, KS3, KS4 Sixth Form College students and other further education Gifted and Talented pupils Teachers and educators Faith Schools Supplementary Schools Special Schools ITT students, mentors, tutors and schools
Community	Families Surestart (under 4 years and carers) Intergenerational – young, older, WW2 veterans Disabled people including sensory impaired, adults with learning and physical difficulties Over-60s groups, Age Concern Barrow ESOL adult groups and their families C2DE social background Long-term unemployed Teenagers and Young people aged 11-25 years Refugees and asylum seekers NCH groups including families, young carers and looked after young people Cultural or special interest groups e.g. Muslim Cultural Society, Somali Youth Forum, 100 Black Men of London Basic Skills groups Museum peer-led groups e.g. Creative Consultants, Tate Forum

Whilst taking into account local and regional differences, there were a number of similarities in the types of participant that museums targeted. In terms of education-related groups, there was a predominance of museums keen to target secondary schools, particularly KS3 groups; schools from socially disadvantaged areas, both urban and rural; schools with high numbers of pupils from minority ethnic backgrounds; schools classified as 'non-user' (*Anim8ed*) or 'non-participating' (*Campaign! Make an Impact, Moving Stories*) and schools with low levels of achievement.

In terms of community groups, many museums were distinguished by their desire to target socially disadvantaged participants from areas of industrial decline, rural and urban isolation or high unemployment, and also participants from minority ethnic or mixed heritage backgrounds. Many of these were school-aged children and young people, and there was less of an emphasis on working with adults over 25 years, disabled people or the elderly.

4.3.2 Form G - Motivation to work with these participants

Museums were asked to identify the motivation for working with these particular audiences. These are summarised in Table 4.3.2a. Responses to this question seemed to show a genuine desire to reach out to new audiences, or to make a difference in peoples' lives by, for example, enhancing learning or developing skills. This was sometimes expressed in a rather unsophisticated way; for example, one museum was anxious that those who did not visit were 'missing out' on opportunities and resources, taking a museum-centric view rather than thinking why participants may not be able to engage.

Table 4.3.2a: Form G. Motivation for working with identified participants/ groups

Audience development	Increasing access by specific groups, under-representation in audiences (particularly secondary schools), non-participation by schools or hard-to-reach groups, commitment to increasing diversity, encouraging new and future museum and gallery users, changing how groups use museums
Response to Internal agendas	Exhibition development, new perspectives on museum collections, bringing the community into the museum, encouraging the next generation of museum professionals, scientists etc., improving the museum's education offer
Response to External agendas	Recent thinking and best practice in education and social inclusion e.g. Citizenship, teaching the Transatlantic Slave Trade, experience of teaching in environments other than the classroom for ITT students
Combating negative perceptions of museums and galleries	Providing positive experiences, museums as inspiring and creative places, raising awareness of opportunities, relevant and appealing, building confidence, 'museums are for me'
Facilitating learning	Developing skills, language, confidence, knowledge and understanding, professional development e.g. teachers and museum staff, providing positive (learning) experiences for targeted groups, raising attainment of local schools, to encourage cross-cultural learning for young people of different cultures and faiths, raising aspirations of young people

Drawing on Partnerships	Inspired by the work of partner museums
Building on previous work	Providing continuity for groups and participants, sustainability
Community cohesion	Building confidence, integration into the community, opportunities for social interaction

4.3.3 Form G - What are the barriers to engagement identified by museums?

Social exclusion is recognised as a cycle of deprivation associated with low life chances and aspirations. This prevents individuals from taking part in the life of society and limits their ability to carry out obligations attached to their social role, which tends to perpetuate inequality and exclusion. It seems that this way of understanding social exclusion has been embraced by most of the museums here, which represents a conceptual shift from seeing barriers to access merely as physical or material barriers to grasping the broader issues of attitudes, culture and life context. Taken together, the responses to Form G point towards an increasingly thoughtful approach to audience development, with awareness of the complexities involved, and in some cases, where sustained contact has been made, a deep understanding of the needs of participants and how these can be met by the museum. However this was not demonstrated by all museums, with some revealing only a superficial or limited understanding of the barriers experienced by excluded participants.

Barriers identified by the museums have been presented below using categories adapted from *Building Bridges*¹³ (Table 4.3.3a).

Table 4.3.3a: Form G. Barriers to visiting museums as identified by museums in the DCMS/DCSF2: 2007 programme

Attitudinal and Emotional	Museum staff and visitor prejudices Fear of exposure to ridicule Museums 'are not for me' – seen as boring, 'uncool', irrelevant, unappealing, elitist, traditional, conservative, white, middle-class Negative experience of museums in the past "Dead things in cases"
Cultural	Collections not relevant or appealing, no personal connections Does not represent culture or life experience Not on their cultural spectrum Images associated with the name e.g. British Empire & Commonwealth Museum
Decision-making	Museum visiting is a passive experience Perceived not to engage with users and closed to their or new ideas
Economic	Low economic status households Urban and rural social deprivation Long-term unemployed Costs of visiting – transport, entrance, food etc.

¹³ The original categories were Physical, Sensory, Intellectual, Financial, Emotional/Attitudinal, Decision-making, Information and Cultural; Jocelyn Dodd and Richard Sandell, *Building Bridges: Guidance for museums and galleries on developing new audiences*, Museums and Galleries Commission, London, 1998, p14

Education and schools	Restrictions of the curriculum e.g. secondary schools Culture of non-visiting - lack of support for trips in school, Time pressure Administration and organisation Supply cover problematic Transport and entrance costs Element of risk Managing the behaviour of pupils outside the classroom Museum culture focused on primary school provision
Geographical	Rural and urban isolation People rarely leave the immediate area or travel far outside Museum location
Information	Lack of awareness of museums or what they can offer Not knowing some museums are free Not knowing how to use a museum or archive
Intellectual	Language barriers e.g. where English is a second language Museums perceived to be for the highly educated, 'snobs' Lack of confidence or the skills/knowledge e.g. to appreciate art, access collections Subject matter seen as specialist e.g. military (IWM), naval (NMM) High levels of interpretation
Life context	Low priority of museums in people's lives Transient existence/ chaotic lives, other responsibilities e.g. young carers, families Culture of non-visiting - lack of support or interest from family or significant others Not a part of social or cultural lifestyle e.g. young people
Physical	Museum building – described as formidable, threatening, austere, daunting, unwelcoming Cultural facilities lacking e.g. prayer rooms Negotiating public spaces
Sensory	Visually impaired

4.3.4 Form G - How have museums sought to overcome the barriers to engagement through the DCMS/DCSF programme?

Form G asked the museums to reflect upon how the identified barriers to access had been overcome through the DCMS/DCSF programme, and those museums which completed this form were able to present a number of ways in which this has been achieved. There were also a number of similarities in approach. One of the significant achievements of the DCMS/DCSF programme is that it has enabled museums to not only address basic physical and material barriers to engagement, but in some cases to respond to the often complex needs of under-represented and hard to reach audiences.

Table 4.3.4a: Form G. Summary of how museums have overcome barriers to participant engagement

Attitudinal / Emotional	Persistence, patience and tenacity – gaining the confidence of participants 'Special' or 'unique' experiences for participants - an identifiable and valued outcome, emphasis on the experience and benefits Valuing participants - work put on display, sense of pride, feel respected, opinions and abilities are worthy, high expectations
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	<p>Positive role models and facilitators that participants know and trust</p> <p>New perspectives on careers, aspirations</p> <p>Building relationships for the future</p>
Cultural	<p>Having more than an understanding of the difficulties participants face but understanding cultural differences and attitudes</p> <p>Encourage a personal connection</p> <p>Using artists to cross social and cultural barriers – the “language of art as universal tool” (Shiplely Art Gallery)</p> <p>Contemporary relevance stressed, engaging with contemporary issues</p> <p>Community cohesion – bringing people together from different cultural and social backgrounds through cultural activity seen as chance for participants to bond</p>
Decision-making	<p>Participant-focused projects - informed by the participants, often sustained and in-depth contact, can be creative and experimental</p> <p>Giving participants a ‘voice’ in the museum or gallery</p> <p>Working in a professional context in the museum or gallery setting</p> <p>Networking opportunities – events, meeting professionals, integrated into the museum</p> <p>Stakeholders – sense of ownership</p>
Economic	<p>Subsidised transport and entrance charges</p>
Education	<p>For non-users, how the museum can enhance learning</p> <p>Clear links to the curriculum</p> <p>Clear and consistent communication</p> <p>Subsidised transport, entrance and workshop charges</p> <p>Flexible to meet school needs</p> <p>Organisation and administration handled by the museum</p> <p>Working with specialists e.g. museum scientists, creative practitioners...</p> <p>Structured and clearly focused workshops and activities – engage students and encourage co-operative behaviour</p>
Geographical	<p>Outreach programmes</p> <p>Working with people in their own environment</p>
Information	<p>Communication with participants</p> <p>Targeted marketing</p> <p>Raising awareness of what the museum offers</p> <p>Resources – physical, online, before and after the period of contact</p>
Intellectual	<p>Multi-layered activities and displays, not assuming a level of knowledge</p> <p>Multiple ways into displays and collections e.g. interactive, the familiar</p> <p>Enjoyable and focused activities that are achievable</p> <p>Tailoring activities to multiple levels of ability and learning styles e.g. active, kinaesthetic</p>
Life context	<p>Drawing on the expertise of partners, project workers, support agencies, charities and other external organisations</p> <p>Considering how the museum can fit into participants' lives</p> <p>Being flexible to accommodate group / participant needs</p> <p>Increase understanding of the museum, what it is for and how it is relevant to local communities</p> <p>Involving families and significant others</p>
Physical	<p>Environment – comfortable, welcoming, friendly, bright, non-threatening</p> <p>Working closely with groups in the museum environment – becomes familiar</p> <p>Working with specialists – artists, creative practitioners, scientists...</p>
Sensory	<p>Tactile and audio material, orientation by floor surface, appropriate lighting levels, resources in a variety of formats</p> <p>Visual and tactile approach for those whom language might be a barrier</p>

4.4 Analysis of Form A, the Teachers' Questionnaires

There were 407 usable teachers' questionnaires, although there were substantially more teacher contacts made with museums during the programme. However, not all school groups visiting the museum were expected to complete a questionnaire during the evaluation period as a sample of 40-50% was planned to be collected and where schools had more than one contact session they were asked to complete only one evaluation pack (for more detail see Section 3, Research Methods, 3.1.1).

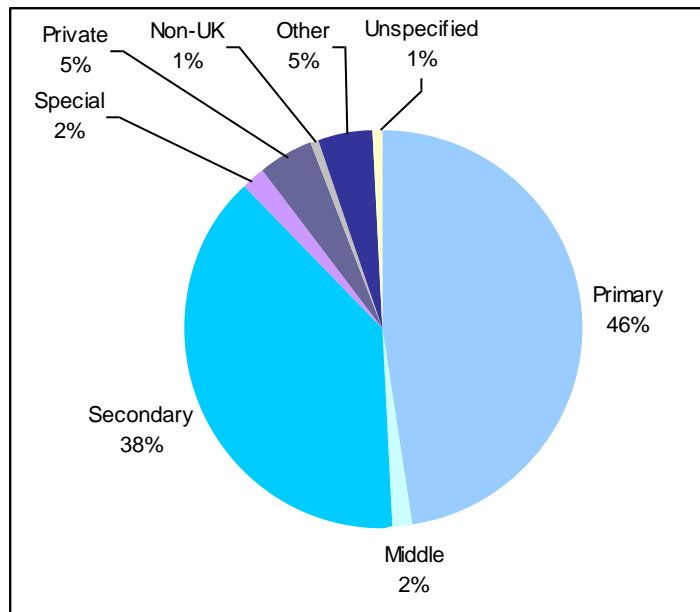
In responding to Form A, not all teachers answered all questions. The number answering each question is indicated in each figure below. Missing values are also indicated except for any cross-tabulations in order to maintain consistency with the other three studies. Those forms which were returned after the deadline for return have been omitted. In the DCMS/DfES1:2004 research 503 teachers' questionnaires were returned.

In order to cover a number of different sessions offered by museums, the questionnaires were designed to be as generic as possible to cover both museum visits and outreach sessions, and they were intended to be distributed by the museum to teachers for completion at the end of a session. As with the other three studies, the teachers' questionnaires and the pupils' questionnaires were combined in one envelope so that they could be completed at the same time and returned together.

4.4.1 The schools involved in this study

Care was taken to avoid double-counting schools; in this study, there appeared to be only nine classes visiting where two teachers completed Form A in respect of the same class contact. Omitting these nine, primary schools made up the largest proportion at 46% of visits, with 38% from secondary schools. The 'other' category is made up of Lancashire Police students, NCH groups, colleges, universities and educational projects (Fig. 4.4.1a).

Fig. 4.4.1a: Form A. Q.5: Type of school. DCMS/DCSF2:2007

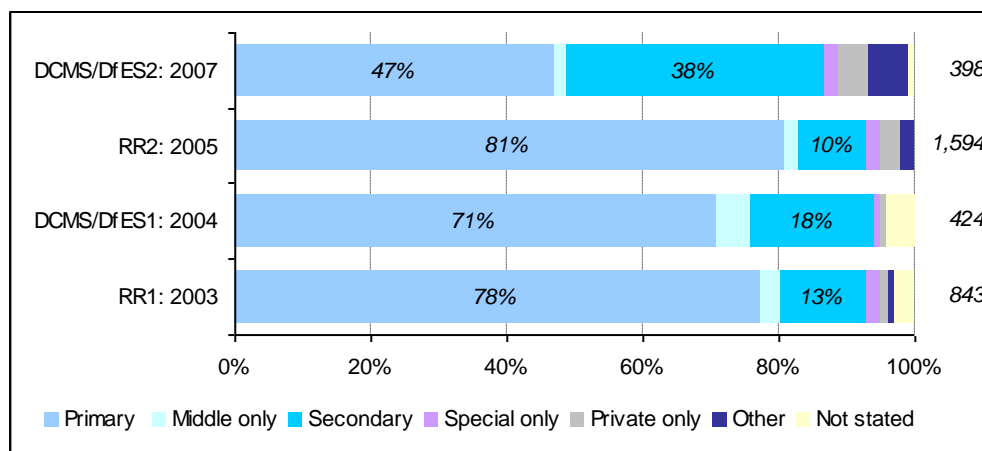


N=398

This presents a rather different picture from that of participants in the programme in 2004, where primary schools made up 71% of the schools, with secondary schools making up 18% (Fig. 4.4.1b DCMS/DfES1:2004).

It is also a very different sample from that of RR1:2003 and RR2:2005, where both samples contained very high percentages of primary schools. Fig. 4.4.1b below shows a comparison across all four studies, and clearly shows how the present study presents a different profile in terms of school take-up.

Fig. 4.4.1b: Form A. Q.5: Type of school. Comparing DCMS/DCSF2:2007, RR2:2005, DCMS/DfES1:2004, and RR1:2003



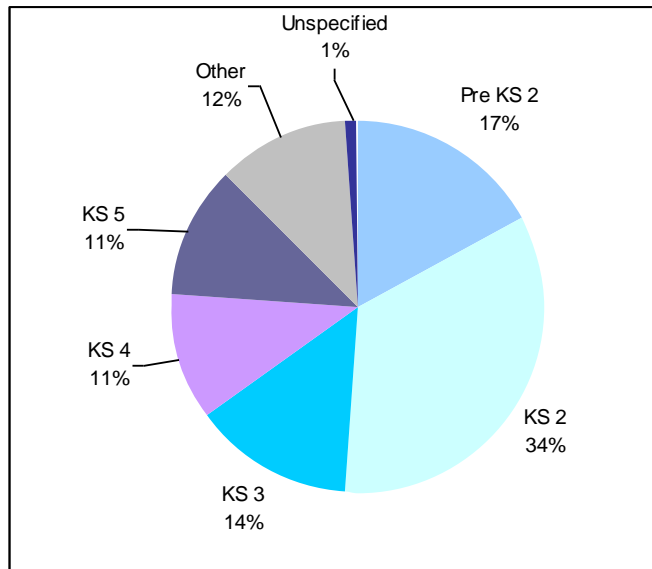
Numbers of responses are given in italics

4.4.2 The Key Stages of pupils from Form A, the Teachers' Questionnaires

The age-related characteristics of the sample are confirmed by looking at the key stages of the pupils. The responses to Form A, Question 6 shows even more clearly how different this sample of schools is from previous samples.

Fifty-one percent (51%) of the classes are in either KS2 or below, but 36% of classes are in KS3 or KS4 or higher.

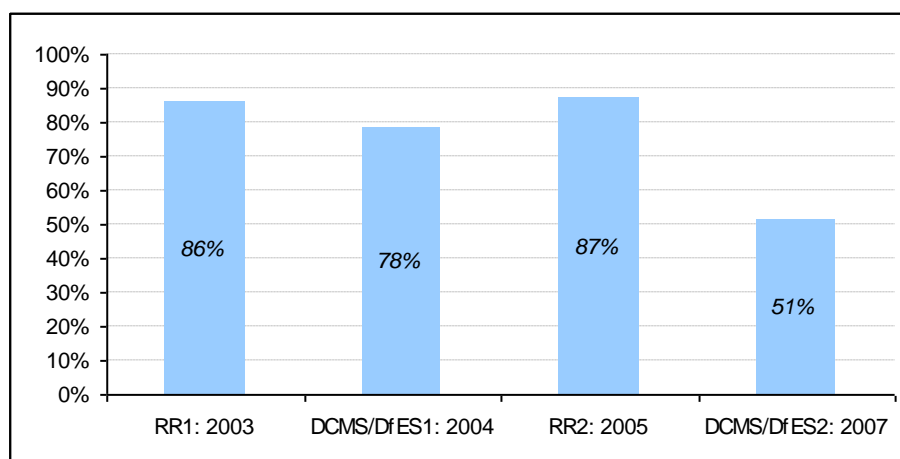
Fig. 4.4.2a: Form A. Q.6: Which Key Stage are your pupils? DCMS/DCSF2:2007



N=407

In the earlier DCMS/DCSF evaluation, far higher numbers of younger pupils were reported by teachers, with 78% at KS2 and below, and 21% at KS3 and above. In both the Renaissance studies, the numbers of younger pupils were higher still at 86% in 2003 and 87% in 2005.

Fig. 4.4.2b: Form A. Proportions of classes KS2 and below, comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF:2007



RR1:2003, N=766; DCMS/DfES1:2004, N=424; RR2:2005, N=1597; DCMS/DCSF2:2007, N=407

4.4.3 Explaining the high levels of secondary schools

There are a number of possible reasons for the difference in the make up of the sample of schools in the four studies.

The early emphasis of Renaissance funding, in place during the two Renaissance evaluations, focused on an overall increase in school visits and it was easiest for regional museums to increase their core audience of primary schools, thus perhaps increasing the proportion of primary schools in their audience overall. However, the current phase of Renaissance funding emphasises secondary school provision and as some schools involved in the present DCMS/DCSF programme are also in receipt of Renaissance funding this may have had an impact on the large proportion of secondary schools in the sample for the present study.

It is also the case that the museums in receipt of DCMS/DCSF funding have taken advantage of the opportunity of this funding, which has not been tied to an increase in volume, to extend their range and capacities through working with secondary schools and with community groups. This was noted in the first evaluation in 2004 and this trend continues. Evidence from Form G–Project Participants supports this, with a significant number of museums (25 of the 46 museums who completed a form) identifying secondary schools or secondary-age pupils as an under-represented audience, which they have been motivated to target through the programme. This included museums from *Real World Science*, *Anim8ed*, *Campaign! Make an Impact*, *Moving Stories*, *People, Places and Portraits*, *Visual Dialogues*, and the *Wallace Collection National/Regional Partnership Programme* projects.

In the present study (DCMS/DCSF2:2007) some museums have tried hard to attract non-participating schools, many of which are secondary schools. Three of the projects, *Anim8ed*, *Moving Stories* and *Campaign! Make an Impact*, working with schools in Bradford, Hull and York, identified potential schools through research commissioned by Yorkshire Museums, Libraries and Archives Council into non-participating schools. Based on evidence from data from museums across the region, the research identified which schools do not visit museums and investigated the barriers, linking non-participation to “areas of deprivation and rurality.”¹⁴ The research has led to the development of an online database of participation, first piloted in Yorkshire and now being rolled out nationally so that museums can market and target schools more strategically.¹⁵

The nature of the school sample may also have been affected by the strategies used by specific museums for the collection of the teachers’

¹⁴ *Museums Alive! For Schools*, QA Research for Yorkshire Museums Libraries and Archives Council, November 2005, p7
http://www.mlayorkshire.org.uk/webdav/harmonise?Page/@id=175&Section/@id=4550&Document/@id=24529&Session/@id=D_kjNSzYD87A7X078NRQvh&parent=group_1
[accessed 20 06 2007]

¹⁵ Available for museums to use through <http://www.mlaschools.org.uk/>; information provided by Justine Reilly, Regional Learning Advisor for MLA Yorkshire, via email May 2007.

questionnaires. There were particularly large numbers of returns from one or two projects that focused on science and were working with secondary schools, for example *Real World Science* (which, at 17.4% returned the largest single proportion of questionnaires of all the projects).

In addition, national museums have generally felt more confident in their capacity to work with secondary schools and this confidence may be having an effect on the attitudes, intentions and strategies of regional museum staff. Also, some of the themes of the DCMS/DCSF programme, especially those to do with citizenship and diversity, have tended to focus attention on the secondary curriculum, and, as many museums already have well-established provision for primary schools, the opportunity to develop strategies to include secondary schools has been welcomed. Many museums which are also in receipt of funds from the Renaissance programme were developing their comprehensive school offer in this way, and the work for the DCMS/DCSF programme has dovetailed with this.¹⁶

It would seem from the data presented above that one major impact of the DCMS/DCSF National/Regional Museum Partnerships programme has been an increase in the level of provision of cultural education for secondary schools.

Staff in regional museums reported an increased level of confidence and awareness of strategies that could be used to attract secondary schools:

Work with the Network has enabled us to offer subsidised practical workshops for secondary schools in a number of cross-curricular areas... [and] has enabled us to create a series of innovative cross-curricular workshops focused on 'real-world learning' that cannot happen in the classroom – Trevelyan Wright, Compton Verney

Image & Identity has demonstrated how useful in curriculum study it can be in terms of the additional knowledge, expertise and the artistic context that it brings. Admittedly funding allows us to offer professional artists to the groups as new and enlightening experiences and also paves the way for easier travel to the venue, but arguably this can only be a positive step towards a greater propensity for groups to consider more self motivated visits in the future, where they may even use the Image & Identity project as a theme or model for good practice – Sharon Wilson, Shipley Art Gallery, Gateshead

[Campaign! Make an Impact] allowed us to have more contact with the participants and build up a relationship with them and the school. Often schools visit for only a few hours and we don't get to see the impact of what we do in the classroom. This project has enabled the group to make multiple visits and museum staff to visit the school. We have been able to see the impact of the collections and subject matter through video diaries and the work produced throughout the project - Sarah Howard, Hull Museums

¹⁶ We are grateful to Nicky Morgan, MLA, for her thoughts on these issues.

4.4.4 Analysing the school postcodes

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

Teachers were asked to complete the names and addresses of their schools on Form A. For the purposes of this research we were granted access to a database of schools compiled by DCSF which gave the following information for each individual school:

- Local Education Authority (LEA) number
- Full school address
- Percentage (and number) of pupils known to be eligible for free school meals
- Number of pupils on roll
- IMD 2004 rank.

The database also served as a check on the school address given by teachers on Form A and enabled us to be as accurate as possible where postcodes were missing or incomplete. Where schools were not included on the database, for example, some independent schools, sixth form colleges and universities, their postcodes were dealt with manually.¹⁷

4.4.4.1 The Indices of Multiple Deprivation 2004 (IMD 2004)

The IMD 2004 is based on the premise that deprivation is ultimately experienced by individuals and is a composite index derived from a series of seven sub-indices. These are Income, Employment, Health and Disability, Education, Skills and Training, Barriers to Housing and Services, Living Environment and Crime. The IMD 2004 measures multiple deprivation at Super Output Area (SOA) level (aggregates of Census output areas with units of, on average, 1500 individuals) with the intention of identifying smaller pockets of deprivation which might otherwise be hidden at ward level.¹⁸ Earlier research reports had shown the effectiveness of the IMD 2004 and it has been used in this report for the purposes of comparison.

The dataset provided by the IMD 2004, however, is not unproblematic. Social exclusion and deprivation are multi-dimensional problems which even multiple criteria indices may fail to represent adequately. Furthermore, the levels of deprivation identified by the school's postcode may not necessarily

¹⁷ Using Neighbourhood Statistics which gives the up-to-date IMD rank for all UK postcodes <http://neighbourhood.statistics.gov.uk/> [accessed 20 06 2007]

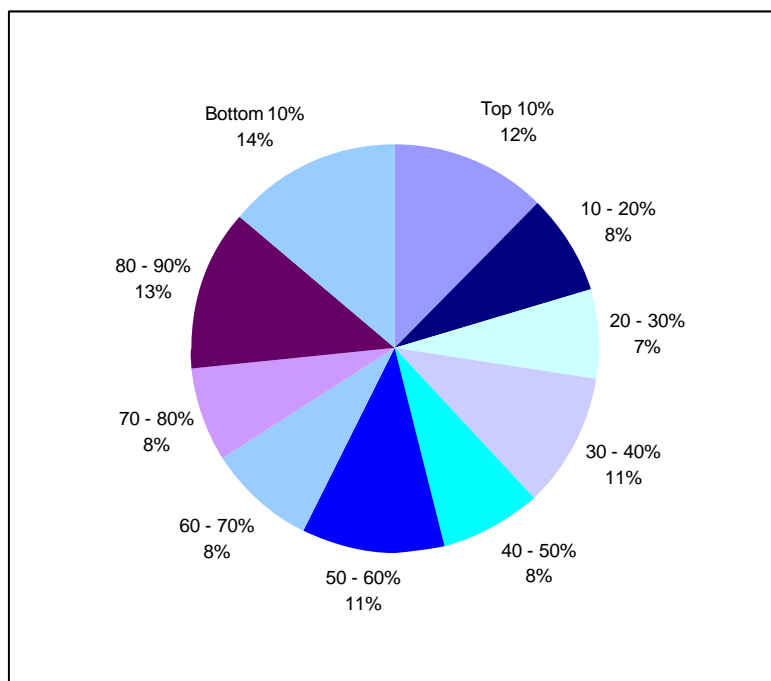
¹⁸ Neighbourhood Renewal Unit, (2004), *The English Indices of Deprivation 2004: Report to the Office of the Deputy Prime Minister*, Stationary Office, London

represent the levels of deprivation experienced by its pupils.¹⁹ Nor could all schools be matched to their IMD 2004 rank, and the restriction of the IMD 2004 data to England meant that schools from Wales, Scotland and overseas were excluded.

In total it was possible to match 394 postcodes with their IMD 2004 rank. For the IMD 2004, the more deprived the SOA the lower its ranking with the most deprived SOA in England given a rank of 1 and the least deprived a rank of 32,482. Using this ranking system it is possible to divide the postcodes into categories in order to establish any patterns that may be present in the data.²⁰

As Fig. 4.4.4.1a shows, the schools taking part in the DCMS/DCSF 2007 programme are located in areas which experience a range of deprivation, with no clear preponderance of schools from areas of high or low social deprivation.

Fig. 4.4.4.1a: Form A. Percentages of class visits ranked by IMD 2004, SOA rankings, from top 10% most deprived to bottom 10% least deprived. DCMS/DCSF2:2007



N=394

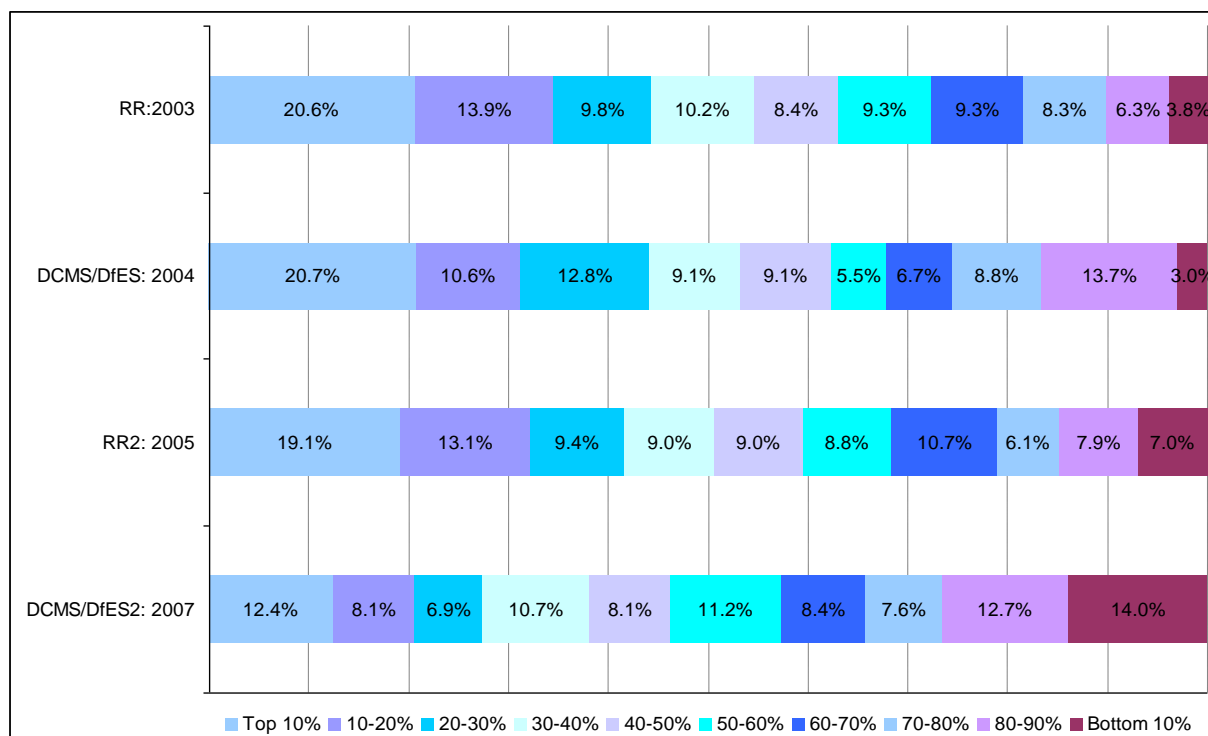
In comparison with earlier research reports, a rather different pattern emerges from the DCMS/DCSF2:2007 evaluation, with fewer schools being located in

¹⁹ Challenges of using the IMD 2004 have been accounted for in detail in previous research studies; see Hooper-Greenhill et al, (2006), *What did you learn at the museum today? Second Study*, p69-73

²⁰ Categories of 10% were defined from 1 to 32,482 and each IMD 2004 rank was allocated to a category based on the boundaries into which it fell. The Top 10% refers to SOAs that are ranked as the most deprived in England and the Bottom 10% refers to those ranked as the least deprived.

areas of high social deprivation. For instance, 20.5% of schools are located in the most deprived 20% of areas in England, compared to 34.5% in the RR1:2003 evaluation (Fig. 4.4.4.1b).

Fig. 4.4.4.1b: Form A. Percentages of class visits ranked by IMD 2004, SOA rankings, from top 10% most deprived to bottom 10% least deprived. Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007



RR1:2003, N=664; DCMS/DfES1:2004, N=329; RR2:2005, N=1584; DCMS/DCSF2:2007, N=394

Although several of the projects in the DCMS/DCSF programme 2006/2007 have targeted schools in areas of deprivation, it should be taken into account that a school's postcode may not always represent the levels of deprivation experienced by the pupils. Pupils are not always drawn from the school's immediate area and their catchment area may be across multiple SOAs; this is particularly true for secondary schools which make up a larger proportion of schools in this evaluation.

By looking at the percentages of pupils eligible for free school meals, also accessible through school postcodes, we can see if the same or a different pattern emerges.

4.4.4.2 Free school meals

Identifying the percentage of pupils eligible for free school meals gives a more accurate, pupil-centred indicator of deprivation. The distribution of pupils eligible for free school meals is highly skewed, with large numbers of schools containing very low percentages of pupils eligible for free school

meals, while a small number of schools have very high numbers of eligible pupils. To take account of this distribution, schools are classified according to their positions within 'quartiles' in the national distribution of schools as calculated from the DCSF database. The boundaries of the national quartiles are set to each encompass a quarter of schools.

Not all the schools included in the sample could be matched to the percentage of pupils eligible for free school meals, for instance independent schools, non-UK schools and some colleges are not included in the DCSF database. In total therefore, 343 school postcodes were matched to the relevant data.

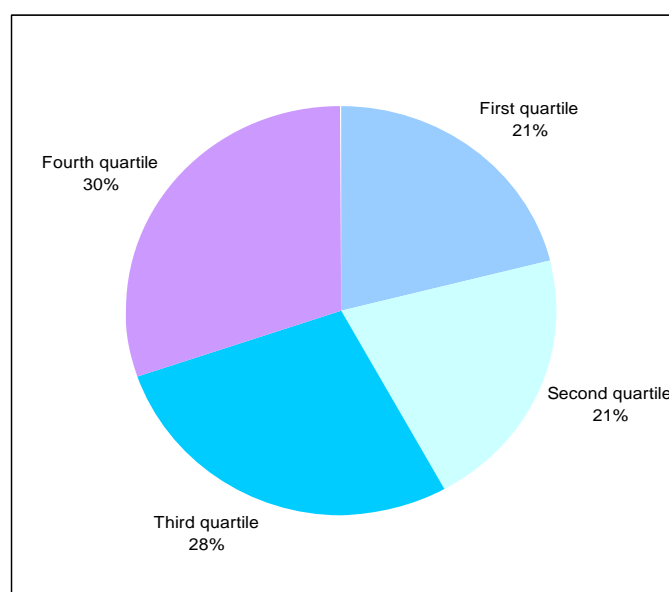
The evidence presented in Table 4.4.4.2a and Fig. 4.4.4.2a reveals that the largest proportion of schools are located in the Fourth quartile (30.3%), which corresponds to the schools with highest percentages of pupils eligible for free school meals. This is significantly more than would be expected if the distribution of visits was even across all four quartiles ($p < 0.05$).

Table 4.4.4.2a: Form A. Percentage of school visits ranked by DCSF national quartiles for range of pupils (%) eligible for free school meals. DCMS/DCSF2:2007

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

N=343

Fig. 4.4.4.2a: Form A. Percentage of school visits ranked by DCSF national quartiles for range of pupils (%) eligible for free school meals. DCMS/DCSF2:2007

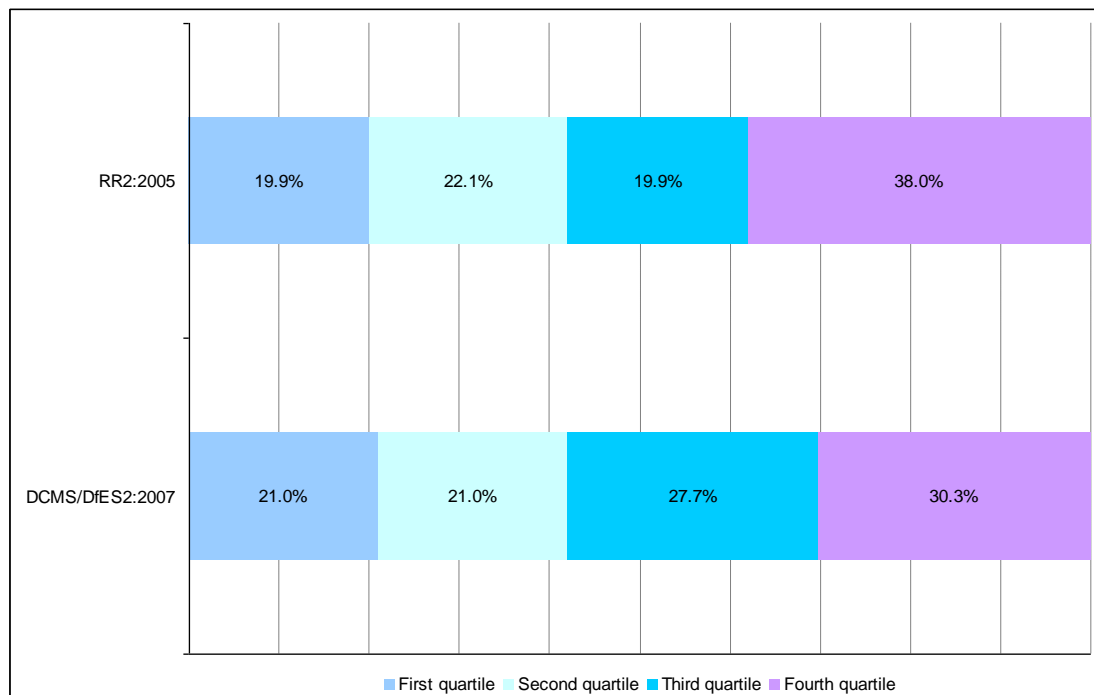


N=343

Considering that the boundaries of the quartiles are set to encompass a quarter of schools, more schools than would be expected are located in the fourth quartile (30%). The evidence from the free school meals analysis would seem to suggest that museums are reaching more pupils from socially deprived circumstances than is suggested by the IMD 2004 analysis of the school postcodes. The two methods of analysis do not always map onto each other exactly.

The percentage of schools in the fourth quartile in the present study can be usefully compared to the analysis of free school meals undertaken for the RR2:2005 evaluation (see Fig. 4.4.4.2b). Although significantly more schools are in the fourth quartile, with the highest proportions of pupils eligible for free school meals, than might be expected overall ($p < 0.05$), this is a significantly smaller proportion than was found in the RR2: 2005 study ($p < 0.01$).

Fig. 4.4.4.2b: Form A. Percentage of school visits ranked by DCSF national quartiles for range of pupils (%) eligible for free school meals. Comparing DCMS/DCSF2:2007 and RR2:2005



DCMS/DCSF2:2007, N=343; RR2:2005, N=1441

Unlike the earlier research study RR2:2005, there does not seem to be such a close relationship between the findings from the IMD 2004 and the free school meals analysis, with the latter suggesting that museums in this programme are reaching substantial numbers of pupils who may be experiencing moderate to high levels of social deprivation. As suggested previously this may be because there are more secondary schools in the sample where the relationship between the school postcode and the catchment area is less close than for primary schools, which tended to dominate in the earlier research projects.

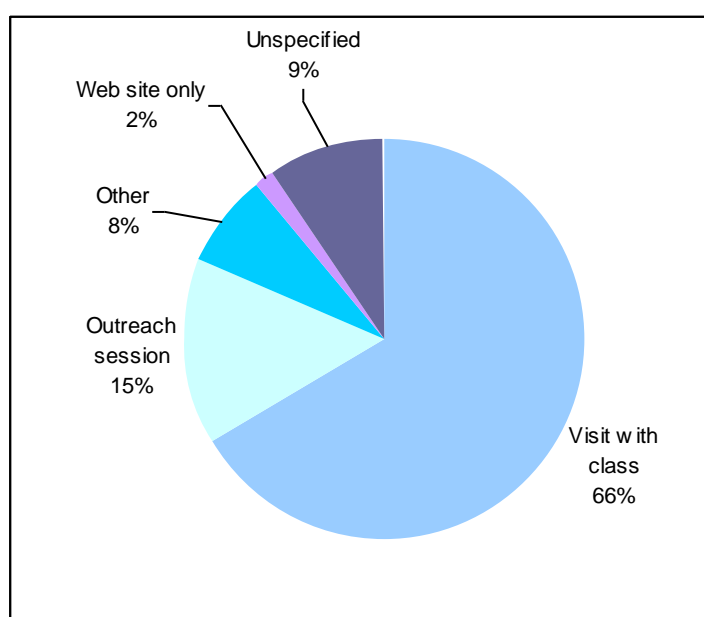
4.4.5 How museums are used by teachers

4.4.5.1 Questions 15 and 16: The type of use of the museum

Questions 15 and 16 asked teachers to describe their use of the museum. This was a new question for this study, introduced after the seminar in August which revealed that museums were working with schools in a number of different ways, including increased numbers of multiple visits. This question was designed to capture that shift in usage.

Question 15 focused on the location of the activity, asking whether this took place at the museum or at the school. About two-thirds of teachers (66%) reported that they were on a visit to the museum with their class. Fifteen percent (15%) were involved in an outreach session. The 8% of teachers who indicated 'Other' may have misunderstood the question, as judging by their responses to other questions it seems many were visiting museums to attend a workshop. Perhaps because they only attended for a workshop, or with a small group of pupils, they did not see it as a full museum visit?

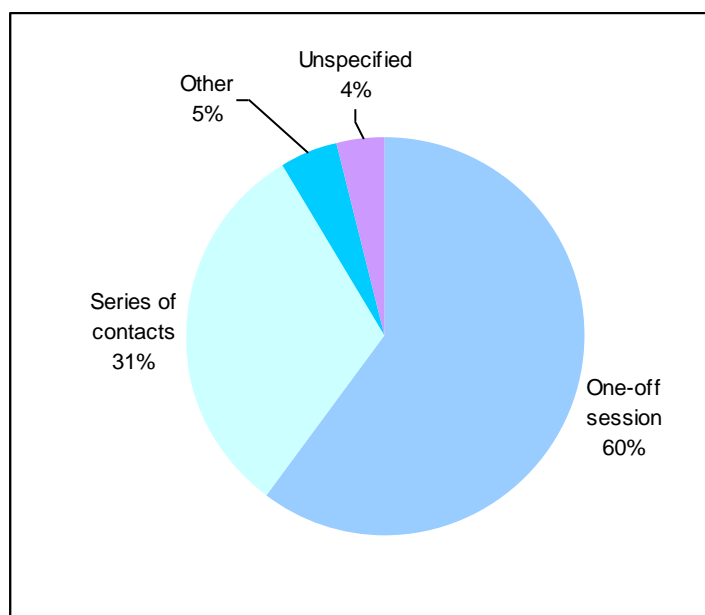
Fig. 4.4.5.1a: Form A. Q.15: Please describe your use of the museum with your class. DCMS/DCSF2: 2007



N=407

Question 16 asked teachers about the nature of their contact with the museum, and whether this was a one-off session, or one in a series of contacts or activities. A high number of teachers (60%) reported that this was a one-off session, with 31% reporting that this engagement with the museum was one of a series of contacts.

Fig. 4.4.5.1b: Form A. Q.16: What is the nature of your contact with the museum? DCMS/DCSF2: 2007



N=407

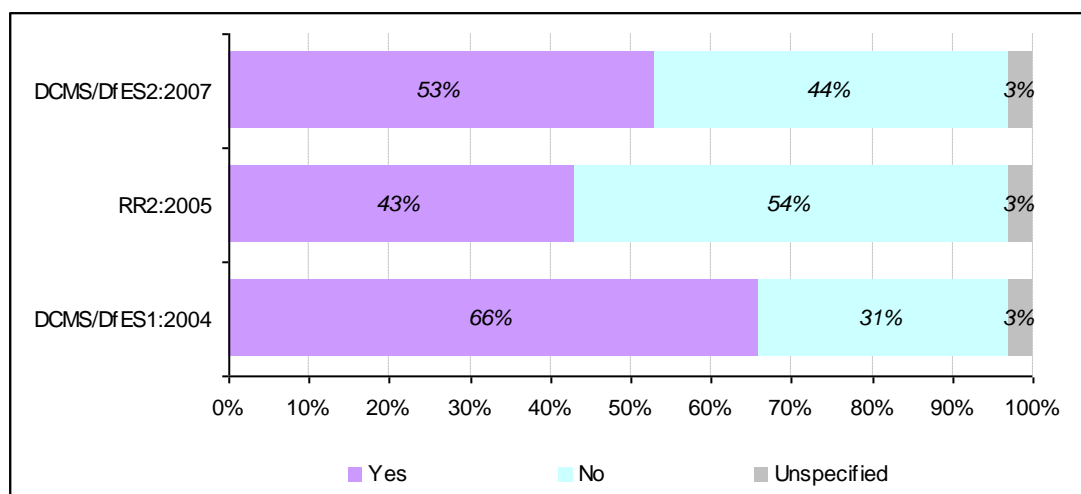
It is interesting that about one third of the contacts between the museums and the schools in this programme are described as 'serial.' Prior to the recent very rapid development of museum school services stimulated by the DCMS/DCSF programme and Renaissance in the Regions, the vast bulk of school visits would have been single one-off sessions, although many teachers might have repeated these sessions on an annual basis, or with a number of classes in any one year group. At the present time, museums are working hard to develop deeper and more integrated relationships with schools, through carefully researching the needs of teachers, and through the development of relevant and useful projects that continue over several sessions and which achieve more than is possible in a single one-off contact. For secondary schools, this approach is very important.

This move towards longer-term and deeper relationships is being driven by museums rather than from schools, where there is still a considerable lack of knowledge about what museums can offer.

4.4.5.2 Question 17: Is this your first visit (as a teacher) to this museum with a class?

Fifty-three percent (53%) of teachers reported that they were on their first visit to the museum with a class, with 45% stating that they were not on their first visit. In the first DCMS/DCSF study, 66% of teachers were on their first visit, with 31% being repeat users. In the second Renaissance study, RR2:2005, 43% of teachers were on their first visit, while 54% were not.

Fig. 4.4.5.2a: Form A. Q.17: Is this your first visit (as a teacher) to this museum with a class? Comparing DCMS/DCSF2:2007, RR2:2005 and DCMS/DCSF1:2004



DCMS/DCSF2:2007, N=407, RR2:2005, N=1 632; DCMS/DfES1:2004, N=503

Looking at a breakdown of this question in relation to Key Stage, 63% of primary teachers and 43% of secondary teachers were on their first visit to the museum with a class.

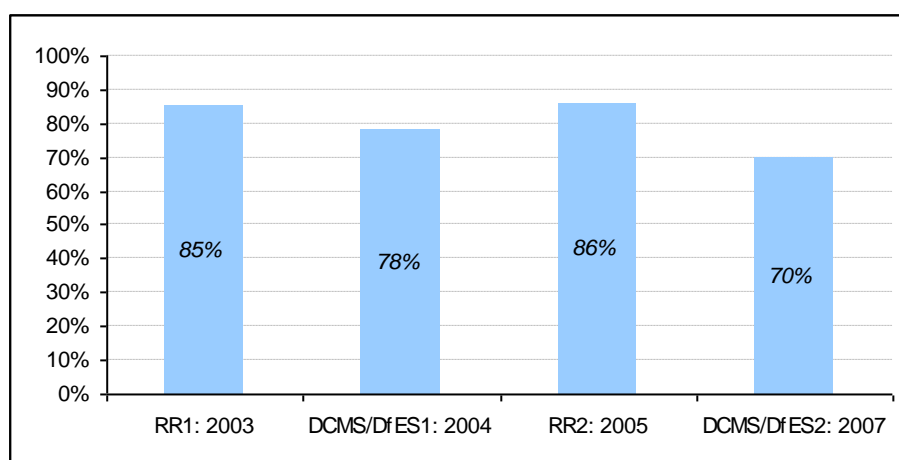
4.4.5.3 Question 18: Did you organise this visit/session?

Fifty-four percent (54%) of teachers organised the activity themselves, with 37% saying they did not. This was not reported in the DCMS/DCSF1:2004 study, but in the RR2:2005 study, 58% said they had organised the visit themselves, while 40% had not. More secondary teachers (68%) than primary teachers (54%) organised the visit themselves.

4.4.5.4 Question 21: Does your school use cultural organisations regularly?

Seventy percent (70%) of teachers reported that their schools did use cultural organisations on a regular basis. In the first DCMS/DCSF study, this figure was 78%. Interestingly, the figure is higher in both the Renaissance studies; 85% of teachers in the first study RR1:2003 said their schools used cultural organisations regularly and 86% so stated in the second study RR2:2005 (Fig. 4.4.5.4a).

Fig. 4.4.5.4a: Form A. Q. 21: Does your school use cultural organisations regularly? Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007



RR1:2003, N=936; DCMS/DfES1:2004, N=503; RR2:2005, N=1 632; DCMS/DCSF2:2007, N=407

It is possible that this higher use is related to the higher numbers of primary schools. Secondary schools find taking pupils out of school more difficult, and as discussed previously, the school sample in this second DCMS/DCSF study contains higher numbers of secondary schools than in any of the three other studies. However, it is also the case that in the present study, some museums were targeting non-participating schools who probably were not regular users of any cultural organisation.

Seventy-nine percent (79%) of primary teachers and 72% of secondary teachers said their schools use cultural organisations on a regular basis.

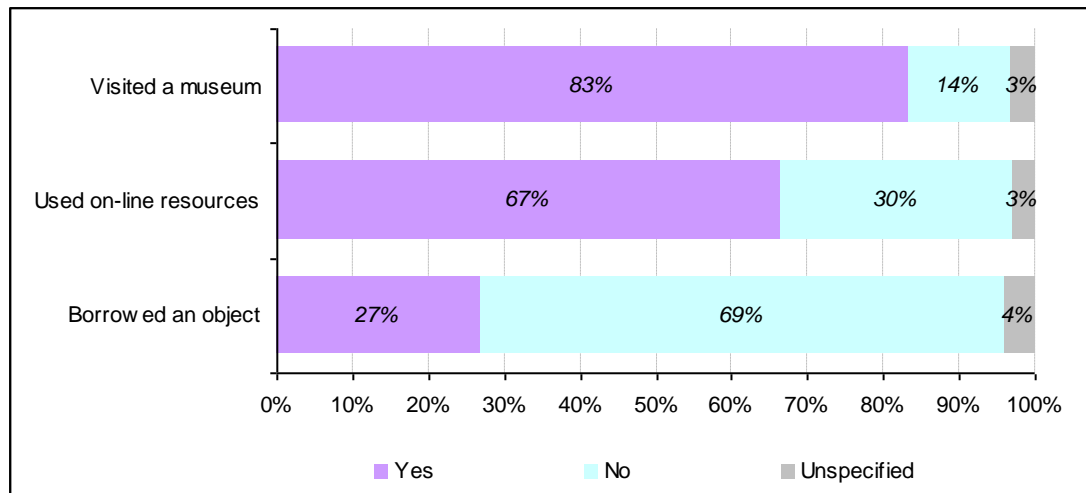
4.4.6 The use of museums in the past two years

Question 22 asked teachers whether, over the previous two years, they had visited a museum, used on-line resources, or borrowed objects or handling boxes. This question was asked for the first time in the second Renaissance study, RR2:2005, and the answers can be compared. It was not used in the earlier DCMS/DCSF study.

Visited a museum

Eighty-three percent (83%) of teachers responded that they had visited a museum in the past two years. This compares with 86% in RR2:2005. Linking this back to Question 17 and the numbers of teachers who were on their first visit to this specific museum, 45% were on a repeat visit. The teachers in this study were visiting museums on a regular basis.

Fig. 4.4.6a: Form A. Q.22: Your use of museums in the past two years. DCMS/DCSF2: 2007



N=407

Eighty-eight percent (88%) of primary teachers and 83% of secondary teachers in this study have visited a museum as a teacher in the past two years.

Used on-line resources

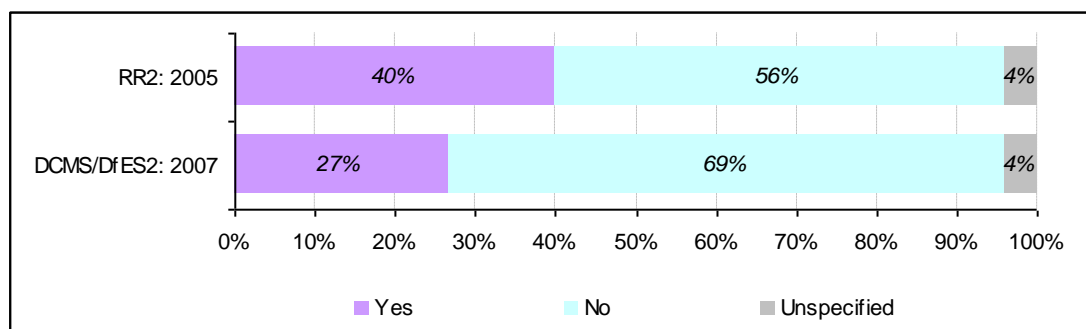
Sixty-seven percent (67%) of teachers reported that they had used on-line resources, compared with 64% in RR2:2005.

Seventy percent (70%) of primary teachers and 68% of secondary teachers in this study have used on-line resources in the past two years.

Borrowed an object or handling box

Only 27% agreed that they had borrowed an object or handling box. This compares with 40% of teachers in the second Renaissance study, RR2:2005. Thirty-two percent (32%) of primary and 21% of secondary teachers in this study had borrowed museum material in the past two years.

Fig. 4.4.6b: Form A. Q.22: Borrowed an object/handling box. DCMS/DCSF2: 2007



DCMS/DCSF2:2007, N=407; RR2:2005, N=1 632

The use of the museum by teachers who were involved in this study is much the same as the use of museums in the second Renaissance study, with the exception of the use of objects in teaching. The larger secondary cohort and the increased emphasis on abstract teaching at secondary level may account for a smaller proportional use of museum objects. One teacher in Hull pointed out that the museum objects were not available when they were wanted:

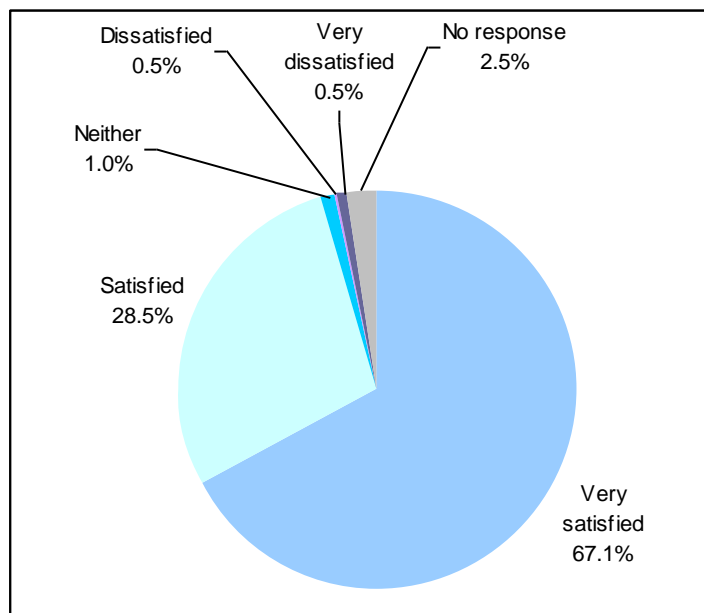
“It’s also been beneficial working with museums with their artefacts as well. I mean we have access to museum artefacts in school, but you’re never able to get hold of them because people book them like years in advance.” – Head of History, Winifred Holtby School

Other issues to consider here are that historically national museums have not been involved in museum loan services which were developed during the first half of the twentieth century in the regions to serve schools. And those loan services that survived until the late twentieth century were severely curtailed during various budget crises in the 1980s and 1990s.

4.4.7 Satisfaction with the museum

As in the other three studies, teachers were asked how satisfied they were with what they had experienced at the museum. Over two-thirds of teachers (67.1%) were very satisfied and a further 28.5% were satisfied.

Fig. 4.4.7a: Form A. Q. 24: How satisfied are you with the museum’s provision? DCMS/DCSF2: 2007



N=407

The results for this study are close to the results of the previous DCMS/DCSF study; the ‘very satisfied’ category is again slightly smaller than in the two

Renaissance studies, but overall satisfaction (ticking both 'very satisfied' and 'satisfied') remains very high at 96% (see Table 4.4.7a and Fig. 4.4.7b for a visual representation of the data).

Table 4.4.7a: Form A. Responses to, 'How satisfied are you with the museum's teaching today?' Percentages of teachers stating that they were 'very satisfied' and 'satisfied.' Comparing RR1:2003, DCMS/DfES1: 2004, RR2:2005 and DCMS/DCSF2: 2007

	RR1:2003	DCMS/DfES1: 2004	RR2:2005	DCMS/DCSF2: 2007
Very satisfied	72%	68%	74%	67%
Satisfied	24%	28%	22%	29%
Totals	96%	96%	96%	96%

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

Fig. 4.4.7b: Form A. Responses to, 'How satisfied are you with the museum's teaching today?' Percentages of teachers stating that they were 'very satisfied' and 'satisfied.' Comparing RR1:2003, DCMS/DfES1: 2004, RR2:2005 and DCMS/DCSF2: 2007



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

Interestingly, in the present study, slightly more secondary teachers (71%) indicated that they were 'very satisfied' than primary teachers (67%). So we can say that in the present study there are much higher numbers of secondary teachers than in the previous studies and the vast majority (71%) are 'very satisfied.' Given that a further 29% of secondary teachers were 'satisfied' we can safely say that the museums are doing a very good job with their new customers!

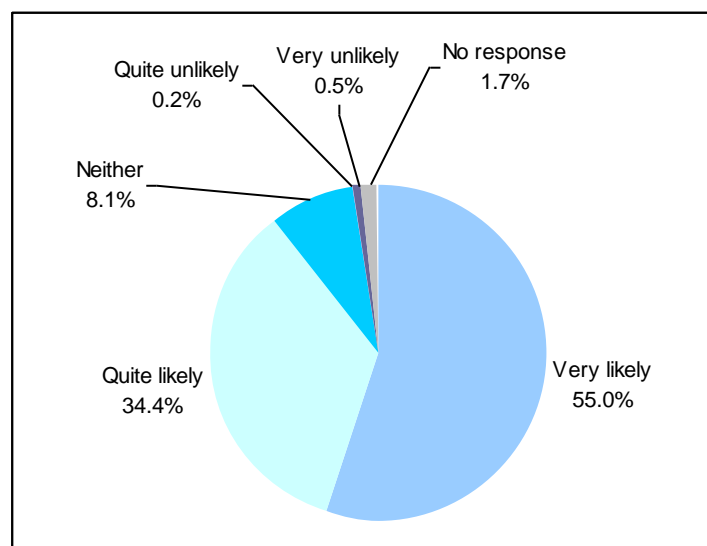
4.4.8 Teachers' confidence in using museums and professional development

Question 25 asked teachers to what extent their experience at the museum had increased their confidence to use museums as part of their teaching. This question had been asked in the other three studies.

Fifty-five percent (55%) of teachers in the present study thought that it was 'very likely' that the visit had increased their confidence, with a further 34% thinking this was 'quite likely.' This is virtually the same as for teachers in the first DCMS/DCSF study (at 56% and 34%), while very slightly lower than in the two Renaissance studies (RR1:2003, 62% and 27%; RR2:2005, 60% and 30%).

This is interesting in view of the greater preponderance of teachers who felt that museums were not important for their teaching (see section 4.4.10.1 below).

Fig. 4.4.8a: Form A. Q.25: To what extent has the experience increased your own confidence to use museums as part of your teaching? DCMS/DCSF2: 2007



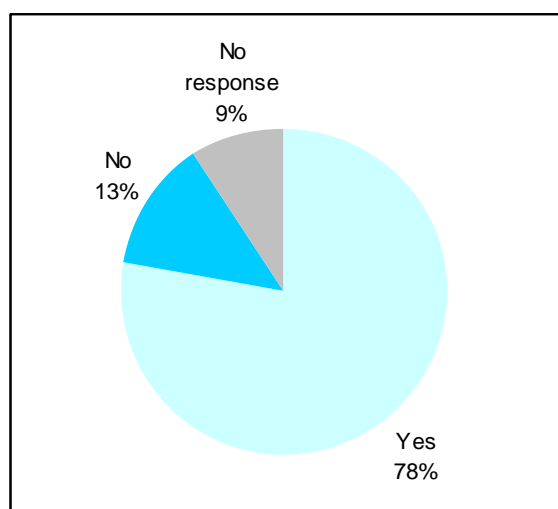
N=407

Both primary (58%) and secondary (57%) teachers felt they had become more confident about using museums.

Question 27: Has your involvement with museums helped your own professional development?

Question 27 asked teachers: Has your involvement with museums helped your own professional development? This was a new question for this study and so there are no statistical comparisons. Over three-quarters of teachers (78%) ticked 'yes' to this question, which is very encouraging (Fig 4.4.8.b).

Fig. 4.4.8b: Form A. Q. 27: Has your involvement with museums helped your own professional development? DCMS/DCSF2: 2007



N=407

Secondary teachers (88%) were more likely to feel they had gained in relation to their professional development than primary teachers (84%).²¹

Teachers were asked to briefly indicate why they had responded as they did. There were two major themes that cropped up very frequently. These were an **increase in subject knowledge and understanding**, including an increased confidence in using the subject-related material, and **the broadening of teaching methods**, which included an introduction to new ideas that could be used in the classroom and new skills that could be used in teaching.

Teachers also stated that the museum experience had **increased their confidence in organising trips out of school**. In addition, their awareness of the existence and **value of the resources for learning outside school, including experts and networks of institutions**, had expanded.

A very small number of teachers pointed out how they had been able to think about their students in different ways and were more conscious of the importance of the development of the student as a person.

- **Increase in subject knowledge and understanding**

A large proportion of teachers referred to the museum 'enhancing my knowledge and understanding' providing 'academic and intellectual stimulus'. This was often subject-specific, varying from learning about drugs and chemical structures, to art history, photography, World War Two, taxonomy, and entomology. Teachers referred to being given 'up to date knowledge', being given a greater awareness of a subject, and a more complete picture. Several teachers referred to this 'refreshing their understanding', through supporting their own knowledge using background information and examples which were hard to find in books. A typical

²¹ Percentages exclude non-respondents.

response was: *'It gave me more in-depth understanding.'* Teachers appreciated having *'opportunities for questions to be asked and answered'*. For some teachers this was important because they were non-specialists and this gave them and their pupils access to specialist information.

Some teachers referred to the increase of their knowledge of museums, as they became more aware of the huge wealth of material available, including information on websites. A few teachers referred to their increased knowledge of how to use artefacts. Several teachers mentioned that they increased their knowledge each time they visited *'each visit enables me to extend my understanding and knowledge of art'*, so regular visits were associated with an increase in knowledge and understanding. *'I learn new facts each time I visit, and see different things too.'* Visits were described as motivating; they *'Inspired subject area knowledge.'* Several teachers referred to the confidence this gave them, reinforcing what they taught and offering some ideas for follow-up study.

For some teachers working with specialists was key; *'working with professional artists has increased my knowledge and confidence in teaching.'* One teacher wrote specifically about better understanding pupils; *'It has helped me to see the students I teach in a different situation. I have had time to see how individuals interact without the restrictions of having to teach a lesson.'*

- **The broadening of teaching methods**

A large number of teachers thought involvement with museums broadened their teaching methods, giving them new ideas that could be used in the classroom and new skills that could be used in teaching. Museum sessions stimulated and refreshed teachers: *'lots of interesting and creative input, I had felt stale and underutilised in the classroom.'* Many teachers mentioned getting new ideas, good ideas, fresh ideas. It has *'given me lots of fun ideas to use when teaching;'* *'It has allowed me to think of new teaching methods'*. Another wrote: *'it has made me think outside the box, to think more creatively.'* Several teachers thought they had been given new ways of dealing with, and presenting, the subject: *'Ideas for a forensic science- based activity day at school'*, and another said: *'to make science more interesting in the classroom.'* Other teachers had been given inspiration for lesson plans, enabling them to develop creative lesson ideas, new ways of approaching topics and ways of exploring themes more practically. They were bursting with ideas and inspiration: *'ideas for courses/ events and new ways of teaching.'* Several teachers said they had learnt more about different units of work.

There was a significant focus on artefacts. Many teachers referred to learning new ways of using these, including how to incorporate them into teaching history and how to use them to give their pupils more hands-on experiences *'expanding the class opportunities for practical learning.'* They were very clear about the importance of handling artefacts: *'museums provide resources which aid more innovative delivery of the curriculum in lesson.'*

Several teachers referred to developing specific new skills including organisational skills, research skills, questioning skills, enquiry skills, and skills

specifically around using artefacts. A number of teachers mentioned the skills of using paintings both for art appreciation and for cross-curricular work. Several teachers referred to practical skills which were art-based, such as drawing techniques including life drawing, animation, and print making, layering techniques and using materials that were new to them, like ModRoc [plaster of paris bandage].

Teachers also identified the opportunities museums gave to support different ability pupils: *'It has enabled me to run groups of mixed ages and ability, trying out a range of new activities.'* Some teachers also got ideas for the most able: *'It gave me greater awareness of gifted and talented student's needs and potential;'* *'The strategy of pushing the higher-end students beyond their comfort zone.'*

Teachers gained insights into how to approach the curriculum from different starting points. For example, art was used to link with story-telling, *'It has shown me an alternative way of telling a story through art.'* *'Looking at how paintings can be used in all areas of the curriculum'*, and what one student teacher described as *'creative learning.'*

Teachers were aware of being exposed to different styles of facilitation, and they were able to reflect on and draw from these. *'Workshop leaders have introduced ways of using resources that perhaps were not obvious because they weren't to hand. It is always interesting to watch & listen to experts rather than teachers.'*

- **Increase in teachers' confidence in organising trips out of school**

Many teachers referred to their professional development in organising the logistics of museum visits: *'As a newly qualified teacher it has given me more confidence to take my class on trips and to use the museum as a fantastic resource.'* However, it was not just new teachers that realised the importance of this; numerous teachers referred to the confidence they had gained from organising the visit - *'a steep learning curve!'* which involved assessing the suitability of the resources, the booking process, managing and organising as a group leader, planning, liaison, coordination and understanding the process of the trip better. Organising the visit involved a variety of skills which several teachers mentioned they had developed as a result of this process. Organising visits was seen as a milestone: *'organising and leading a visit - one of my performance-management objectives.'* For another teacher it was the *'first time I've organised & run a major trip outside of Portsmouth.'* There were a large number of comments about the confidence this had given teachers and the motivation to organise more visits: *'it has inspired me to do more trips.'* Some teachers were also inspired to encourage other staff; one teacher referred to *'training other staff to take trips too.'*

Planning museum visits impacted on work in school: *'it helps me to plan more interesting work before and after the visit to ensure the visit is truly worthwhile.'* There were several comments about the visit having made teachers more aware of what resources museums can offer, knowing the possibilities and understanding these in the context of the curriculum. Some teachers referred to being able to speak to museum staff to plan for these specific needs, and

how important pre-planning was to get children involved in activities. A number of teachers mentioned how much more confident they felt, not just about organising the visit but that as a result of the visit they felt much more reassured and confident about their teaching with '*increased confidence, new ideas, inspired class!*'

- **Value of the resources for learning outside school, including experts and networks of institutions**

Teachers' views about the value of museums varied: '*I haven't visited a museum as a teacher before so it was interesting to see how much their educational programmes can help me and the children.*' Most teachers were convinced of their value: '*It has opened my eyes to the value school trips can have to young children's education.*' For more experienced teachers, '*The value of the varied resources was reinforced.*' Visits helped some teachers in very specific ways: '*The museum has been very helpful with my role as transition co-ordinator both primary - secondary and secondary - higher/further education in science.*'

A significant element of the teachers' professional development was a development in networks and they referred to several different kinds of networks. One of these was the network of teachers: '*it was good to talk to other teachers nationally about their approach.*' This represented an opportunity to meet teachers and discuss practice. Building networks with museums and galleries and museum educators was also important, and sometimes this was seen as part of '*Developing learning partnership links.*' These contacts were important: '*Increasing contact with outside agencies / practitioners - particularly relevant to specialist school targets.*' Several teachers mentioned that they were more confident about extending their contacts and making links with external agencies. Some projects had brought them into contact with other organisations like Age Concern, and individual artists. Several teachers said '*It has given me the confidence to organise and develop more links with industry.*'

Question 29: Would you be willing to be contacted later on in our research?

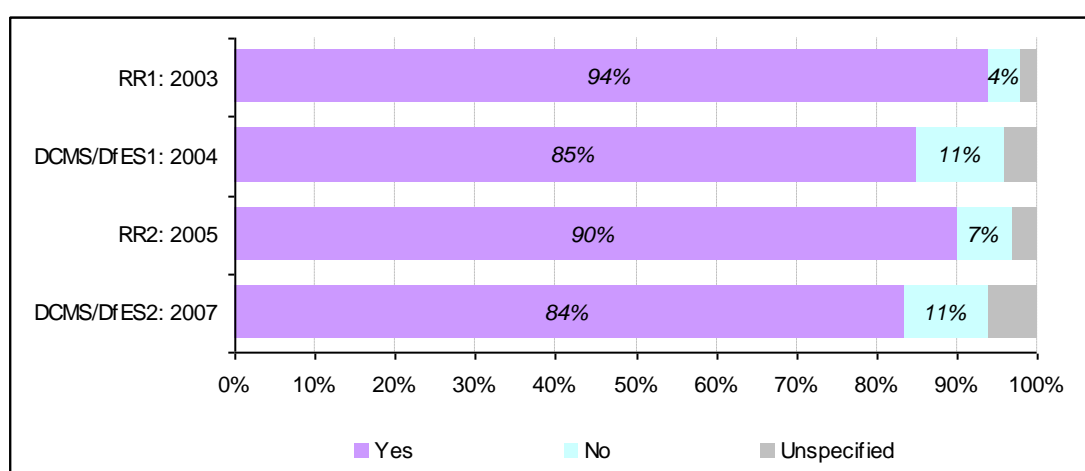
Seventy-seven percent (77%) of teachers indicated that they would be happy to be contacted later by the researchers.

4.4.9 Museums and the curriculum

4.4.9.1 Question 19: Is the work done at the museum directly linked to the curriculum?

Eighty-four percent (84%) of teachers agreed that their work was directly related to the curriculum (6% did not answer this question). In the previous DCMS/DCSF study, this figure was 85%; in the second Renaissance study the figure was 90%; and in the first Renaissance study it was 94%.

Fig. 4.4.9.1a: Form A. Q.19: Is the work done at the museum directly linked to the curriculum? Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007



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

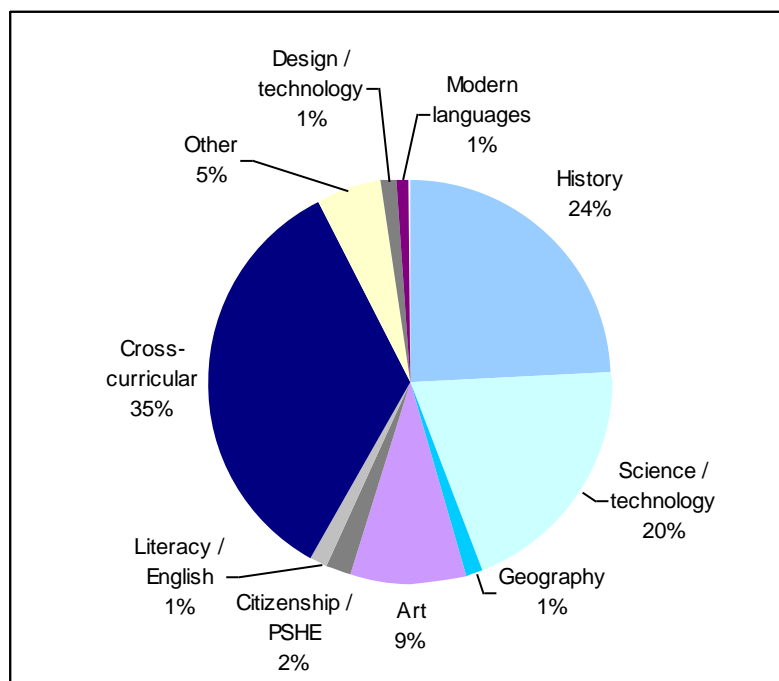
Eighty-eight percent (88%) of primary teachers and 91% of secondary teachers who answered the question agreed that their work was linked to the curriculum.

4.4.9.2 Question 20: What curriculum areas are you covering through your museum experience?

In the previous DCMS/DCSF study, teachers had been asked 'What theme are you studying?' so that it was comparable to the earlier Renaissance study (2003). Their responses were subsequently coded into curriculum areas, including 'cross-curricular' to capture any interdisciplinary use of the museum. During the second Renaissance study, RR2:2005, a rather broader question was used (What curriculum areas are you covering in your visit today?) and in later analysis of the earlier studies the data was reclassified to show any cross-curricular use. In the present study, the broader question was used again, slightly reworked to accommodate both visits to museums and museum outreach work.

For coding purposes, teachers' responses to Question 20 were grouped into nine curriculum-related categories, including 'Cross-curricular', and 'Other' where they did not fit into a recognised subject area.

Fig. 4.4.9.2a: Form A. Q.20: What curriculum areas are you covering through your museum experience? DCMS/DCSF2:2007



N=376

Unlike in previous evaluations, no dominant subject area was found. The single biggest proportion of responses was coded under 'Cross-curricular' (35%), with teachers combining work across a range of subjects in the curriculum including:

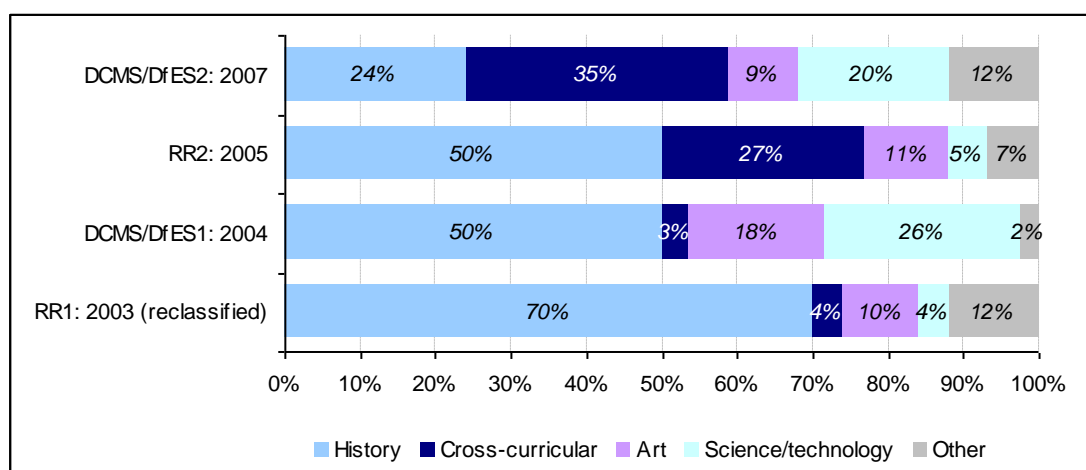
- Bread making (DT), how we find out about the past (history)
- Literacy/knowledge & understanding - celebration of black history month within school
- Science, Technology, English, Drama, ICT
- What plants need to grow (Sciences) patterns (Maths) habitats / environment
- African music & culture / Slavery

This was followed by History (24%), where themes indicated by teachers included Romans (invaders & settlers), History - QCA unit 'What was it like for children living in World War II', Slavery and Black History month. Twenty per cent (20%) of teachers were covering curriculum areas directly related to Science and Technology, predominantly schools visiting museums as part of the *Real World Science* project. Several of these teachers noted that their visit would enable them to complete parts of the Salters-Nuffield Advanced

Biology course (A-level) which is taught through “real-life biology contexts”²²; for example ‘potential for the visit report component of their coursework’ and ‘Salters-Nuffield Advanced Biology (visit report).’ Far fewer teachers indicated that they were following specific Art-related themes (9%), Citizenship and PSHE (2%), Design and Technology (1%), Geography (1%), Literacy/English (1%) and Modern Languages (1%) as single subjects, although these did appear under ‘Cross-curricular’ in tandem with other subjects.

In comparison to earlier studies, the picture is quite different. In the first DCMS/DCSF study, 50% of teachers were following themes connected with History, 26% Science and Technology and 18% Art, with very small percentages in other areas identified. Only 3% of teachers reported working on Cross-curricular themes. The figure below shows the proportions of the themes in the four studies.

Fig. 4.4.9.2b: Form A. Curriculum areas covered by teachers. Comparing DCMS/DCSF2:2007, RR2:2005, DCMS/DfES1:2004 and RR1:2003 (reclassified)



DCMS/DCSF2:2007, N= 376; RR2:2005, N=1525; DCMS/DfES1:2004, N=503; RR1:2003 (reclassified), N= 890

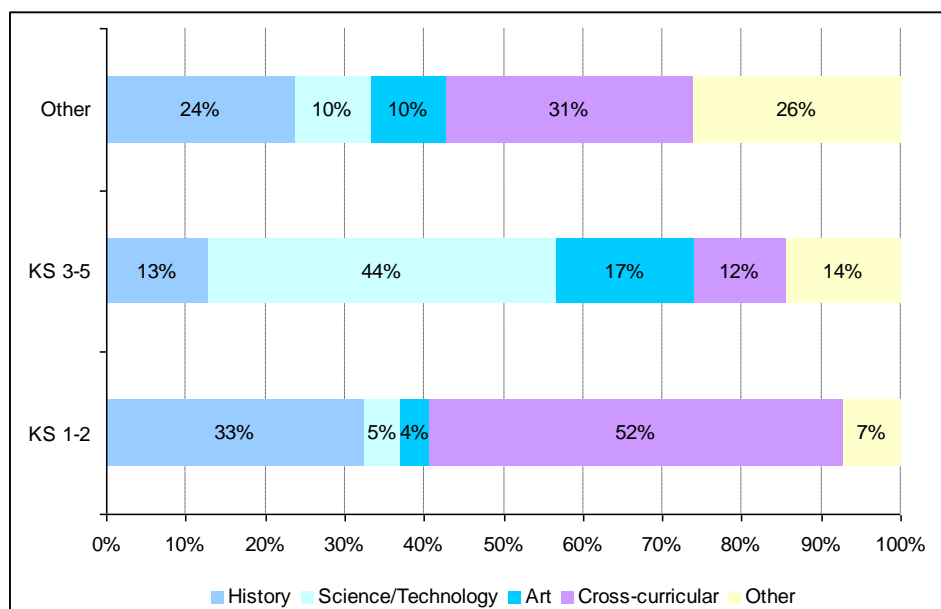
One of the things that is very clear about the figure above is the degree to which historical themes have given way to a cross-curricular approach. History was the largest thematic category in 2003 by a very long way but in 2007 it accounts for the approach of only 24% of teachers. One reason for this is that more teachers are combining History with other subjects. In the RR2:2005 study it was noted that teachers were using History as a springboard for other subjects (78% of those responses coded under ‘Interdisciplinary’ mentioned History). History was seen as pivotal in driving interdisciplinary work and teachers were being encouraged to combine it with other subjects by the Qualifications and Curriculum Authority (QCA). Revisiting the responses coded under ‘Cross-curricular’ for this study revealed a similar picture, in that 66 of the 130 teachers’ responses (51%) coded under ‘Cross-curricular’ were historical themes. This is not as high as for the previous study (RR2:2005) but it still seems to suggest that History is one area in which teachers are working

²² <http://www.advancedbiology.org/> [accessed 21 06 2007]

across the curriculum. This was found to be slightly higher than other subjects such as Literacy and Art which also featured notably in teachers' responses.

The increase in teachers studying cross-curricular themes is particularly remarkable given that the sample of teachers in the 2007 study has a large component of secondary teachers. However Fig. 4.4.9.2c shows that the distribution of the curriculum areas for primary and secondary teachers, and teachers classed as 'other', to be very different. When comparing the curriculum areas across teachers of different Key Stages it becomes clear that it is not secondary school teachers who are making visits which were coded as 'Cross-curriculum' as only 12% of secondary teachers' responses could be coded under this category. Instead it is primary school teachers who are making the bulk of 'Cross-curricular' visits, as 52% of their responses could be classified thus.

Fig. 4.4.9.2c: Form A. Q.20: Curriculum areas % within Key Stage, DCMS2:2007



N= 375

Although there are no directly comparable figures from previous studies, the RR2:2005 study found that it was predominantly primary school teachers whose responses were coded as 'Interdisciplinary', 90% compared to 9% of secondary school teachers. This fits with the evidence from the museums, both Form G and the case-studies, and from earlier studies where it is felt to be much harder for secondary schools to make visits that are not directly related to the curriculum. Cross-curricular work is still very much specific to primary schools.

It is interesting to see the higher numbers of teachers in the two DCMS/DCSF studies who are working on science-related themes. This is driven directly by what museums are offering to schools; for example the high number of Science sessions provided through the *Real World Science* project, which is

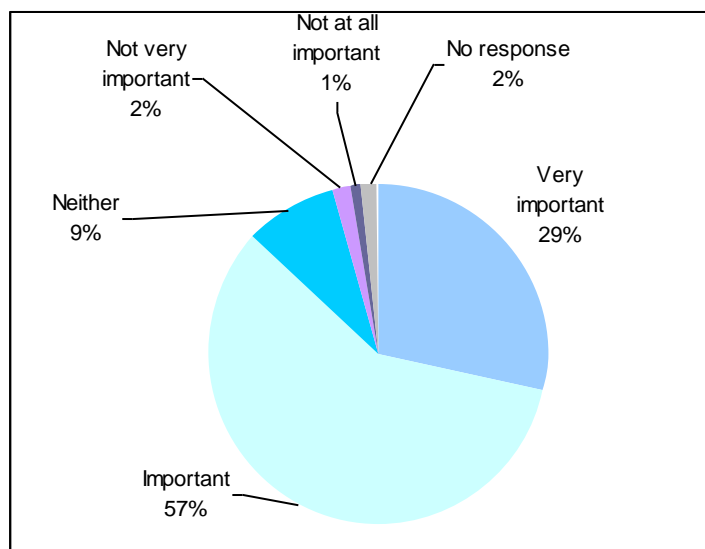
aimed at secondary schools and is reflected in the 44% of secondary school teachers' responses which could be coded under Science and Technology.

4.4.10 How teachers value museums

4.4.10.1 Question 23: How important are museums to your teaching?

Question 23 asked teachers: How important are museums to your teaching? This question had been asked in all the three former studies with consistently positive results; in the first DCMS/DCSF study, for example, 47% agreed that museums were very important. The answers to the question in this study, therefore, where only 29% of teachers agreed that museums were very important compared with about half of teachers in previous studies, were a bit of a surprise at first, but on reflection, seem entirely consistent with the rest of the evidence from the study. It would seem that secondary teachers do not find museums as important to them as do primary teachers. Furthermore, those schools which are 'non-participating' (which were targeted by some museums) clearly do not find museums important for their work.

Fig. 4.4.10.1a: Form A. Q. 23: How important are museums to your teaching? DCMS/DCSF2:2007



N=407

Cross-tabulations for the present study show that 32% of primary and 26% of secondary teachers found museums 'very important.' Altogether, 94% of primary and 81% of secondary teachers indicated that were museums 'very important' or 'important.' However, the importance of museums to teaching is clearly regarded as considerably less in this study than in the previous study for the reasons mentioned above.

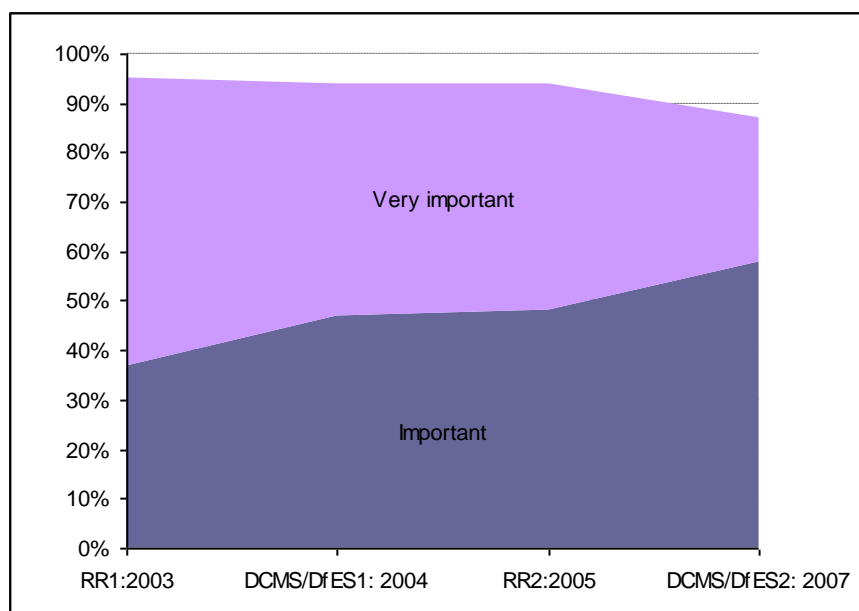
The change in teachers' responses to Question 23 over the four research studies can be seen in Table 4.4.10.1a and represented visually in Fig. 4.4.10.1b.

Table 4.4.10.1a: Form A. Responses to ‘How important are museums to your teaching?’ Percentages of teachers stating that museums were ‘very important’ and ‘important.’ Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007

	RR1:2003	DCMS/DfES1:2004	RR2:2005	DCMS/DCSF2:2007
Very important	58%	47%	46%	29%
Important	37%	47%	48%	58%
Totals	95%	94%	94%	87%

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

Fig. 4.4.10.1b: Form A. Responses to ‘How important are museums to your teaching?’ Percentages of teachers stating that museums were ‘very important’ and ‘important.’ Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007



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

4.4.10.2 Question 26: The value of museums to teachers

Question 26 asked directly: What is the value of a museum for you as a teacher? This was an open-ended question. The comments were analysed and were loosely grouped into themes. Many teachers made multiple comments. Of all the comments, only one teacher was dissatisfied with the visit saying that: *'the session was not relevant, the children had sat on the floor for 90 minutes and were bored.'* The analysis of the answers is grouped into the themes discussed below.

- **Collections**

A large number of teachers commented on collections, and how important it was to have access to high quality authentic artefacts: *'There is no substitute for handling the real thing.'* Being tangible and real is important, providing as one teacher stated: *'the concrete to our abstract.'* A few teachers mentioned how important it was to have access to rare exhibits, and several referred to amazing collections. Several teachers mentioned how important it was to have access to primary sources, and this was pointed out from across the curriculum, from history, to biology and art. Availability of collections was raised several times. Many teachers made comments about hands-on experiences, being able to touch objects, and seeing the scale and colour was very important. Others raised the importance of having a combination of collections and resources; pictures, exhibits and written sources. So the information that accompanies collections is important too, and equally important was how the collections were presented: *'artefacts organised in a way you can access them and use them confidently.'*

- **Expertise and specialist knowledge**

Equally as important as access to collections was access to expertise and specialist knowledge about them. Teachers valued highly having access to expertise, identifying several different kinds of expertise, such as: museum educators with more expert subject knowledge than teachers; scientists in a real working environment, giving insight into the activities of scientists; and professional artists and actors in theatre in education. Several teachers said this kind of expertise could update their knowledge and information, and they could learn different techniques, gain different ideas, discuss ideas, get expert advice and extend knowledge and understanding. Some teachers raised the importance of the specialised nature of the expertise, supporting particular areas of the curriculum, such as, for example, an A-level topic on taxonomy and forensic entomology. One teacher was aware of how the museum had drawn together expertise and specialist knowledge which enabled *'understanding of cultural history that affects the pupils ... allows BME young people to comprehend the impact of slavery within their own personal experiences.'* These teachers clearly believe that museums are good places to access expertise and specialist knowledge.

- **Rich learning environment**

A large number of teachers commented on the richness of the learning environment museums offered and how important this was. A few teachers referred to particular environments, for example visiting historic settings, or a flour mill. The opportunity to learn in a different place was clearly important, with many more teachers referring to simply being in different learning environments from school which were visually rich, tactile, and offered multi-faceted experiences which gave a wider context for a topic. One teacher referred to exciting and stimulating resources, and several teachers mentioned having access to equipment that would not be available in school because it was too expensive. Several teachers mentioned having an extended and dedicated amount of time to focus on a specific subject area, one teacher describing it as *'learning in a quality environment with sufficient time to achieve.'* Another teacher described the holistic nature of the rich

environment as: *'A resource to develop the whole child.'* The rich and stimulating environment was clearly important.

- **Inspiring and enhancing learning**

Many teachers referred to museum visits as inspiring and enhancing learning, *'making learning more exciting and relevant.'* There were several comments about the visit inspiring students, the events being inspirational and the resources being valuable and inspirational. One teacher commented that: *'the inspirational resources counteract the predominance of IT.'* Another teacher commented on students being inspired by critical and contextual studies.

Several teachers wrote comments about the museum as a stimulus: *'it stimulates interest in science and the world around them,'* and this notion was evident across the curriculum - *'a stimulus to support pupils research and experience of art and culture.'* One teacher went so far as to say it was an: *'impressive and priceless stimulus.'*

There was strong sense that visits motivate students, increasing excitement and commitment to their own learning. One teacher mentioned that the museum was a place *'to become enthusiastic about a topic'* and another wrote: *'a gallery visit always engages students fully with their own work.'* Another teacher wrote: *'the students had a more realistic attitude to their work.'* This combination of the pupils being excited and as a consequence committed to their learning seems to be tied up with a number of things: students feeling involved, there being a sense of discovery, a different way of approaching a theme from school, and being motivated by meeting new people. A combination of these creates what many teachers described as *'enrichment activities, this leads to children having a different way of expressing learning in a new and different environment.'*

Many teachers valued creative and practical activities in museums, and this varied from being involved in role play activities (where pupils were learning French) to science practicals. Teachers really valued these activities *'as they cannot be done in the classroom,'* because of lack of time, lack of equipment, and lack of expertise which were all cited as reasons. Teachers particularly valued the impact of working with creative practitioners; working with artists was highly valued, as this developed the student's skills. Several teachers referred to the development of skills on visits and these ranged from visual skills, auditory skills, handling skills, and encouraging children to think for themselves, to reason, and to solve problems.

A very small number of teachers wrote about the visit *'being for enjoyment, a trip outside the classroom.'* No more than a handful of teachers referred to extra-curricular activities, and this was very much the exception. However, several teachers did talk about visits being a time to build social relationships: *'trips build good relationships... an opportunity to spend some quality time with the pupils.'* This social element was shared by several teachers, who thought visits helped *'gain new social skills.'* The relationship between teacher and pupils can be different on museum visits, too. There was a strong sense from several teachers that they were all learning: *'It gives me chance*

to share different experiences and knowledge with the children.' One teacher specifically focused on it being: 'great for young people to meet other people from different ethnic backgrounds to their own'; the museum was enhancing their learning by exposing them to diversity.

- **Supporting classroom learning, experience of the visit, opportunities**

Many teachers referred to the way museums could support classroom learning, and museum visits are clearly used at different stages of topics and curriculum delivery. Some teachers highlighted that visits were used to reinforce learning, to consolidate knowledge, adding meaning to the work done in the classroom. One teacher stated it was 'fantastic to hear the things they have learnt (in school) in a different environment.' This reinforcement of learning was extended to visits organised specifically for exam revision. Other teachers used the visit as a more central part of the delivery of the curriculum, to introduce the topic, as a focal point for a study, as practical raw material for students to work for their course work, and some teachers used the experience in assessments. Other teachers used the visit to offer practical experience of the subject, and to extend their students' knowledge and experience, specifically referring to the students' developing confidence as the subject was made more relevant and accessible by using museum resources.

Teachers used museums because they had something special to offer. Museums were seen as supporting specific needs, for instance one teacher wrote: 'the museum addresses the curriculum in more interesting ways for EAL [English as an additional language] children.' The concrete experience in the museum works well for pupils with specific language needs. Another teacher visiting with a nurture group stated that: 'multi-sensory learning enables all of the pupils to access the curriculum.' Museums were seen as extending the curriculum 'to access complicated technical practicals which will enable pupils to reach higher levels in GNVQ Forensic exams.' Several teachers referred to the museum supporting them through changes in syllabus for instance: '...changes to AS it is useful to have the Natural History Museum's experience,' and many teachers referred to supporting specific parts of the A-level curriculum. Several teachers highlighted history as a subject area that museums support well, through giving a better understanding of the past, bringing history alive, showing what life was really like in the past, and encouraging the development of historical and detective skills.

Some teachers raised the importance of the experience of visiting the museum as a public institution, for pupils to learn how to socialise in a public environment, to show a range of local facilities available and to encourage the students to use museums in their own time for their own development. Some teachers hoped that visits would inspire the pupil's families to visit too. The notion of encouraging lifelong participation was raised by several teachers.

Several teachers referred to the museum visit as a real opportunity to widen horizons, broaden experiences, and to raise aspirations and the outlook of pupils. Teachers referred 'to using material we cannot use in school' to learn new techniques. For some teachers, the exploratory element of a museum

visit was important in making '*chance discoveries.*' One of the opportunities museums offer is a view of the wider world, so visits offer new career paths. Some teachers referred to the opportunities museums offer in quite a profound way one teacher wrote: '*it is a very important landmark for this group*' whilst another teacher referred to the visit as being important to the students' social and cultural development.

- **Teachers' own learning**

Museum visits were highly valued by teachers for themselves: '*a great resource for my own learning,*' with teachers referring to '*increasing my own knowledge,*' learning new facts, gaining new ideas, new perspectives on a subject, and inspiration. Teachers were clear that visits were part of their own professional development: '*it was very valuable to me,*' and '*it helps develop my own confidence in teaching.*' One teacher described the value of the visit as '*it supports me in my planning to be more cross curricular.*' Some teachers referred to ideas and inspiration for using artefacts and incorporating them in different areas of the curriculum. Several teachers valued being able to work with another educator; one teacher described this as: '*a partner in teaching and learning*' being able to '*stand back and watch the children and assess their speaking and listening skills.*' A secondary teacher referred to the things museums could do which as a teacher you could not: '*I have lots of ideas of how Biology is applied outside the classroom. Also will start them thinking about science as a career. These are things that it is difficult for me to give.*'

4.4.11 Question 14: The importance of the Generic Learning Outcomes (GLOs)

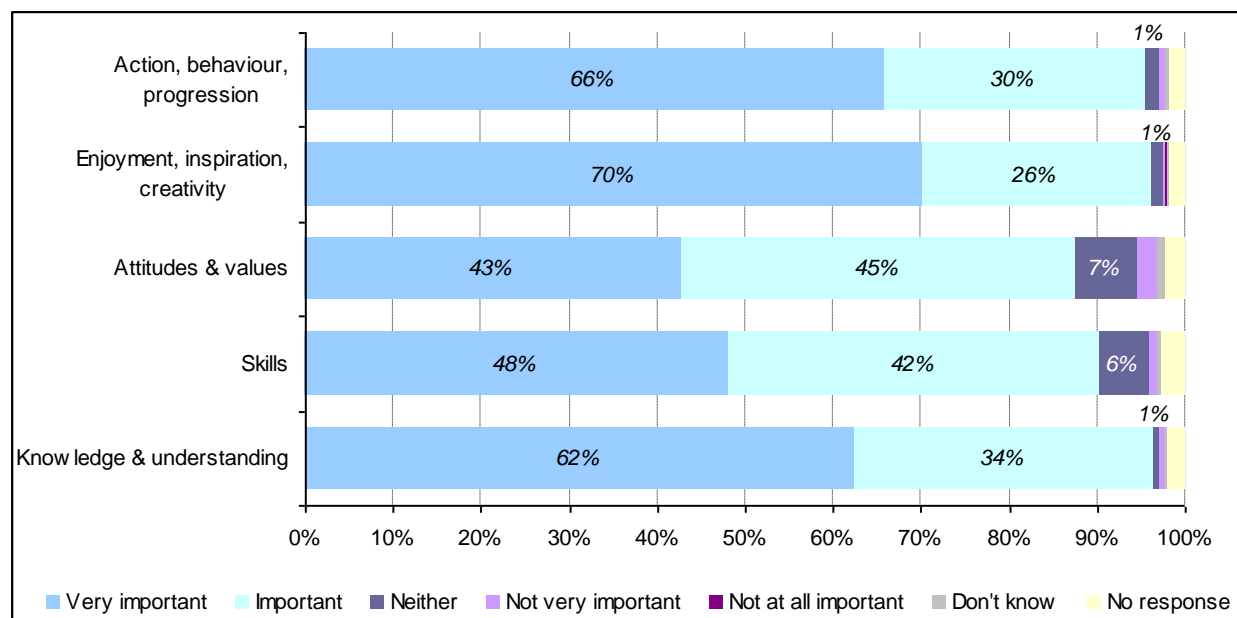
Question 14 asked teachers to rate the importance of each of the five Generic Learning Outcomes (GLOs), assessing each one independently. This question was asked in each of the other three studies, which gives a good basis for comparison.

This part of Section Four examines the teachers' views of the importance of the five GLOs. First, the views are presented from all respondents and a comparison is made with the earlier studies. It is important to note a slight change in wording that may have impacted on respondents' views, but there are some significant differences of attitude in this study that cannot be entirely accounted for by the word-change. Following the discussion of the overall responses, the responses for each of the GLOs is broken down by key stage and by theme studied.

Reviewing the responses overall, the first thing to note is the extremely high levels of positive endorsement for all learning outcomes. There are very few teachers who do not find the outcomes of museum-based learning either 'important' or 'very important.' Enjoyment, Inspiration, Creativity is the outcome that is most highly valued by teachers, with a greater proportion (70%) indicating that this outcome is 'very important' than for any of the other GLOs. Nearly the same numbers of teachers (66%) considered that Action, Behaviour, Progression is 'very important.' Knowledge and Understanding is

also frequently rated 'very important' (62% of teachers), while Skills and Attitudes and Values are less likely to be rated 'very important.'

Fig. 4.4.11a: Form A. Q.14: 'For each of the following potential outcomes for pupils which might result from your museum experience, please rate the importance of each one.' DCMS/DCSF2:2007



N=407

Percentage responses are given for the first three categories only, for clarity.

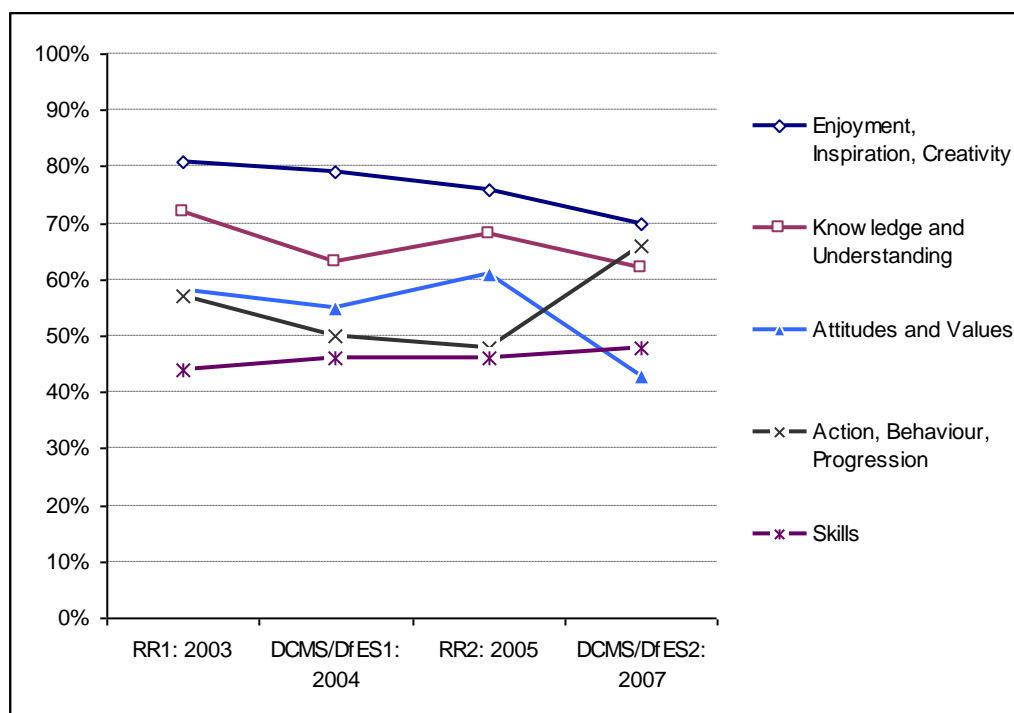
The very high levels of positive endorsement are typical of teachers' attitudes to the outcomes of museum-based learning. In all studies, nearly all teachers agreed that all five outcomes are either 'important' or 'very important.' However, there are some differences in the degree of importance accorded to the GLOs across the four studies. Table 4.4.11a below offers a comparison across the four studies of the percentages of teachers ticking 'very important' and Fig. 4.4.11b represents this information visually.

Table 4.4.11a: Form A. Responses to 'For each of the following potential outcomes from the use of the museum, please could you rate the importance of each one in your view?' Teachers ticking 'very important.' Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007

	RR1:2003	DCMS/DfES1:2004	RR2:2005	DCMS/DCSF2:2007
Enjoyment, Inspiration, Creativity	81%	79%	76%	70%
Knowledge and Understanding	72%	63%	68%	62%
Attitudes and Values	58%	55%	61%	43%
Action, Behaviour, Progression	57%	50%	48%	66%
Skills	44%	46%	46%	48%

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

Fig. 4.4.11b: Form A. Responses to 'For each of the following potential outcomes from the use of the museum, please could you rate the importance of each one in your view?' Teachers ticking 'very important.' Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007



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

In the interpretation of this data, it must be borne in mind that the questions were posed in a slightly different way in the DCMS/DCSF2:2007 study compared to previous studies. In the three earlier studies, the five GLOs were listed as follows:

- Knowledge and understanding
- Skills
- Attitudes and values
- Enjoyment, inspiration, creativity
- Activity, behaviour, progression.

In the present study, the five GLOs were presented in a more discursive manner that was perhaps easier to grasp:

- Increase/change in knowledge and understanding
- Development of skills
- Development or/change in attitudes and values
- Been involved in enjoyment, inspiration, creativity
- Having had the experience/done the activities.

The slight change of wording may have had the following effects:

- Teachers may have grasped the concepts more quickly, and when completing questionnaires at speed at the end of a busy school visit this may have influenced how they responded
- Teachers may have understood Action, Behaviour, Progression more clearly. This GLO is concerned with physical activity (Action, Behaviour) but also with how doing things differently impacts on thoughts and feelings (Progression). This may not have been clear in the earlier formulation, and in the formulation used in the DCMS/DCSF2:2007 study, the focus is on the behavioural aspects.

Other factors that may have influenced the responses are:

- Increased numbers of secondary teachers
- Increased numbers of sessions that are part of a series of contacts
- Increased number of 'non-participating' schools.

In this study, DCMS/DCSF2:2007 the relative value accorded to the GLOs has changed, having remained consistent in the three earlier studies.

Table 4.4.11b: How teachers valued the five Generic Learning Outcomes in the four studies

Pattern of value of GLOs in three former studies, most valued at the top	Pattern of value of GLOs in DCMS/DCSF2:2007, most valued at the top
Enjoyment, Inspiration, Creativity	Enjoyment, Inspiration, Creativity
Knowledge and Understanding	Action, Behaviour, Progression
Attitudes and Values	Knowledge and Understanding
Action, Behaviour, Progression	Skills
Skills	Attitudes and Values

Teachers in this present study appear to value first, the enjoyment their pupils experience, and the inspiration and creative thinking this leads to; secondly, they value the experience that their pupils have, which is frequently unique and out of their normal range of experiences; thirdly they value the knowledge and increased understanding that their pupils gain from these enjoyable experiences. Skills and any change in attitude seems of lesser significance to the teachers in this present study.

Although there is no quantitative evidence from the former studies to give us a picture of relative numbers of one-off and serial sessions as Question 16 was a new one in this study, the emphasis on deeper and longer-lasting contacts is a new element within the educational provision of museums. It may well have had an impact on how teachers view museums; it is possible that a longer term engagement in the experience of museum-based work may have shown teachers how this affects pupil motivation. One head teacher appeared to think this:

“To be honest with you it’s not about how I would speak to other head teachers, I’m not the person to do that. The people to do that are the children themselves because they will have progressed a great deal from where they were at the beginning to where they are now, to have the confidence to be able to do that... they delegated and organised themselves and they’re hitting such high levels by being able to do that. It really just gives them such massive confidence boost for them to then go on and take it further, you know, if they choose to do so.” – Head teacher, Winifred Holtby School

Analysing the teachers’ attitudes to the GLOs according to key stage and theme studied at the museum

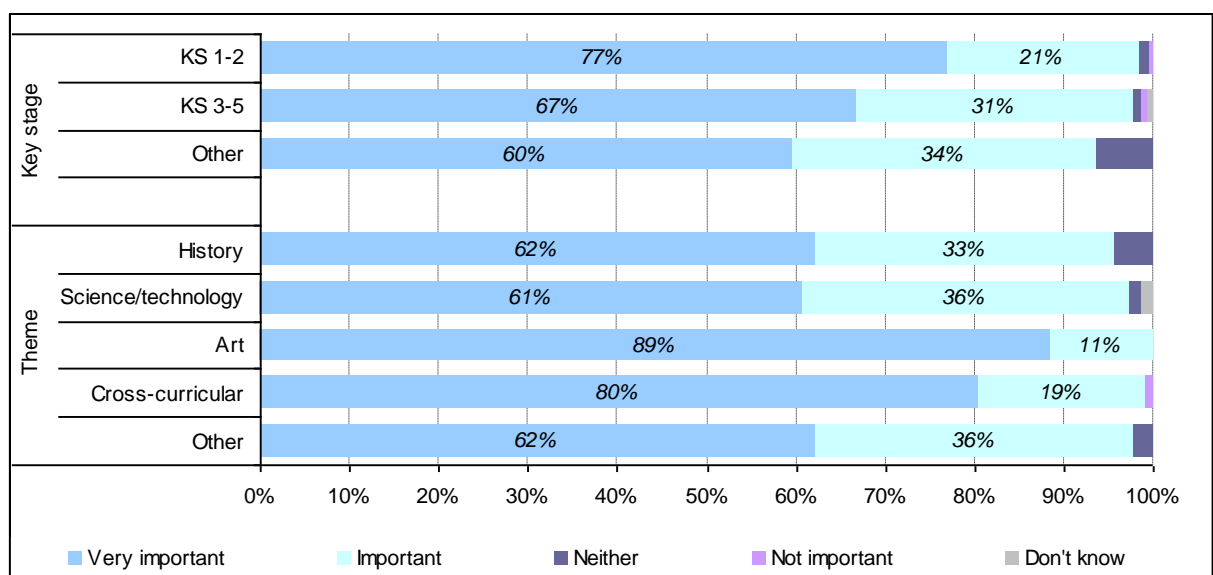
It is interesting to review the importance accorded to the five GLOs related to the key stage of the pupils and the theme studied at the museum.

In most cases, for clarity, percentage responses are given in the following graphs for the ‘very important’ and ‘important’ categories only.

Enjoyment, Inspiration, Creativity

In relation to Enjoyment, Inspiration, Creativity, the younger the pupils, the more important this is for the teachers. The teachers who are working on Art find this GLO much more important than those working on other kinds of themes, presumably because of the emphasis on creativity. However, at 9% of teachers, this was a fairly small group. Teachers who are working in a Cross-curricular manner also find this GLO very important, and at 35% of teachers this was a large category. This is also a rapidly growing category; in the first DCMS/DCSF evaluation, DCMS/DfES1:2004, only 3% of teachers were working on Cross-curricular themes.

Fig. 4.4.11c: Form A. Teachers’ attitudes to Enjoyment, Inspiration, Creativity by Key Stage and Theme, DCMS/DCSF2:2007

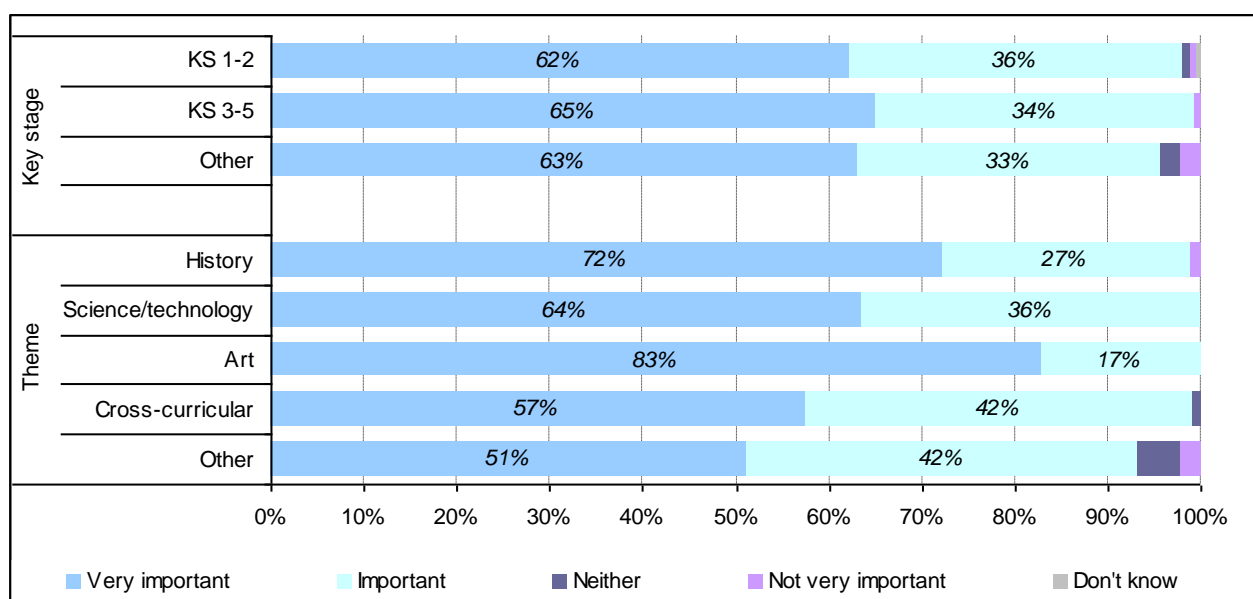


N=397 by KS, 372 by theme

Knowledge and Understanding

The importance accorded to Knowledge and Understanding does not appear to vary greatly in relation to the age of the pupils. Teachers following Art-related themes rate this GLO relatively highly compared to teachers working in other areas, with those working on Cross-curricular themes being least concerned with the development of Knowledge and Understanding, possibly because this was understood to refer to knowledge which was subject-based.

Fig. 4.4.11d: Form A. Teachers' attitudes to Knowledge and Understanding by Key Stage and Theme, DCMS/DCSF2:2007



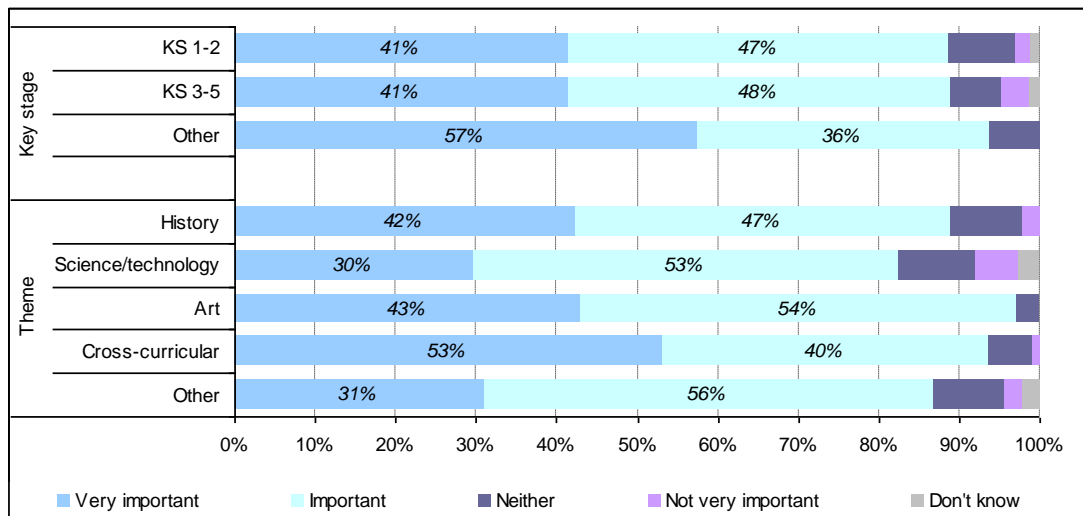
N=396 by KS, 371 by theme

Attitudes and Values

In relation to Attitudes and Values, it is the 'Other' category that stands out as different when age is taken into account (Fig. 4.4.11e below). This category makes up 12% of the whole, and refers to groups that could not be classified as Key Stage 1-5. Groups completing Form A and classified as 'Other' included special schools, 18 teachers completing the on-line questionnaire for the *Understanding Slavery Initiative*, non-UK schools, educational projects such as Somerset Racial Inclusion Project, a group from Lancashire Police, NCH Youth Support Services and primary and secondary school teachers who had ticked the 'Other' box perhaps because they were working with mixed key stage groups. It is not clear however from the type of curriculum areas they covered (Q.20) why they valued Attitudes and Values more highly than other teachers. These areas were varied and included History - Black Peoples of America, Citizenship, RE, Initial teacher training – History and Citizenship, Portraiture, Multicultural Diversity and Forensic Science.

In relation to the theme being studied, a shift in Attitudes and Values is of greater importance to those working on Cross-curricular themes, and of lesser importance to those working on Science and Technology.

Fig. 4.4.11e: Form A. Teachers' attitudes to Attitudes and Values by Key Stage and Theme, DCMS/DCSF2:2007

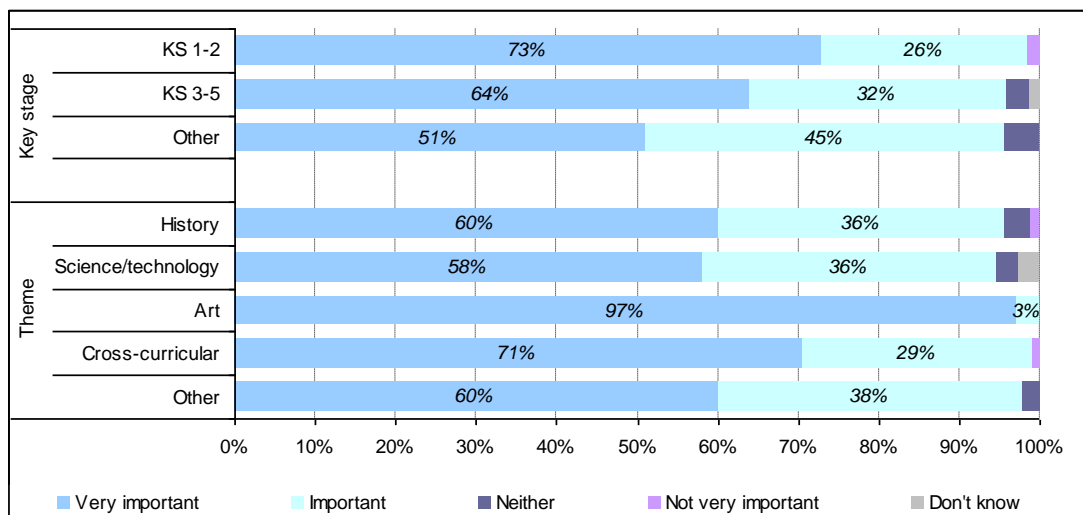


N=395 by KS, 370 by theme

Action, Behaviour, Progression

The teachers of younger pupils find Action, Behaviour, Progression more important than the teachers of older pupils. Teachers working on Art-related themes are very much more likely to find this GLO very important than teachers working on other themes; an extraordinary 97% ticked 'very important.'

Fig. 4.4.11f: Form A. Teachers' attitudes to Action, Behaviour, Progression by Key Stage and Theme, DCMS/DCSF2:2007



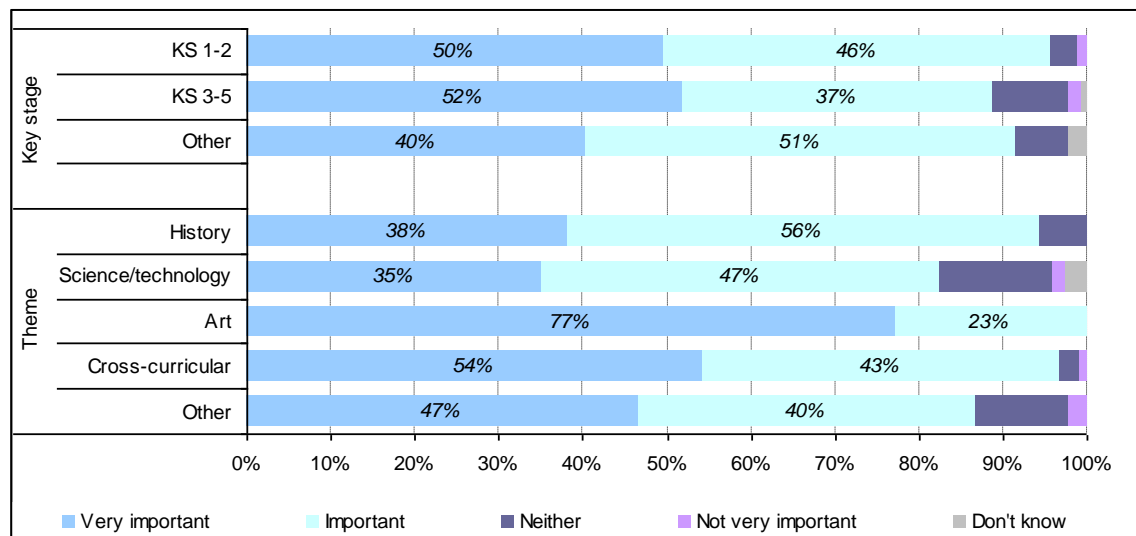
N=397 by KS, 373 by theme

Skills

The age of the group makes little difference to teachers' views of the importance of Skills in the age-range Key Stage 1-5. Those bringing groups which are other than this find the development of Skills less important.

Teachers working on Art are again more enthusiastic than teachers working on other themes.

Fig. 4.4.11g: Form A. Teachers' attitudes to Skills by Key Stage and Theme, DCMS/DCSF2:2007



N=393 by KS, 370 by theme

4.5 What did the pupils learn? The teachers' views

This section reviews the data from the Teachers' questionnaire (Form A, Questions 7–13), which asked teachers to estimate to what extent their pupils had achieved specific learning outcomes as a result of the museum experience they had just had. Teachers completed these questions just as the museum visit or museum outreach experience was coming to an end, and so their responses concern short-term impact.

The data from each of the GLO-based questions is presented in summary form below. In all cases, for the analysis of questions 7 to 13, 'quite unlikely' and 'very unlikely' responses have been combined. Non-respondents are omitted from the analyses by Key Stage and Theme. Overall distributions are based on responses from 407 teachers. Percentages of total respondents have been included for those responses where there is at least one category with a value of 10% or greater.

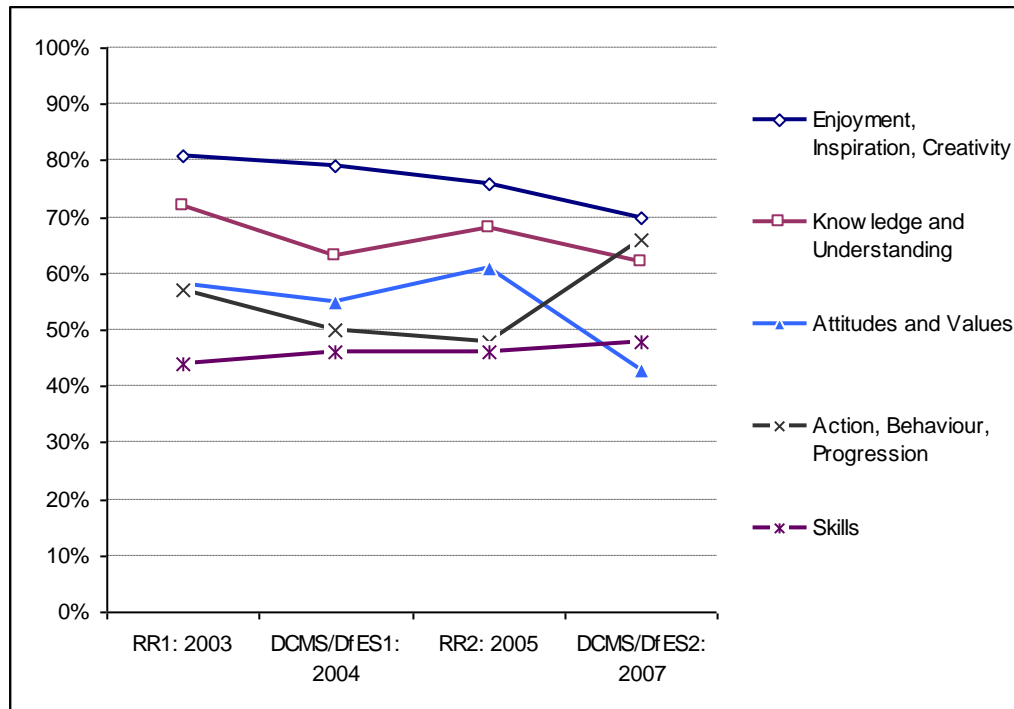
Teachers' views of the importance of each of the GLOs was discussed earlier (Section 4.4.11), and the comparison of the views of teachers in the present study with those of teachers in the three earlier studies is repeated here to remind us that, in this study, Enjoyment, Inspiration, Creativity, remains the GLO that is most important to teachers, but Action, Behaviour, Progression, is more likely to be rated 'very important.'

Table 4.5a: Form A. Responses to, 'For each of the following potential outcomes from the use of the museum, please could you rate the importance of each one in your view?' Teachers ticking 'very important.' Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007

	RR1:2003	DCMS/ DfES1:2004	RR2:2005	DCMS/ DCSF2:2007
Enjoyment, Inspiration, Creativity	81%	79%	76%	70%
Knowledge and Understanding	72%	63%	68%	62%
Attitudes and Values	58%	55%	61%	43%
Action, Behaviour, Progression	57%	50%	48%	66%
Skills	44%	46%	46%	48%

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

Fig. 4.5a: Form A. Responses to 'For each of the following potential outcomes from the use of the museum, please could you rate the importance of each one in your view?' Teachers ticking 'very important.' Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005, and DCMS/DCSF2:2007



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

In most cases, for clarity, percentage responses are given in the following graphs for the 'very likely' and 'quite likely' categories only.

4.5.1 Enjoyment, Inspiration, Creativity

Enjoyment, Inspiration, Creativity remains the most important learning outcome for teachers. There were two questions that asked teachers about this outcome of learning. The first question, Question 7, was new for the second Renaissance study (RR2:2005), but the second, Question 11, was asked in the three former RCMG studies. The results of the two questions on Enjoyment, Inspiration, Creativity are discussed below and compared to the findings of the earlier studies where possible.

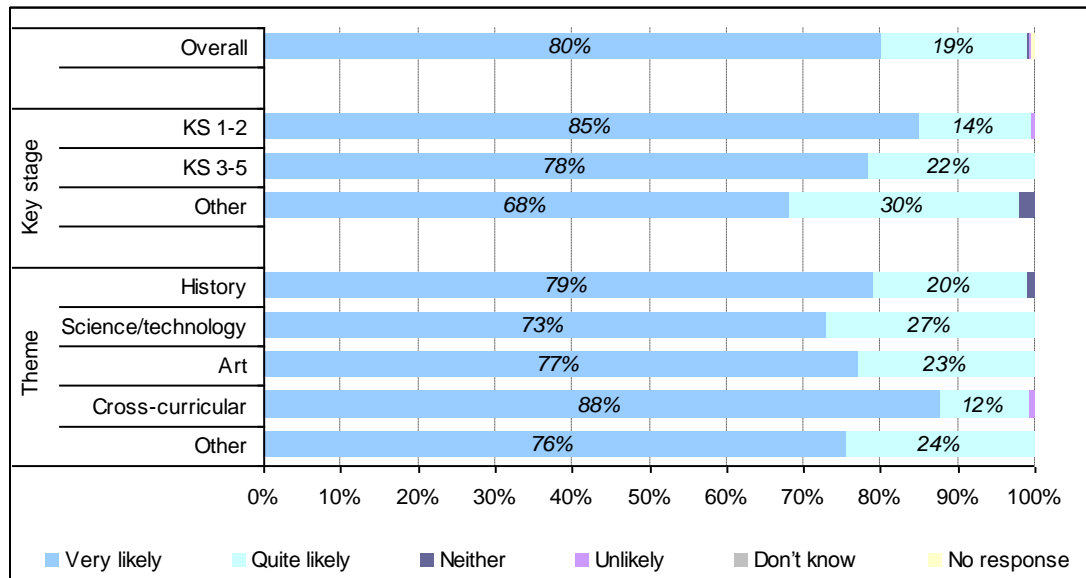
Question 7: To what extent do you think your pupils have enjoyed or been inspired by their museum experience?

In reviewing the responses to the sub-themes of this specific learning outcome (Enjoyment, Inspiration, Creativity), it is very noticeable that teachers are overwhelmingly positive about the outcomes of the museum experience.

Teachers completing their questionnaires are virtually unanimous that their pupils have enjoyed their museum experience. There is a small degree of

variation in their conviction as to whether this is very or quite likely, but on the whole a general enthusiasm prevails. Teachers of younger pupils and teachers working on Cross-curricular themes are the most positive.

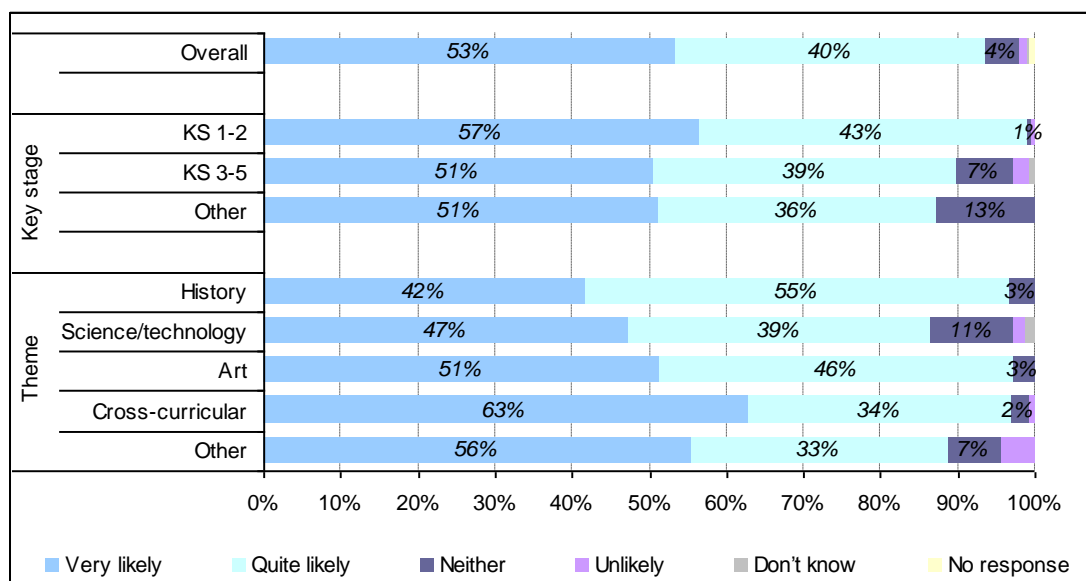
Fig. 4.5.1a: Form A. Q.7: Teachers' responses to 'Enjoyed the experiences' by Key Stage and Theme, DCMS/DCSF2:2007



N=403 by KS, 375 by Theme

Over half of the teachers (53%) think it 'very likely' that their pupils have been excited by the new ways to learn that they will have been exposed to. The most positive teachers are those working on Cross-curricular themes.

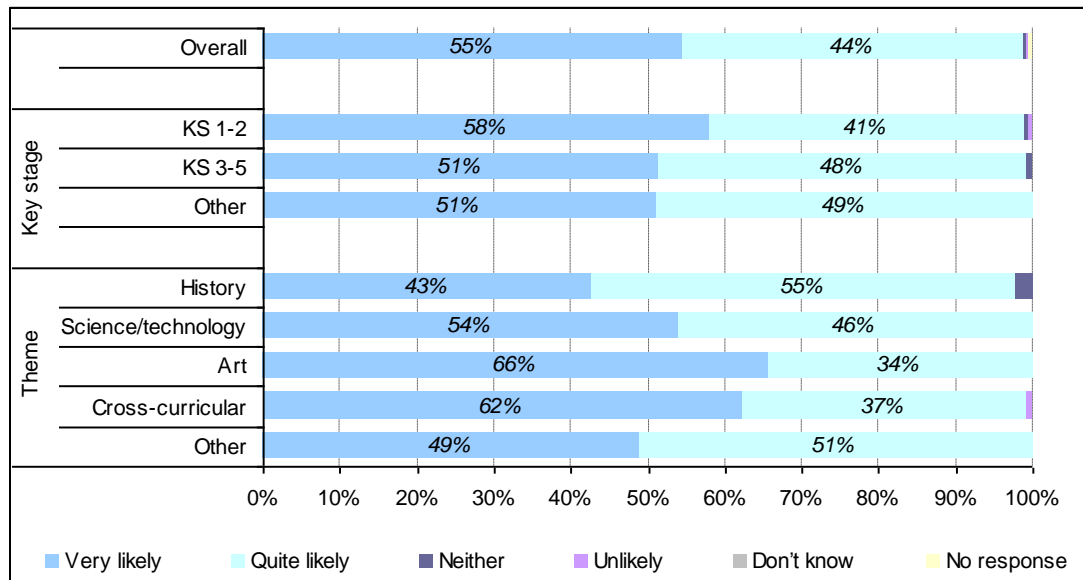
Fig. 4.5.1b: Form A. Q.7: Teachers' responses to 'Excited by new ways to learn' by Key Stage and Theme, DCMS/DCSF2:2007



N=402 by KS, 374 by Theme

Again, over half of all teachers consider it very likely that new interests will have been aroused, with very nearly all other teachers thinking this is quite likely. The most positive teachers are those working on Art and Cross-curricular themes.

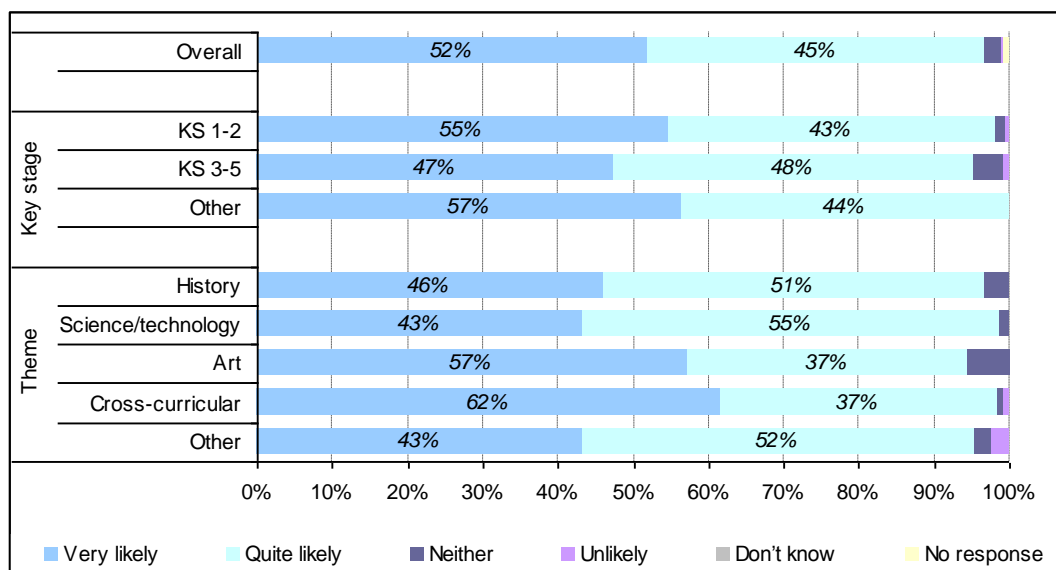
Fig. 4.5.1c: Form A. Q.7: Teachers' responses to 'New interests aroused' by Key Stage and Theme, DCMS/DCSF2:2007



N=403 for KS, 375 for Theme

Ninety-seven percent (97%) of teachers think it likely that their pupils have been inspired to learn more with over half of these teachers (52%) thinking this is 'very likely.' Teachers working on Art and Cross-curricular themes are again most positive about their pupils' learning.

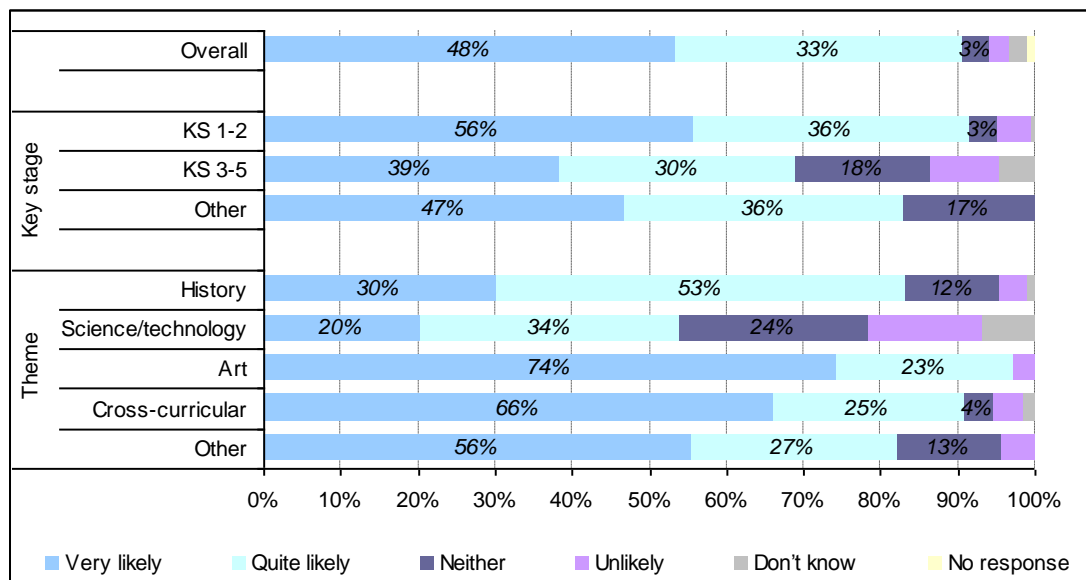
Fig. 4.5.1d: Form A. Q.7: Teachers' responses to 'Inspired to learn more' by Key Stage and Theme, DCMS/DCSF2:2007



N=402 by KS, 374 by Theme

When asked whether they think their pupils will have been inspired to make something creative, variations in responses are much more in evidence. Teachers of older pupils are less inclined to think this is likely, and there are considerable and interesting disciplinary variations. Teachers of Science and Technology are least inclined to see museums as sources of creativity, which may say something about the way in which Science and Technology is taught in school, as a matter of absorbing facts rather than a creative process. It is rather sad to see that teachers of History are also not very positive. Unsurprisingly, teachers of Art are very positive indeed about the inspiration and creativity the museum will have stimulated in their pupils. In reviewing the responses to this question, it is important to note that the question refers to the 'making' of something creative, and this may explain some of the responses (Fig. 4.5.1e).

Fig. 4.5.1e: Form A. Q.7: Teachers' responses to 'Inspired to make something creative' by Key Stage and Theme, DCMS/DCSF2:2007



N=403 by KS, 373 by Theme

On the whole, when questioned about the enjoyment, inspiration and creativity that their pupils will have gained as a result of their museum experience, all teachers are very positive that this learning outcome will have occurred.

A comparison across all four studies is not possible for this question, as it was not asked in the two earlier studies (RR1:2003 and DCMS/DfES1:2004). It was a surprise to find when the data from the two earlier studies was analysed that Enjoyment, Inspiration, Creativity was the most important learning outcome for teachers when using museums. As a result of this, in the second Renaissance evaluation (RR2:2005), a more detailed question was added to the Teachers questionnaire, Form A. Table 4.5.1b below compares the findings from RR2:2005 with the findings from the present study.

Table 4.5.1a: Form A. Responses to, 'To what extent do you think your pupils have enjoyed or been inspired by their museum visit?' Teachers ticking 'Very likely' and 'Quite likely.' Comparing RR2:2005 and DCMS/DCSF2:2007

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

RR2:2005, N=1 632; DCMS/DCSF2:2007, N=407

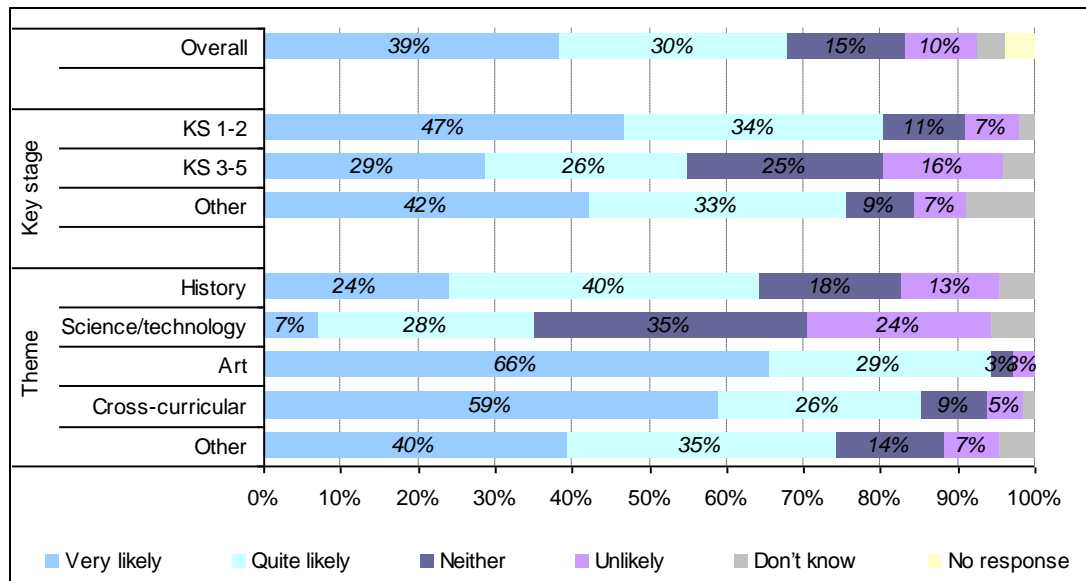
The results are remarkably consistent. The enjoyment of the experience is again estimated to be extremely high, with teachers pretty well convinced also that their pupils have been excited by new ways to learn. The teachers in the present study, which includes a very large percentage of secondary school teachers, are more convinced than in the previous study that their pupils have had new interests aroused. This group of teachers is also more convinced that their pupils have been inspired to learn more, but is less convinced that their pupils will be inspired to make something creative.

Question 11: To what extent will you be using the museum experience to promote creativity with your pupils?

The second question in relation to Enjoyment, Inspiration, Creativity focuses on using the museum as a stimulus for creative work. It was asked in the three former studies. It was concerned with the teachers' intentions and indicates how the teachers feel museums influence the progression of their pupils.

Overall, 69% of teachers planned to use the museum in designing and making things with their pupils, with 39% thinking that this was 'very likely' (Fig. 4.5.1f below).

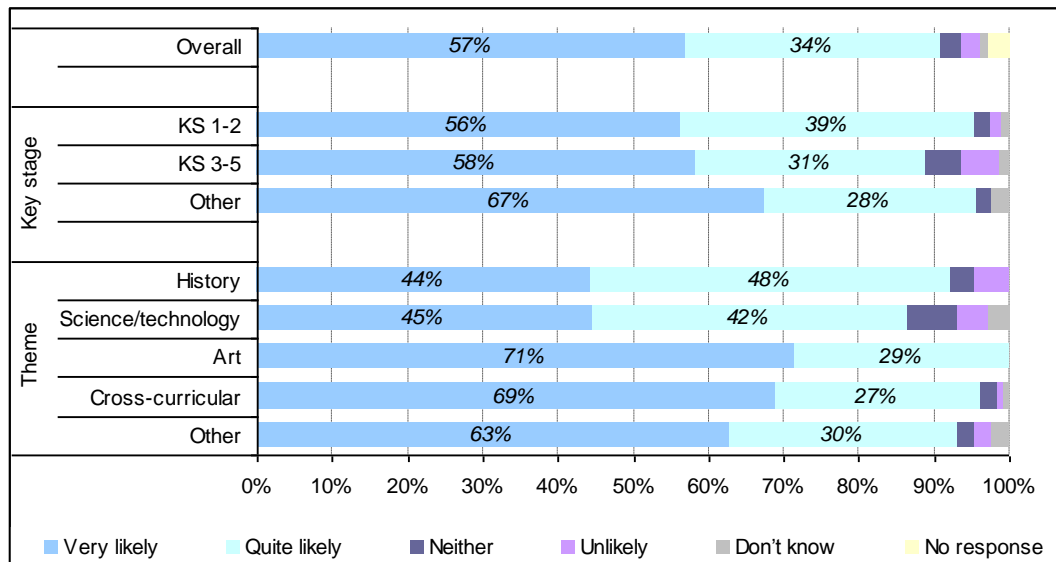
Fig. 4.5.1f: Form A. Q.11: Teachers' responses to 'Designing and making' by Key Stage and Theme, DCMS/DCSF2:2007



N=390 by KS, 365 by Theme

In relation to exploring new ideas, 91% of teachers overall said this would be 'likely' with 57% thinking it would be 'very likely.' Those teachers working on Art and Cross-curricular themes were much more likely to think that the museum experience would enable their pupils to explore new ideas.

Fig. 4.5.1g: Form A. Q.11: Teachers' responses to 'Exploring new ideas' by Key Stage and Theme, DCMS/DCSF2:2007

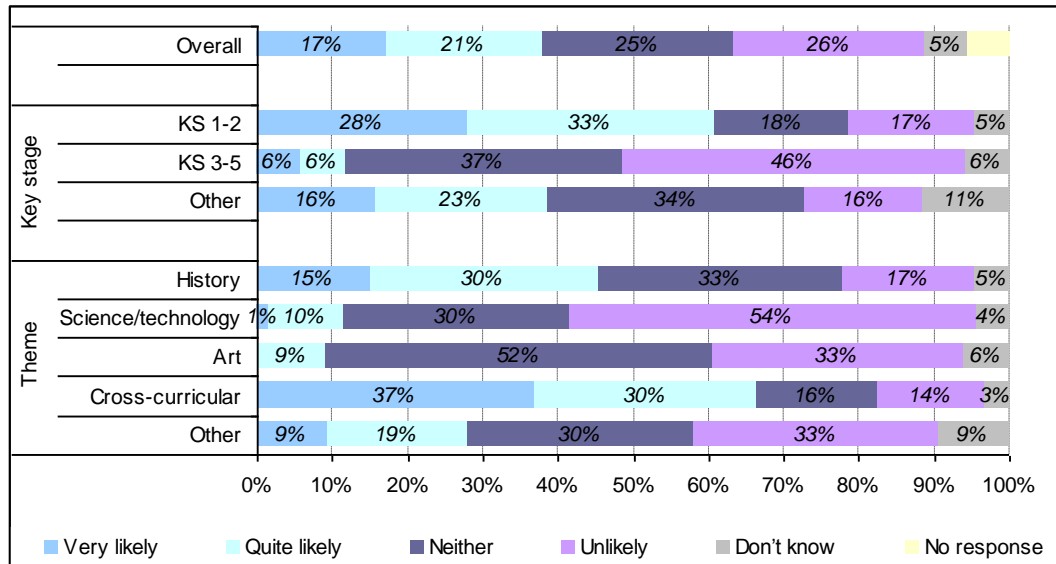


N= 394 by KS, 369 by Theme

Very few teachers thought they would be using the museum for dance or drama work. The teachers who were least likely to be doing this were secondary teachers, and those working on Art or Science themes. Over one-

third of those teachers working in a Cross-curricular way thought they might use dance or drama.

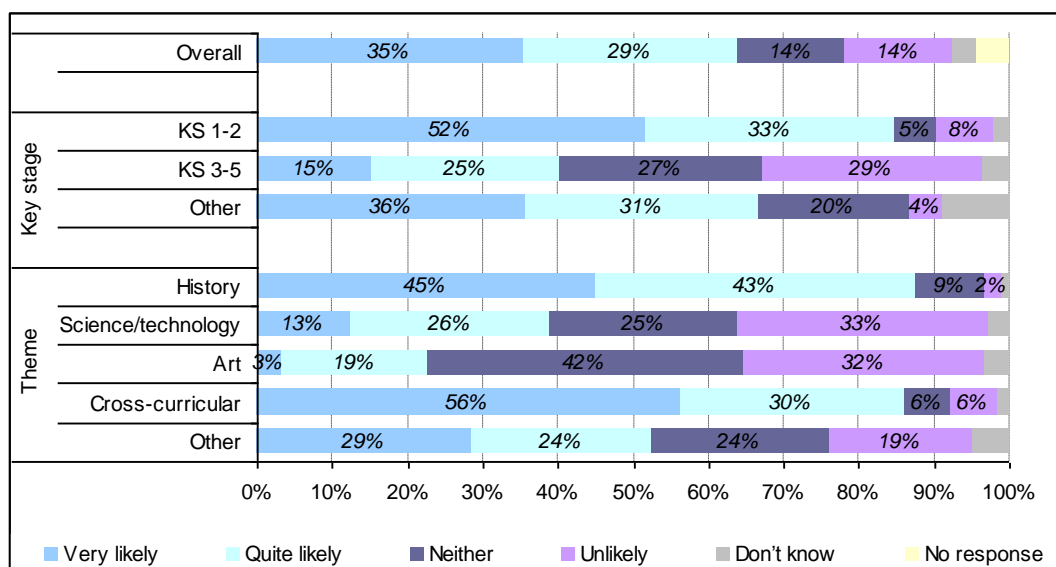
Fig. 4.5.1h: Form A. Q.11: Teachers' responses to 'Dance/drama' by Key Stage and Theme, DCMS/DCSF2:2007



N= 383 by KS, 357 by Theme

Creative writing was a possible way of using the museum for about one third of teachers. This included more of those who were working with Key Stage 1-2, with over half of teachers of this age group planning to work in this way. The use of creative writing was also more likely with teachers of History or those working in a Cross-curricular way (Fig. 4.5.1i).

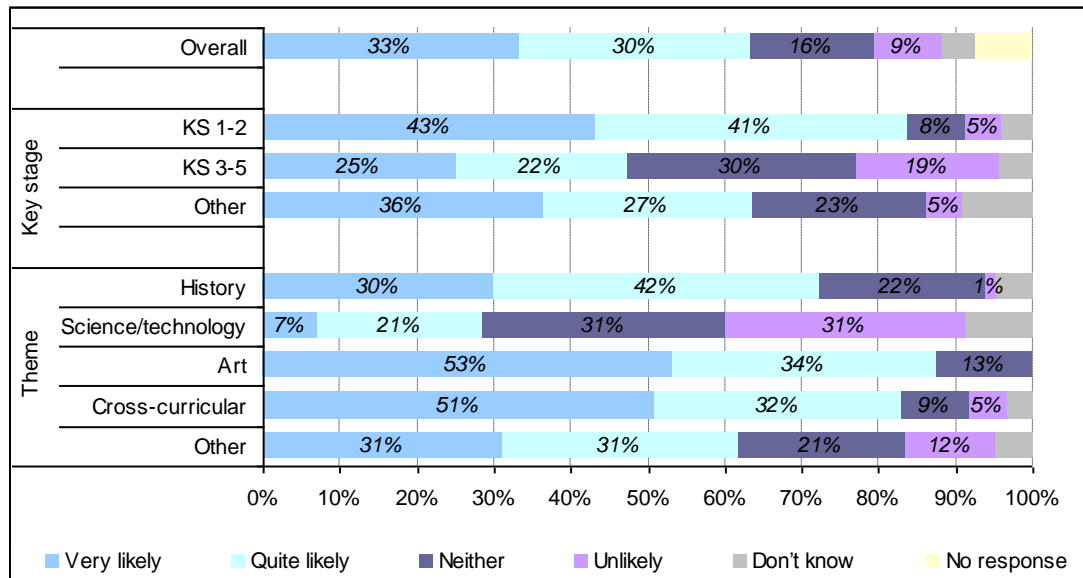
Fig. 4.5.1i: Form A. Q.11: Teachers' responses to 'Creative writing' by Key Stage and Theme, DCMS/DCSF2:2007



N=387 for KS, 362 for Theme

About one-third of teachers planned to do some other form of creative work. Again, it was those working with younger pupils, and those working on Art and Cross-curricular themes that thought this most likely (Fig. 4.5.1j).

Fig. 4.5.1j: Form A. Q.11: Teachers' responses to 'Other forms of creative work' by Key Stage and Theme, DCMS/DCSF2:2007



N=376 for KS, 351 for Theme

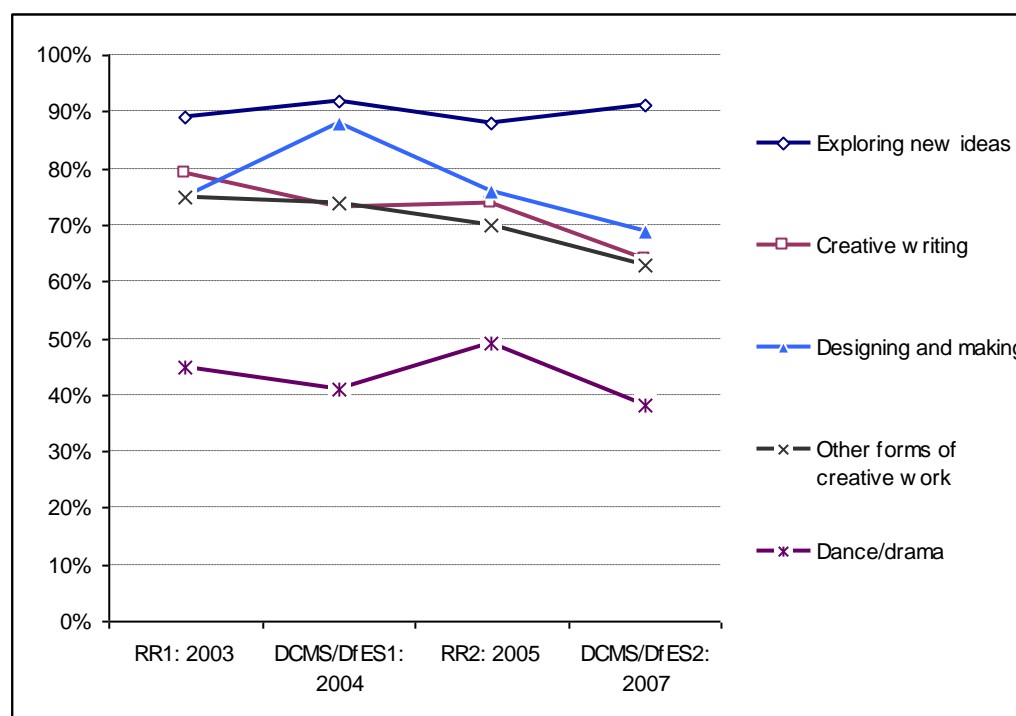
As this question was asked in the three earlier studies, it is possible to compare earlier responses with those of the present study. Table 4.5.1b and Fig. 4.5.1k below show that 'exploring new ideas' is consistently the most likely learning outcome in relation to creativity, with a consistently higher percentage of teachers agreeing to this proposition. Other creative outcomes seem of less importance to the teachers in the present study. It is possible that this is the 'secondary effect' with the larger group of secondary teachers in this sample being less likely to be working in a practical creative way with their pupils.

Table 4.5.1b: Form A. Responses to 'To what extent will you be using the museum experience to promote creativity?' Teachers ticking 'very likely' and 'quite likely.' Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007

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

RR1:2003, N=936; DCMS/DfES1:2004, N=503; RR2:2005, N=1 632; DCMS/DCSF2:2007, N=407

Fig. 4.5.1k: Form A. Responses to 'To what extent will you be using the museum experience to promote creativity?' Teachers ticking 'very likely' and 'quite likely.' Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007



RR1:2003, N=936; DCMS/DfES1:2004, N=503; RR2:2005, N=1 632; DCMS/DCSF2:2007, N=407

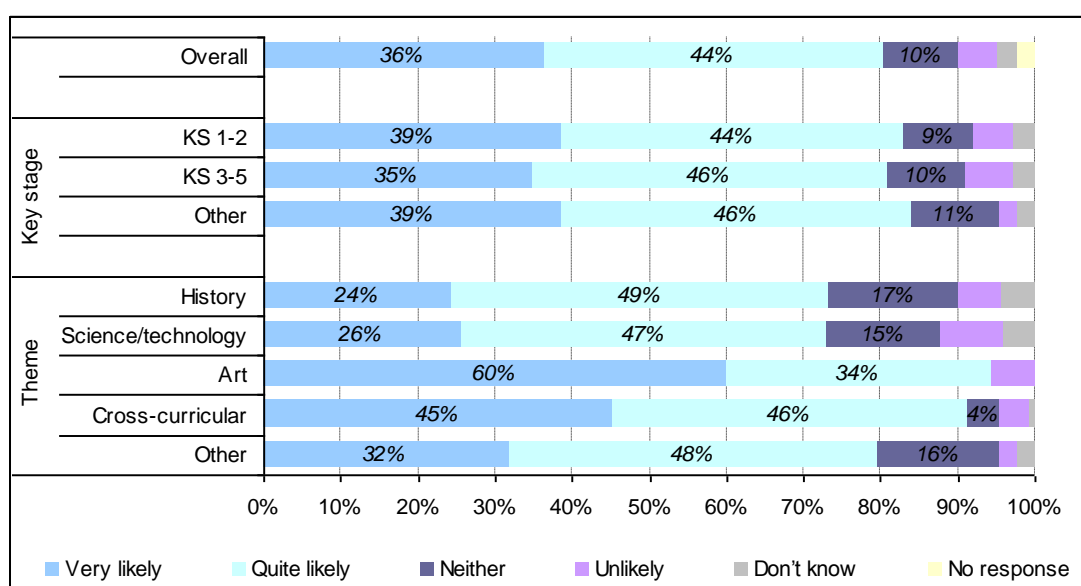
4.5.2 Action, Behaviour, Progression

There were two questions which focused on Action, Behaviour, Progression. This GLO was rated very important more frequently in the present study than in the three earlier studies, possibly because teachers understood more clearly what was meant. The first question addressed the ways in which classroom based behaviours might change following the museum experience.

Question 12: To what extent will the museum experience result in you working with your pupils in a different way?

More than one-third of teachers think it is 'very likely' that they will work with their pupils in a new way following the museum experience, and a further 44% think this is 'quite likely.' The age of pupils taught does not seem to affect this opinion much. Art teachers are more open to changing their working practices than are teachers of History or Science, and those working in a Cross-curricular way also seem to take a flexible approach.

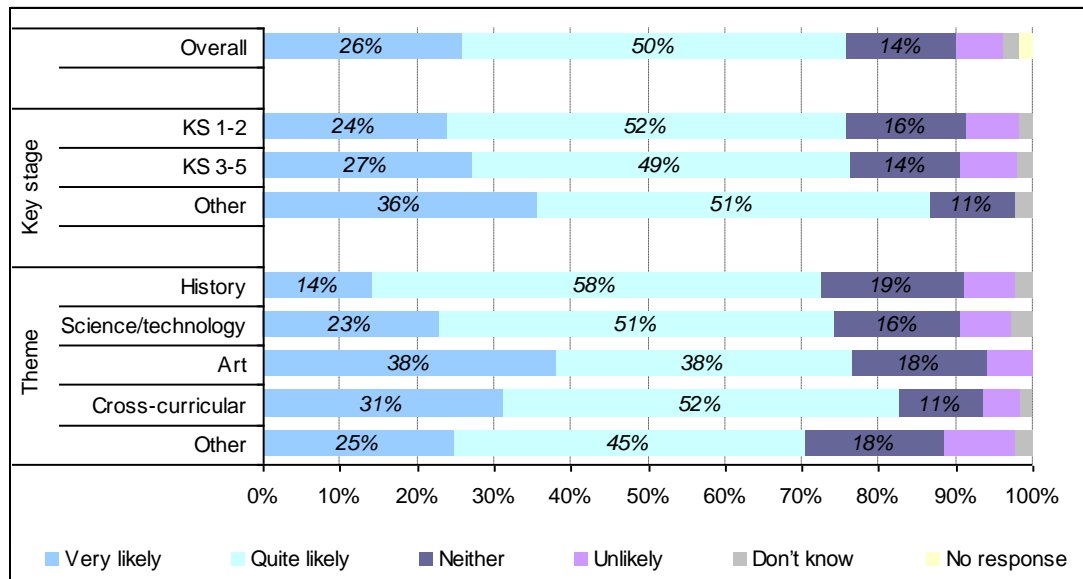
Fig. 4.5.2a: Form A. Q.12: Teachers' responses to 'Using their new skills' by Key Stage and Theme, DCMS/DCSF2:2007



N=396 for KS, 371 for Theme

Three-quarters of teachers think it is possible that the museum experience might affect the way their pupils work together, but only about one-quarter thinks this is 'very likely.' Teachers of History are the most cautious about this, and Art teachers the most optimistic (Fig. 4.5.2b).

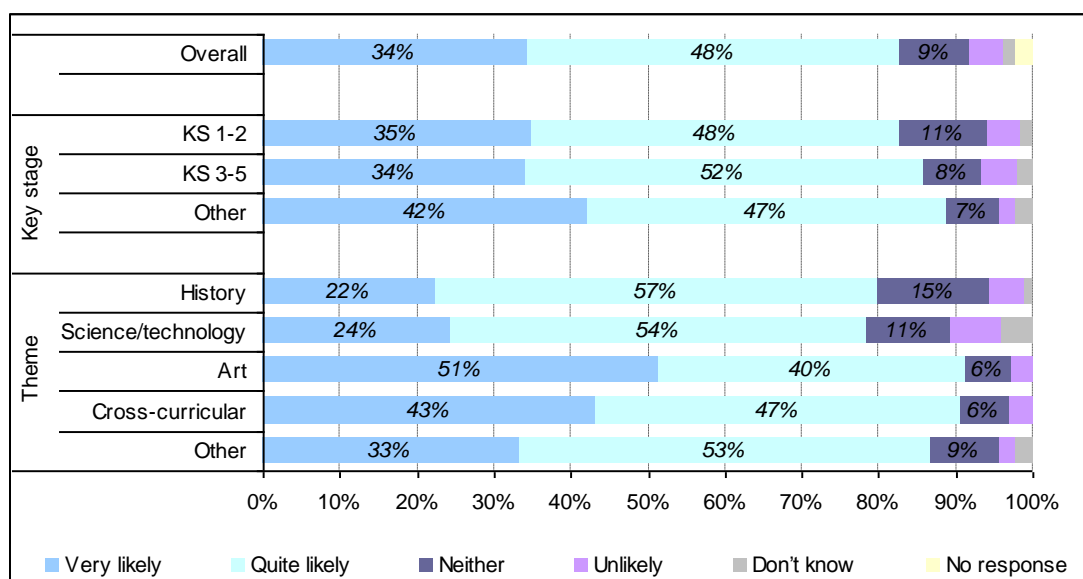
Fig. 4.5.2b: Form A. Q.12: Teachers' responses to 'Enabling them to work with their peers in new ways' by Key Stage and Theme, DCMS/DCSF2:2007



N=398 for KS, 371 for Theme

Eighty-two percent (82%) of teachers think it possible that the museum experience will lead to them doing new things with their class, with 34% thinking this is 'very likely.' Again, Art teachers and those working on Cross-curricular themes are more open to the possibilities (and probably feel least constrained by the curriculum).

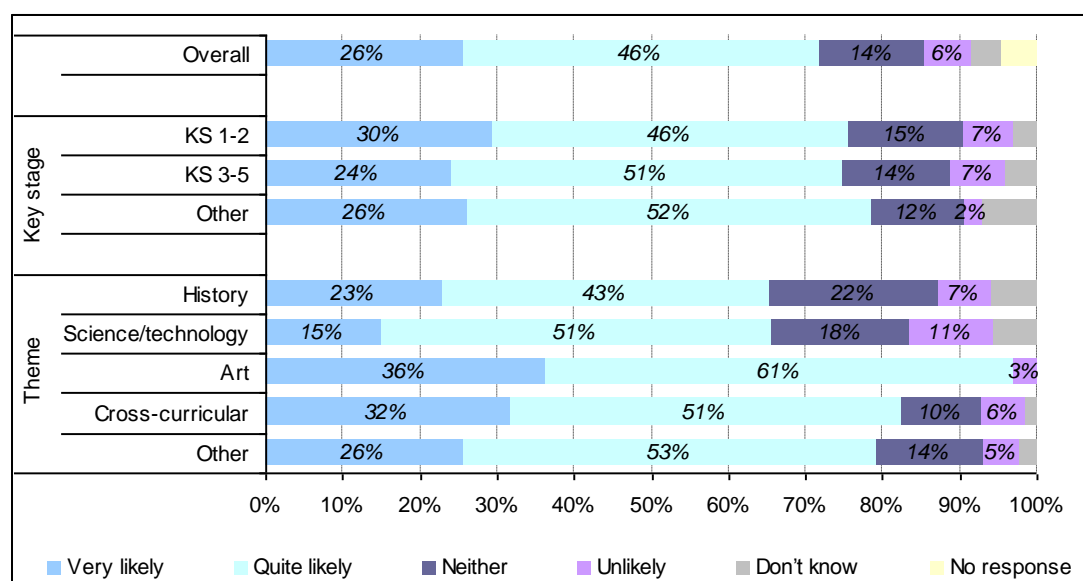
Fig. 4.5.2c: Form A. Q12: Teachers' responses to 'Undertaking new activities' by Key Stage and Theme, DCMS/DCSF2:2007



N=396 for KS, 370 for Theme

Few teachers felt that there were other new things they might be doing.

Fig. 4.5.2d: Form A. Q.12: Teachers' responses to 'Other new ways of working in the classroom' by Key Stage and Theme, DCMS/DCSF2:2007



N=386 for KS, 362 for Theme

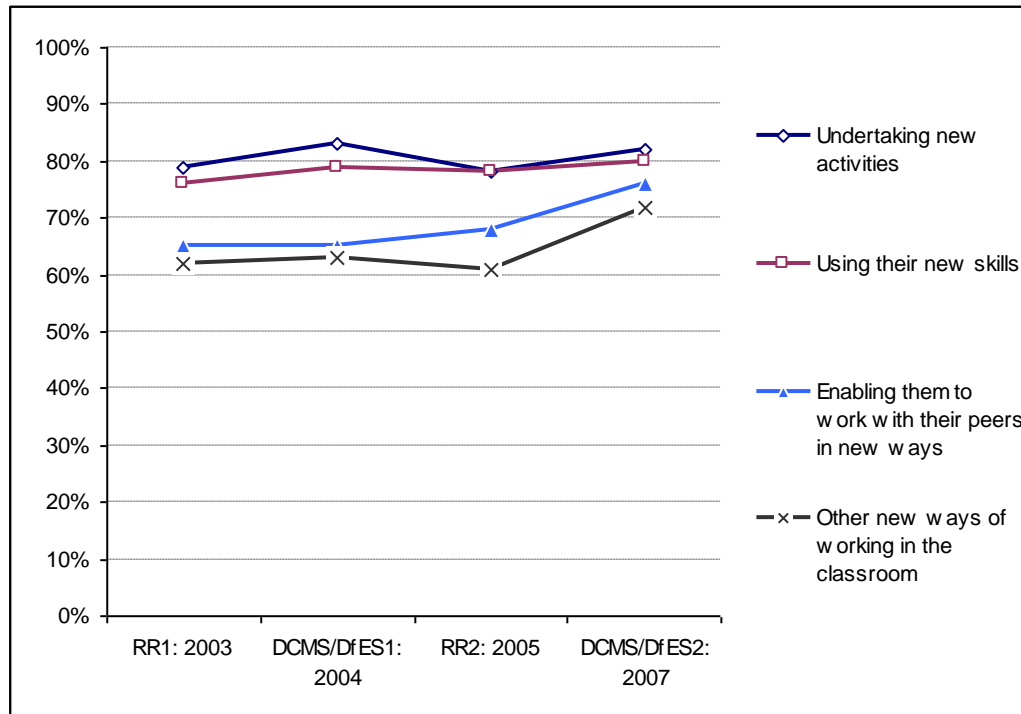
Comparing all positive responses across all four studies (see Table 4.5.2a and Fig. 4.5.2e), the pattern is again upheld, with the museum experience generating a range of new ways of working in the classroom. Teachers in the present study seem more positive than in the earlier studies in relation to the ways in which pupils might work together.

Table 4.5.2a: Form A. Responses to, 'To what extent do you think that the experience of the museum will result in you working with your students in a different way?' Teachers ticking 'very likely' and 'quite likely.' Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007

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

RR1:2003, N=936; DCMS/DfES1:2004, N=503; RR2:2005, N=1 632; DCMS/DCSF2:2007, N=407

Fig. 4.5.2e: Form A. Responses to, 'To what extent do you think that the experience of the museum will result in you working with your students in a different way?' Teachers ticking 'very likely' and 'quite likely.' Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007



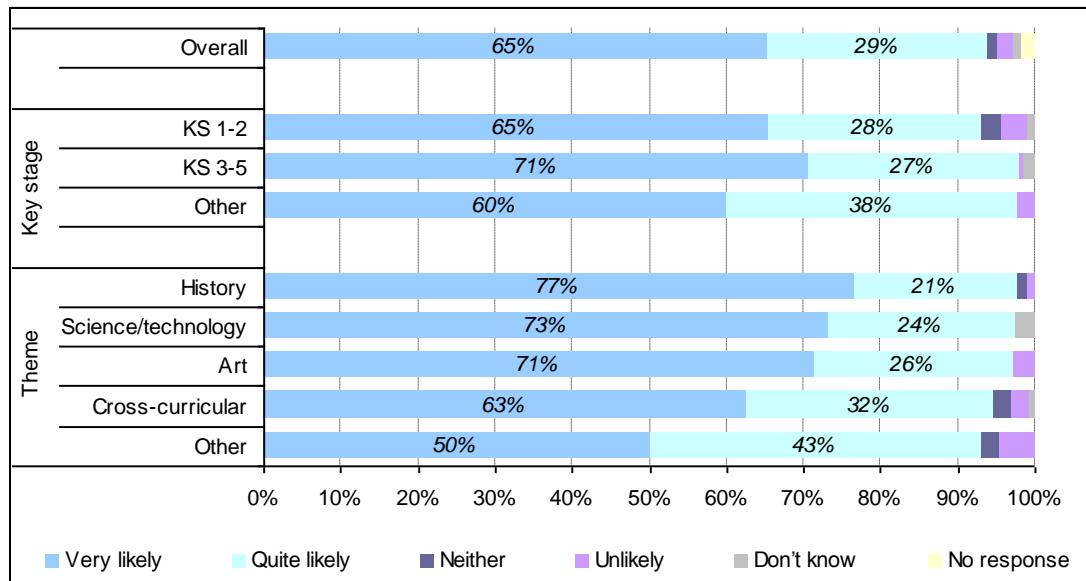
RR1:2003, N=936; DCMS/DfES1:2004, N=503; RR2:2005, N=1632; DCMS/DCSF2:2007, N=407

Question 13: To what extent do you anticipate that the museum experience will support pupil development?

The second question in relation to Action, Behaviour, Progression, probed on the progression that teachers thought the museum experience might stimulate in their pupils.

Teachers were extremely optimistic that pupils would progress in their subject-related understanding, with 65% thinking this was 'very likely' and a further 29% thinking it was 'quite likely.' Teachers of KS3-5 are more positive than the teachers of the younger pupils, and teachers working on historical themes are the most positive of all (Fig. 4.5.2f).

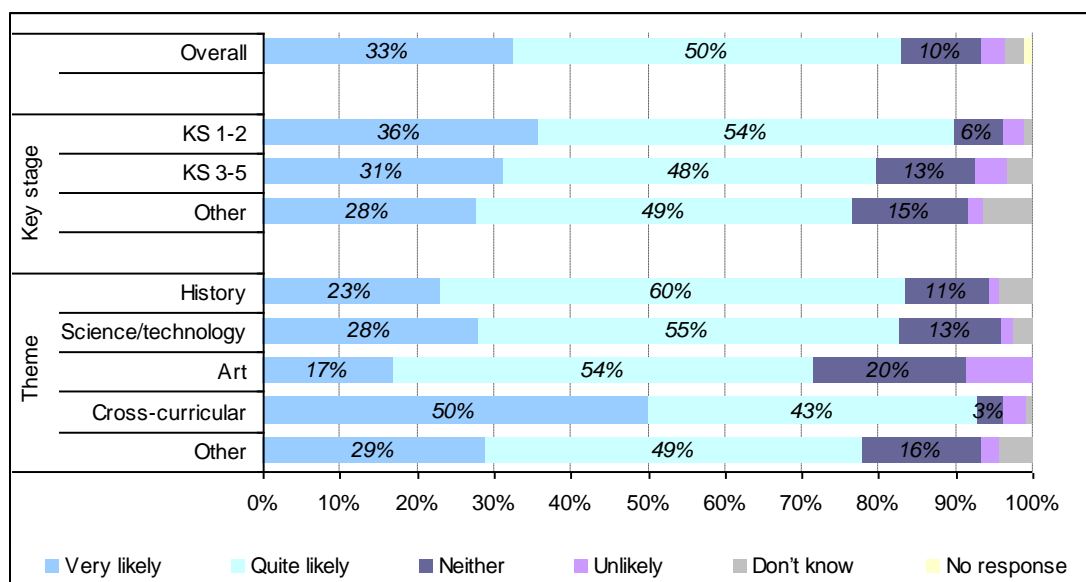
Fig. 4.5.2f: Form A. Q.13: Teachers' responses to 'In their subject-related understanding' by Key Stage and Theme, DCMS/DCSF2:2007



N=397 for KS, 372 for Theme

Teachers were less positive about development in relation to Cross-curricular understanding, although those working on Cross-curricular themes were more optimistic about development than others. Teachers of younger pupils were more positive than those of older pupils. Art teachers were the least positive.

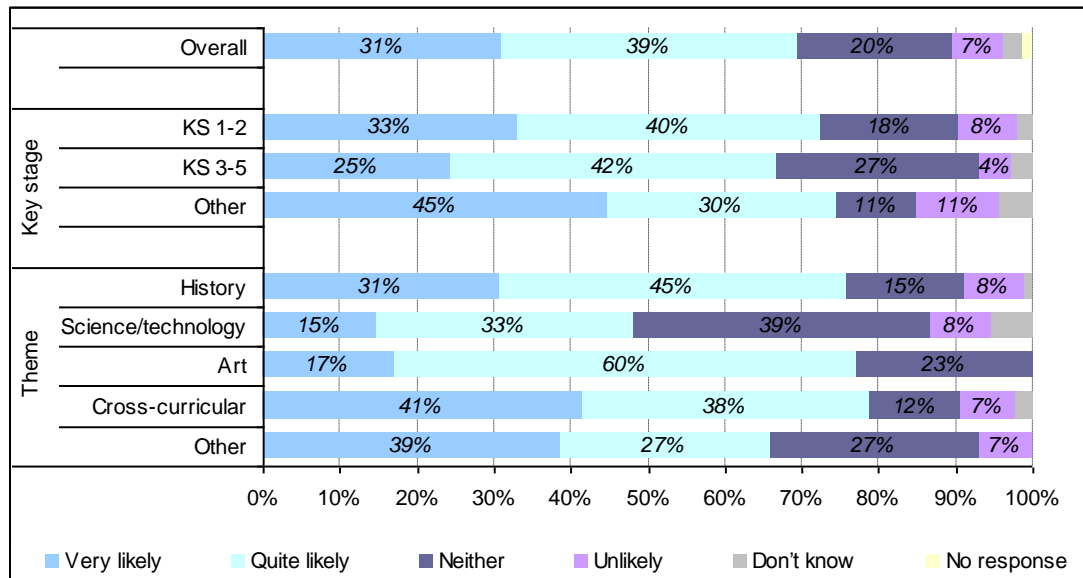
Fig. 4.5.2g: Form A. Q.13: Teachers' responses to 'In learning across the curriculum' by Key Stage and Theme, DCMS/DCSF2:2007



N=400 by KS, 374 by Theme

Teachers were fairly positive about the development of cultural understanding, with about one-third saying this was 'very likely' and a further third thinking it was 'quite likely.' Teachers of younger pupils were more positive, as were History teachers and those working on Cross-curricular themes. Surprisingly, most teachers working on Art themes thought this was 'quite likely,' but not 'very likely' (possibly because they thought their pupils had quite high levels of cultural understanding already?)

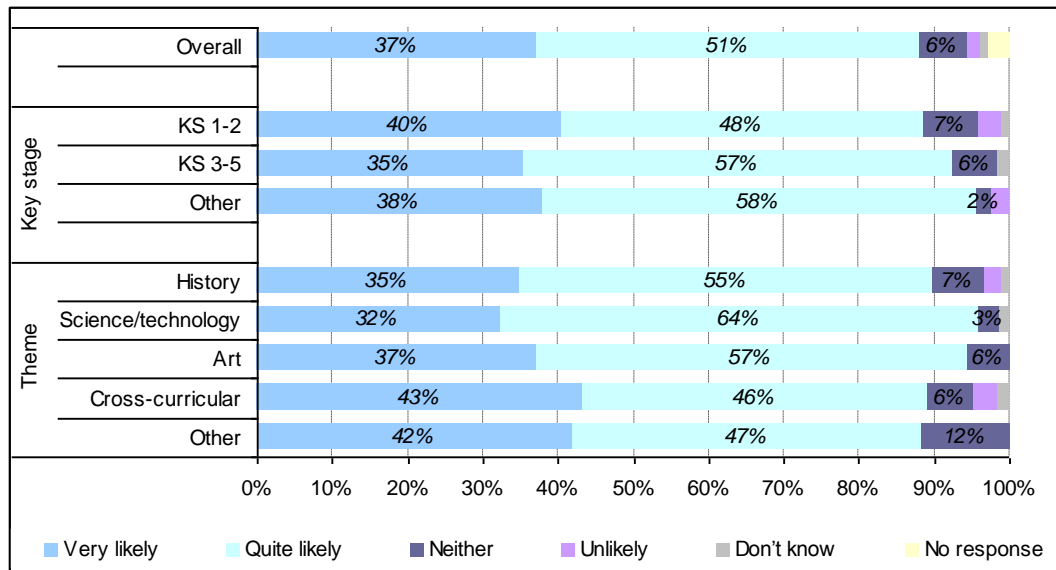
Fig. 4.5.2h: Form A. Q.13: Teachers' responses to 'In their cultural understanding' by Key Stage and Theme, DCMS/DCSF2:2007



N=399 for KS, 373 for Theme

Over a third of teachers (37%) thought it 'very likely' that the museum experience would result in an increased motivation to learn, with a further 51% thinking that was 'quite likely.' There seemed to be no great variation in this view relating to age of pupil or theme followed (Fig. 4.5.2i).

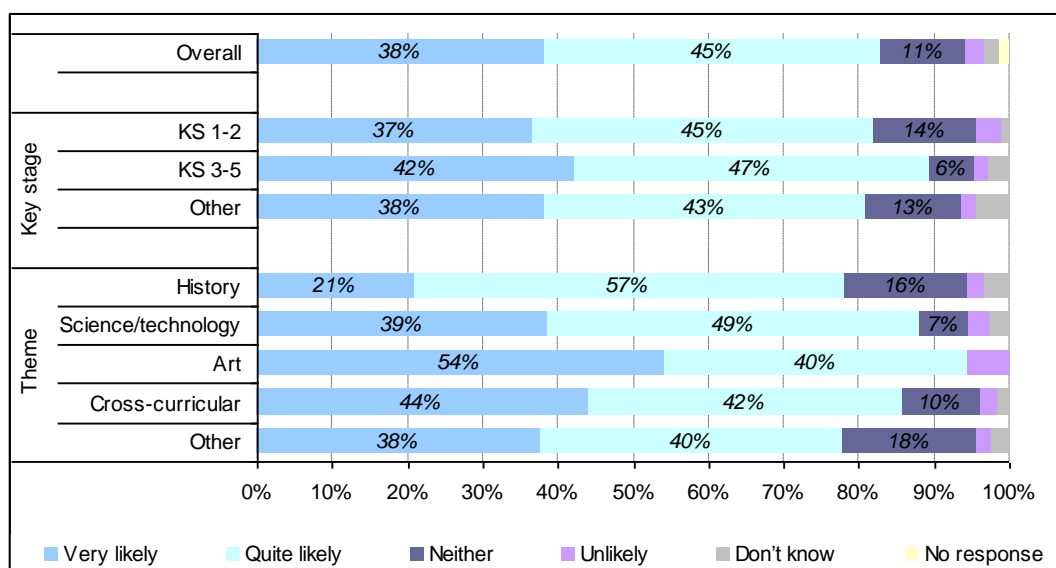
Fig. 4.5.2i: Form A. Q.13: Teachers' responses to 'In increased motivation to learn' by Key Stage and Theme, DCMS/DCSF2:2007



N=392 for KS, 368 for Theme

There were similar overall positive levels when thinking about how the museum visit had resulted in increased confidence in the pupils, but here, although age of pupil taught did not seem an important variable, the theme addressed did. Teachers working on Art were the most positive about this, while teachers working on History were the least. It is encouraging to see that over a third of teachers of Science and Technology thought their pupils would become more confident (Fig. 4.5.2j).

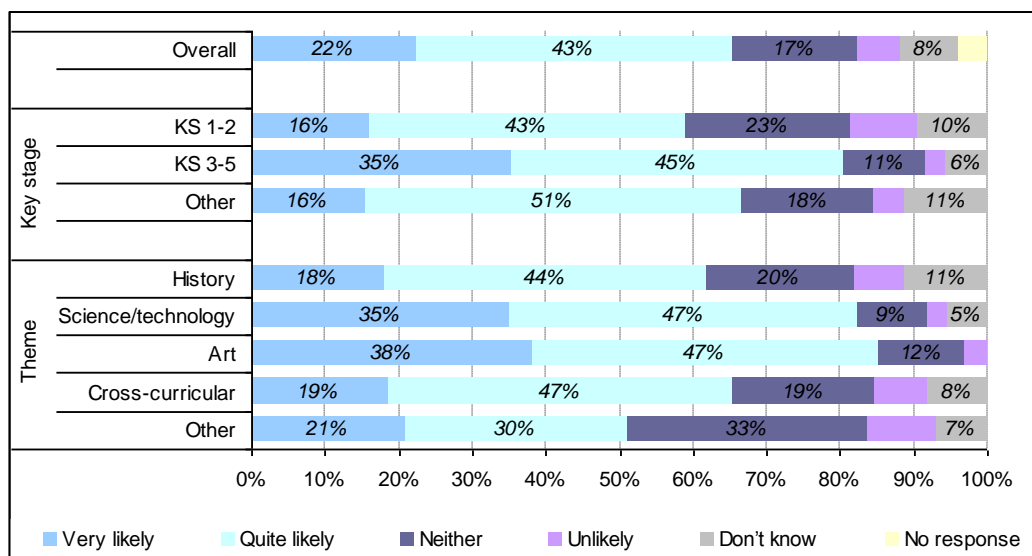
Fig. 4.5.2j: Form A. Q.13: Teachers' responses to 'In increased confidence' by Key Stage and Theme, DCMS/DCSF2:2007



N=399 by KS, 373 by Theme

Teachers as a whole were not very convinced that the museum experience would impact on the assessed work carried out by the pupils. However, breaking this down by age of pupil and by theme produces some interesting information. Secondary teachers are much more likely to think the museum work will be useful for assessment purposes than are primary teachers. Teachers working on Art and Science and Technology are more positive than teachers working on historical themes. These are fascinating findings which would benefit from further research.

Fig. 4.5.2k: Form A. Q.13: Teachers' responses to 'In their assessed work' by Key Stage and Theme, DCMS/DCSF2:2007



N=389 for KS, 364 for Theme

Comparing the above results with the findings from the three earlier studies shows that, again, the pattern is sustained, with teachers being very positive that pupils will increase their subject-related understanding and their motivation to learn. The degree of confidence about the increase in cultural understanding appears to have dropped and this is very difficult to explain. In all other respects, however, the data confirms that in addition to having a pleasurable learning experience that would open up new ideas and inspire pupils to learn more, teachers were confident that their pupils would increase their understanding of the subject. Teachers are, on the whole, less likely to see the value of museums for assessed work, but secondary school teachers and those working on Art and Science and Technology are the most aware of this.

Table 4.5.2b: Form A. Responses to, 'To what extent do you anticipate that the museum visit will support pupil development?' Teachers ticking 'very likely' and 'quite likely.' Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007²³

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

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

4.5.3 Knowledge and Understanding

The third most important GLO for teachers in this study was Knowledge and Understanding. There was one question on this.

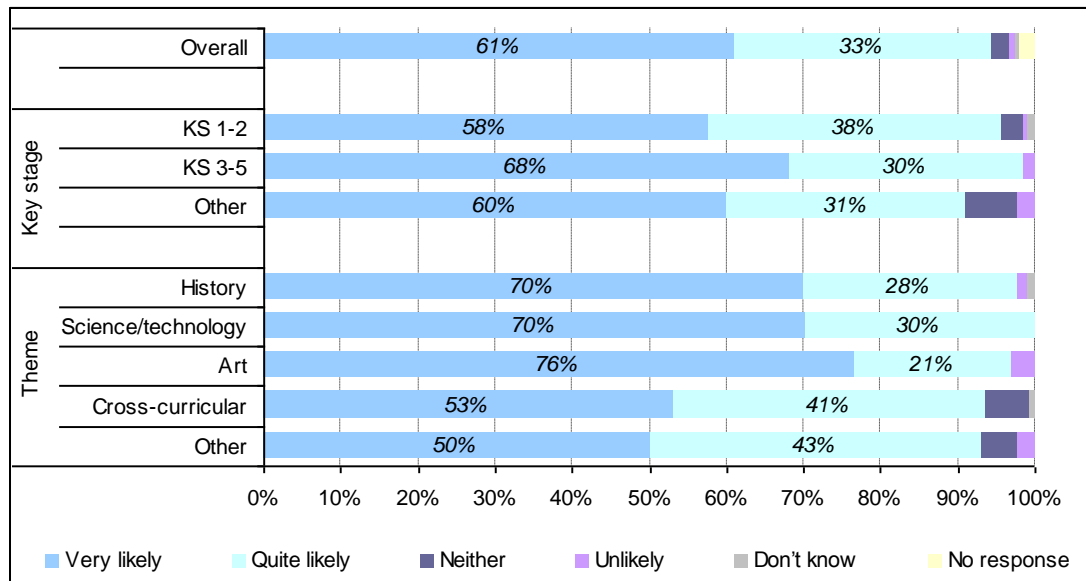
Question 8: To what extent do you think pupils will have gained facts and information during their museum experience?

Question 8 asked teachers about the Knowledge and Understanding that their pupils will have gained as a result of the museum experience.

In relation to subject-specific facts, nearly two-thirds of all teachers consider that it is 'very likely' that these have been acquired by their pupils and a further third thinks this 'quite likely.' Teachers working on Art themes are again very positive, but teachers working on Science and History themes are also enthusiastic about their pupils' acquisition of facts about their subject, while, perhaps unsurprisingly, teachers working across the curriculum are not as positive (Fig. 4.5.3a below).

²³ Because of the similarity of some of the values, for reasons of clarity this table has not been represented as a graph

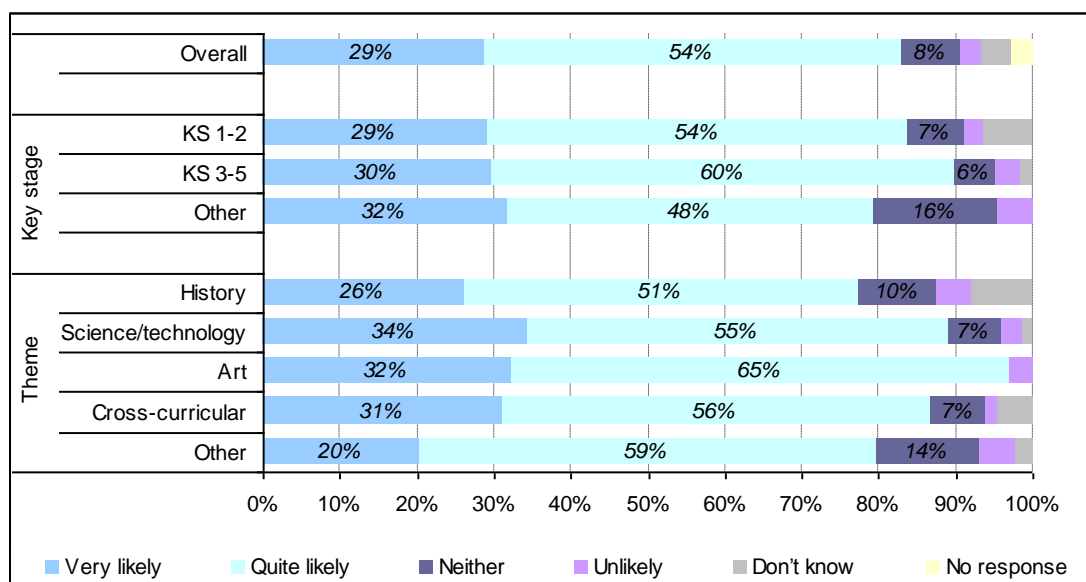
Fig. 4.5.3a: Form A. Q.8: Teachers' responses to 'Subject-specific facts' by Key Stage and Theme, DCMS/DCSF2:2007



N=397 by KS, 370 by Theme

Teachers are much less optimistic that their pupils will have gained inter-disciplinary facts. This is consistent across teachers of all age-groups and all subjects, including, oddly, those teachers working on Cross-curricular themes (Fig. 4.5.3b).

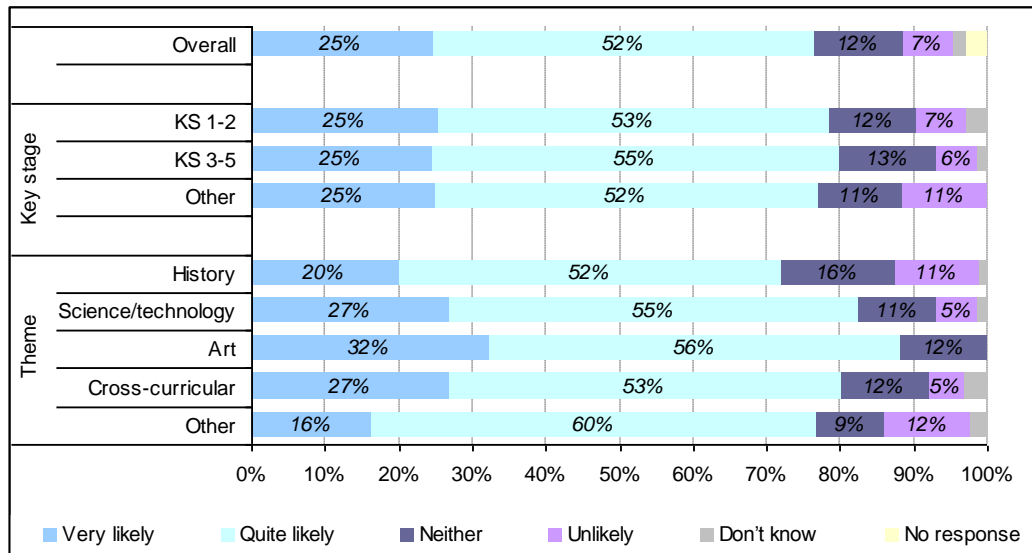
Fig. 4.5.3b: Form A. Q.8: Teachers' responses to 'Inter-disciplinary or thematic facts' by Key Stage and Theme, DCMS/DCSF2:2007



N=393 for KS, 368 for Theme

Teachers are also less enthusiastic about their pupils gaining information about museums and galleries, and again, this is pretty consistent across ages and subject areas.

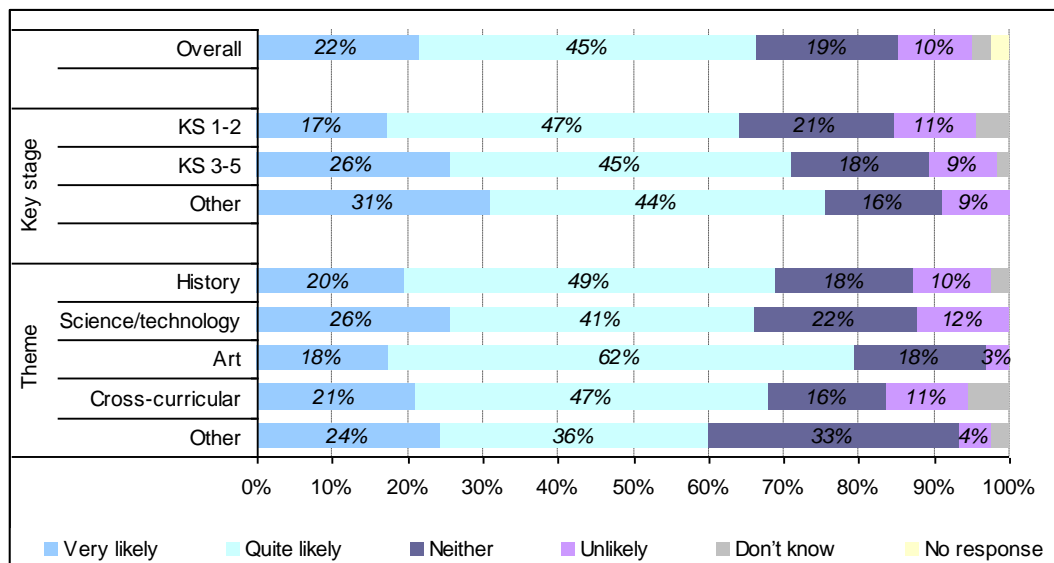
Fig. 4.5.3c: Form A. Q.8: Teachers' responses to 'Information about museums or galleries' by Key Stage and Theme, DCMS/DCSF2:2007



N=394 for KS, 366 for Theme

There is a similar lack of enthusiasm about their pupils learning facts about themselves, their families or the wider world.

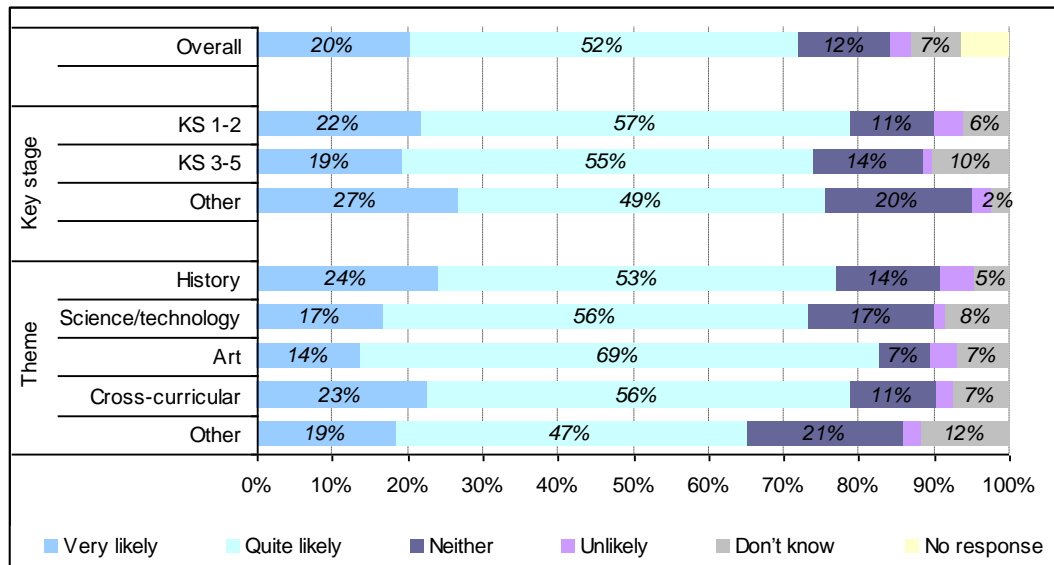
Fig. 4.5.3d: Form A. Q.8: Teachers' responses to 'Facts about themselves, their families or the wider world' by Key Stage and Theme, DCMS/DCSF2:2007



N=396 for KS, 368 for Theme

Teachers are not very likely to feel that their pupils have gained other kinds of facts.

Fig. 4.5.3e: Form A. Q.8: Teachers' responses to 'Other kinds of facts' by Key Stage and Theme, DCMS/DCSF2:2007



N=380 by KS, 353 by Theme

Reviewing the responses to the questions about the extent to which teachers think their pupils have gained facts and information, it is clear that in this present study teachers are much more positive about their pupils learning subject-specific facts than they are about the extent to which they will have absorbed other kinds of facts. How typical is this?

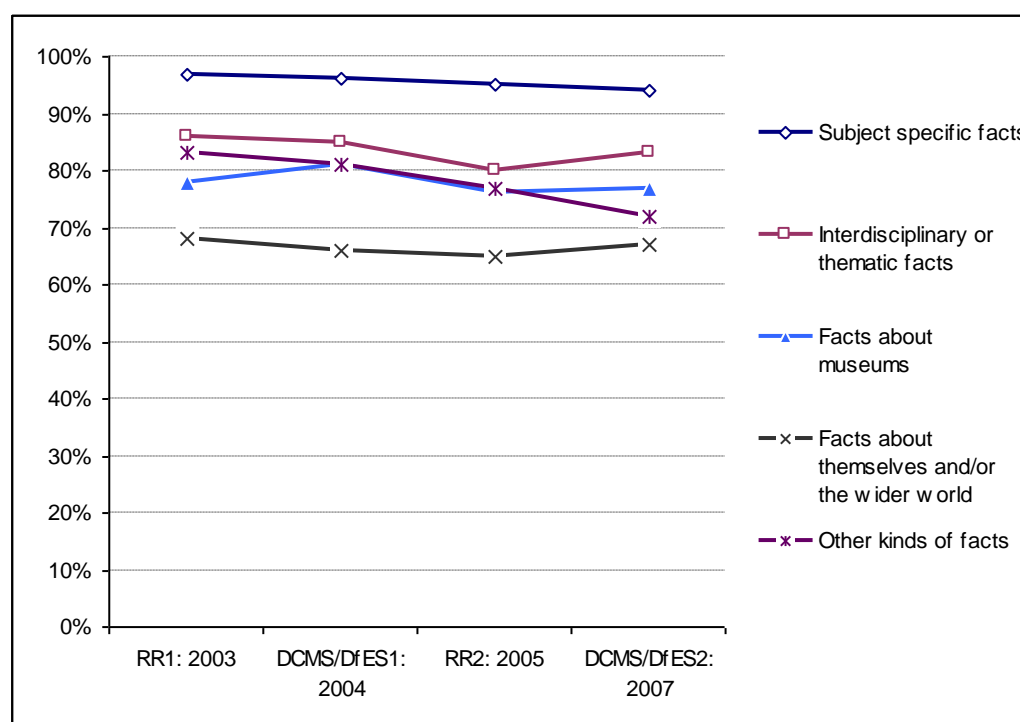
This question about Knowledge and Understanding has been asked in all four of the RCMG evaluations of museum-based learning since 2003 and so a comparison is possible. Two comparisons were carried out. The first, represented in Table 4.5.3a and Fig. 4.5.3f below, takes all the positive responses in each of the four studies as its basis. Overall, teachers are pretty enthusiastic about the facts their pupils have gained, although it is clear that the present study is not out of line in its stronger emphasis on subject-specific facts. In all the other three studies, teachers were more convinced that pupils would have learnt about their subject than about other things.

Table 4.5.3a: Form A. Responses to, 'To what extent do you think your pupils will have gained facts and information during their museum visit?' Teachers ticking 'very likely' and 'quite likely.' Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007

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

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

Fig. 4.5.3f: Form A. Responses to, 'To what extent do you think your pupils will have gained facts and information during their museum visit?' Teachers ticking 'very likely' and 'quite likely.' Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007



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

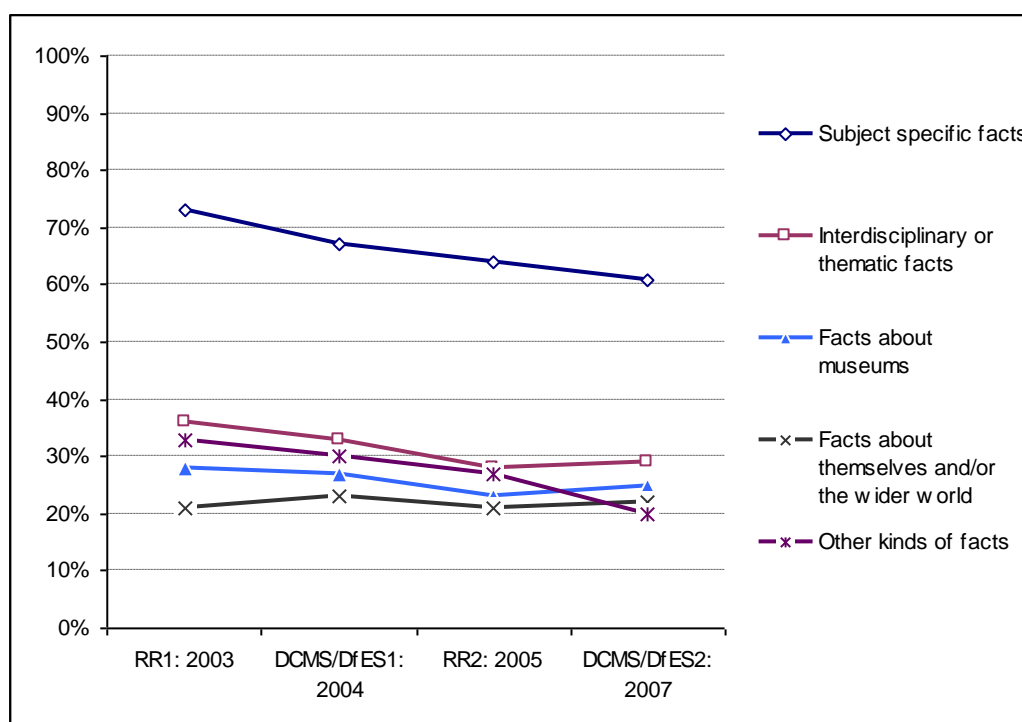
In the data from the present study, it was clear that, except in the case of subject-specific facts, only fairly small percentages of teachers were prepared to say that it was very likely that their pupils had gained facts and information. Only 22%, for example, agreed that it was 'very likely' that their pupils had learnt facts about themselves, their families or the wider world. In the comparison above, which is based on all positive responses, the percentages as a whole are fairly high. But are these high numbers of positive teachers only fairly lukewarm about the acquisition of facts? What percentages think fact acquisition is 'very likely'? And how far is the pattern of enthusiasm suggested by the data from this study replicated in the three earlier ones? To consider this question, a comparison was done across the four studies taking the percentages of teachers ticking 'very likely' only. The results are displayed in Table 4.5.3b and Fig. 4.5.3g below.

Table 4.5.3b: Form A. Responses to, 'To what extent do you think your pupils will have gained facts and information during their museum visit? Teachers ticking 'very likely.' Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007

Knowledge and Understanding	'Very likely' RR2:2003	'Very likely' DCMS/DfES1:2004	'Very likely' RR1:2005	Very likely' DCMS/DCSF2:2007
Subject specific facts	73%	67%	64%	61%
Interdisciplinary or thematic facts	36%	33%	28%	29%
Facts about museums	28%	27%	23%	25%
Facts about themselves and/or the wider world	21%	23%	21%	22%
Other kinds of facts	33%	30%	27%	20%

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

Fig. 4.5.3g: Form A. Responses to, 'To what extent do you think your pupils will have gained facts and information during their museum visit? Teachers ticking 'very likely.' Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007



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

It is clear that the present study more or less replicates the pattern of responses in the three earlier studies. In common with teachers in the other studies, the teachers in 2007, even though they formed a rather different sample, feel that pupils have gained subject-specific facts and are much less likely to have gained other kinds of facts.

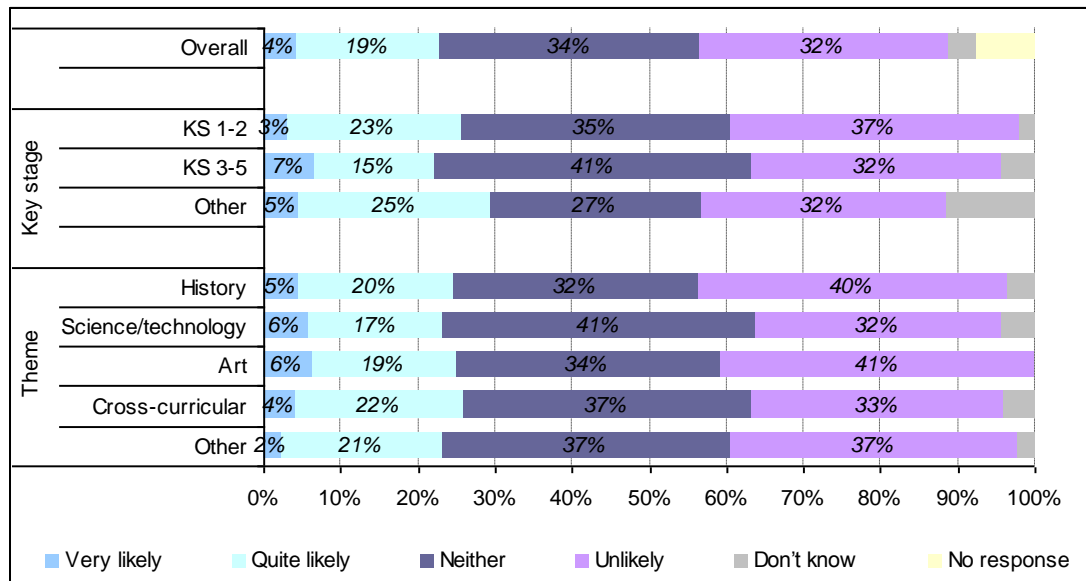
4.5.4 Skills

Question 9: To what extent do you think your pupils will have increased or gained skills during their museum experience?

Teachers were asked about the extent to which they felt that their pupils had gained skills during their museum experience.

An increase in numeracy skills was thought unlikely by nearly all teachers. The main reason for this is that museum staff are not very often offering sessions that focus on numeracy skills (Fig. 4.5.4a below).

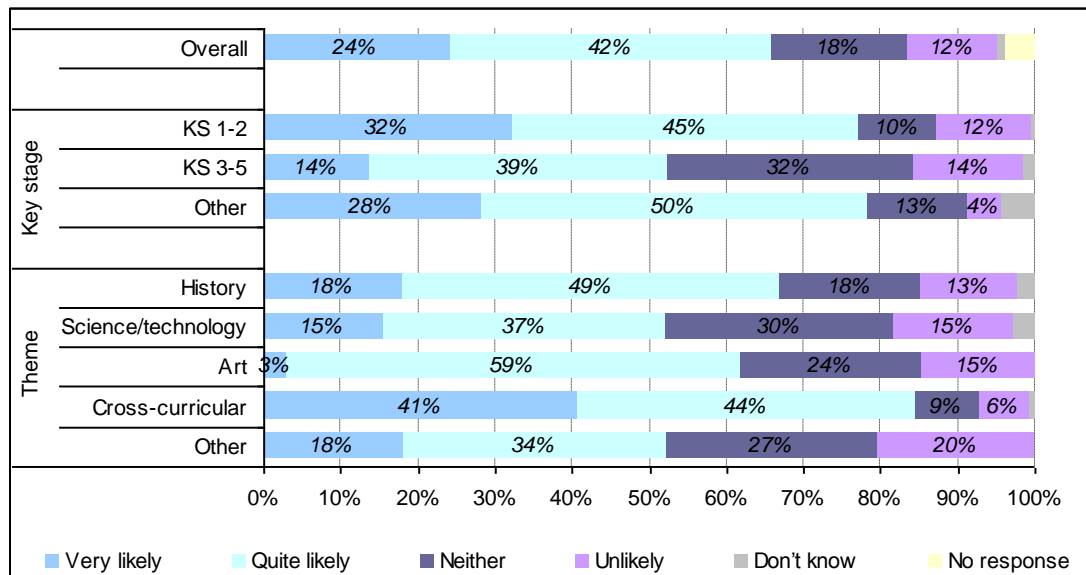
Fig. 4.5.4a: Form A. Q.9: Teachers' responses to 'Numeracy skills' by Key Stage and Theme, DCMS/DCSF2:2007



N=375 for KS, 352 for Theme

Teachers were more enthusiastic about the development of literacy skills, with teachers working with younger pupils, or in a Cross-curricular manner being most inclined to think this outcome was likely.

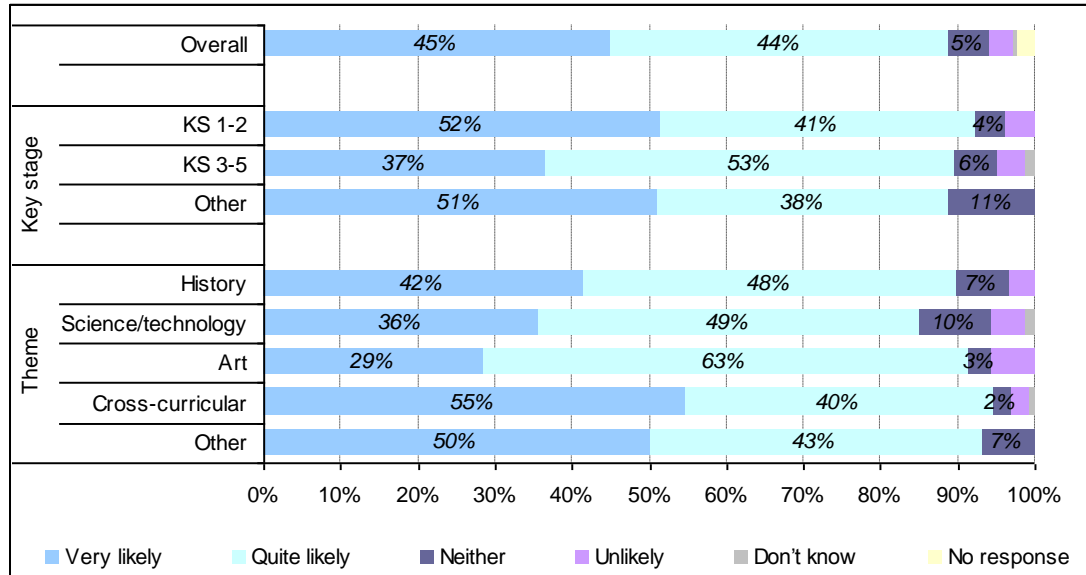
Fig. 4.5.4b: Form A. Q.9: Teachers' responses to 'Literacy skills' by Key Stage and Theme, DCMS/DCSF2:2007



N=390 for KS, 365 for Theme

Teachers were more optimistic about the development of communication skills, with just under half of teachers thinking this was very likely.

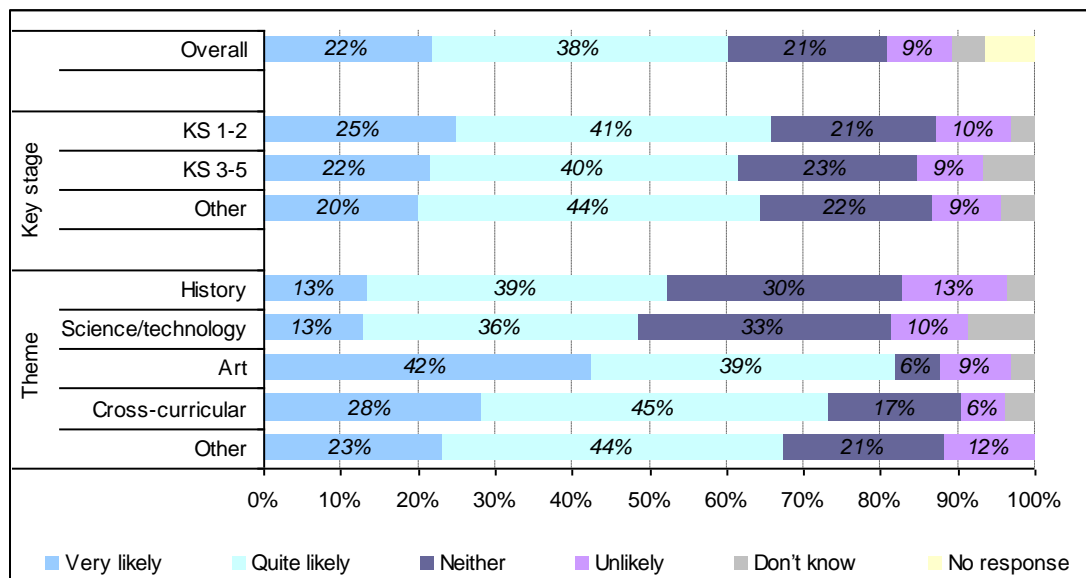
Fig. 4.5.4c: Form A. Q.9: Teachers' responses to 'Communication skills' by Key Stage and Theme, DCMS/DCSF2:2007



N=396 for KS, 369 for Theme

With the exception of Art teachers and those working in a Cross-curricular way, teachers were rather cautious about the likelihood of the development of spatial skills.

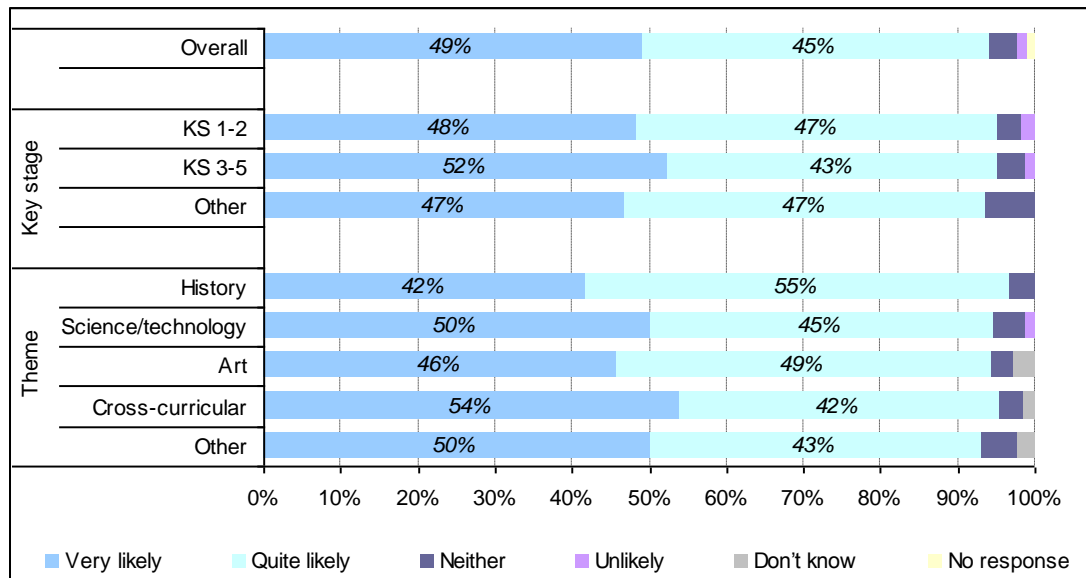
Fig. 4.5.4d: Form A. Q.9: Teachers' responses to 'Spatial skills' by Key Stage and Theme, DCMS/DCSF2:2007



N=379 for KS, 355 for Theme

All teachers were more positive about the development of thinking skills.

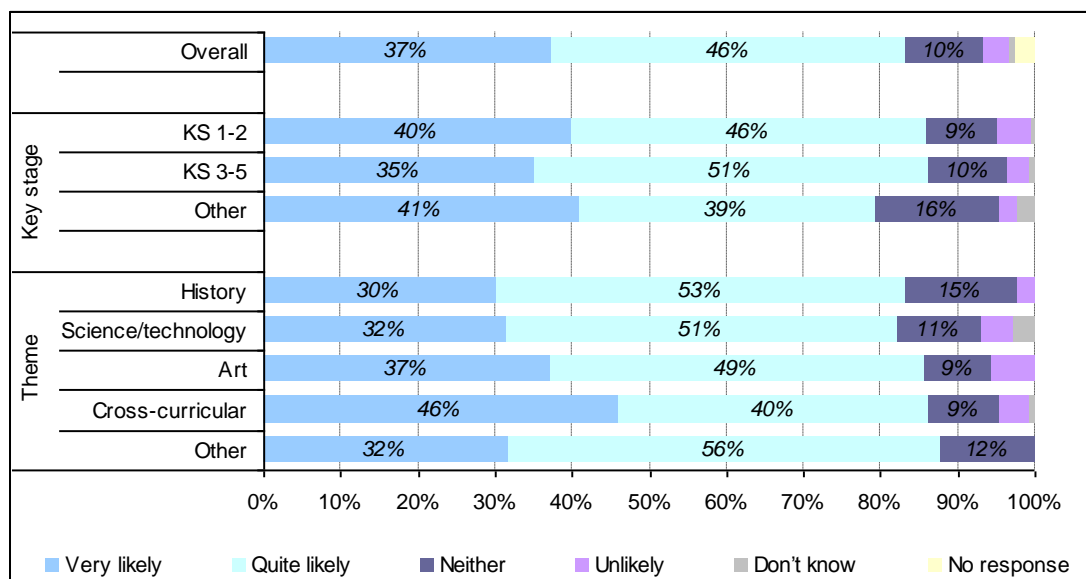
Fig. 4.5.4e: Form A. Q.9: Teachers' responses to 'Thinking skills' by Key Stage and Theme, DCMS/DCSF2:2007



N=401 for KS, 374 for Theme

Over a third of all teachers thought that the development of social skills was 'very likely.'

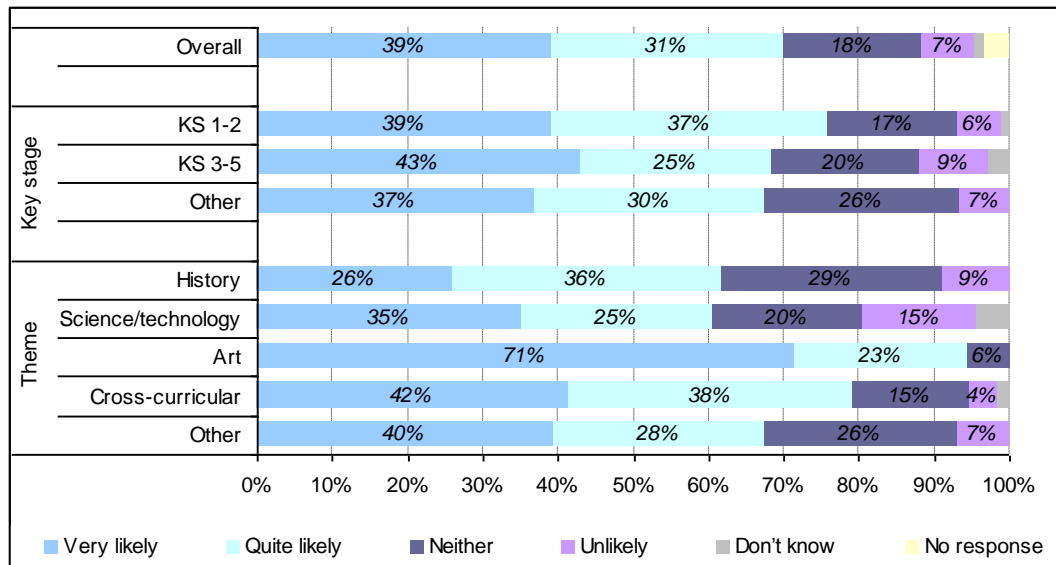
Fig. 4.5.4f: Form A. Q.9: Teachers' responses to 'Social skills' by Key Stage and Theme, DCMS/DCSF2:2007



N=395 for KS, 368 for Theme

While over a third of teachers thought it very likely that pupils would develop their practical skills, about three-quarters of teachers working on Art thought this would be the case.

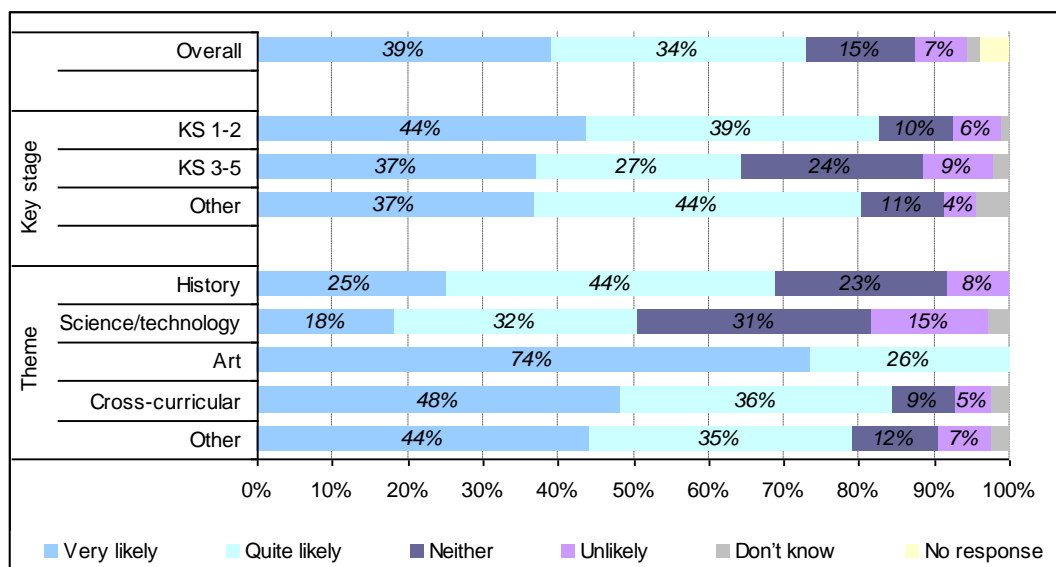
Fig. 4.5.4g: Form A. Q.9: Teachers' responses to 'Practical skills' by Key Stage and Theme, DCMS/DCSF2:2007



N=392 by KS, 368 by Theme

Approximately a third of teachers thought the development of creative skills was very likely, with the teachers of Art themes being predictably much more positive about this and the teachers of Science and Technology being much less positive.

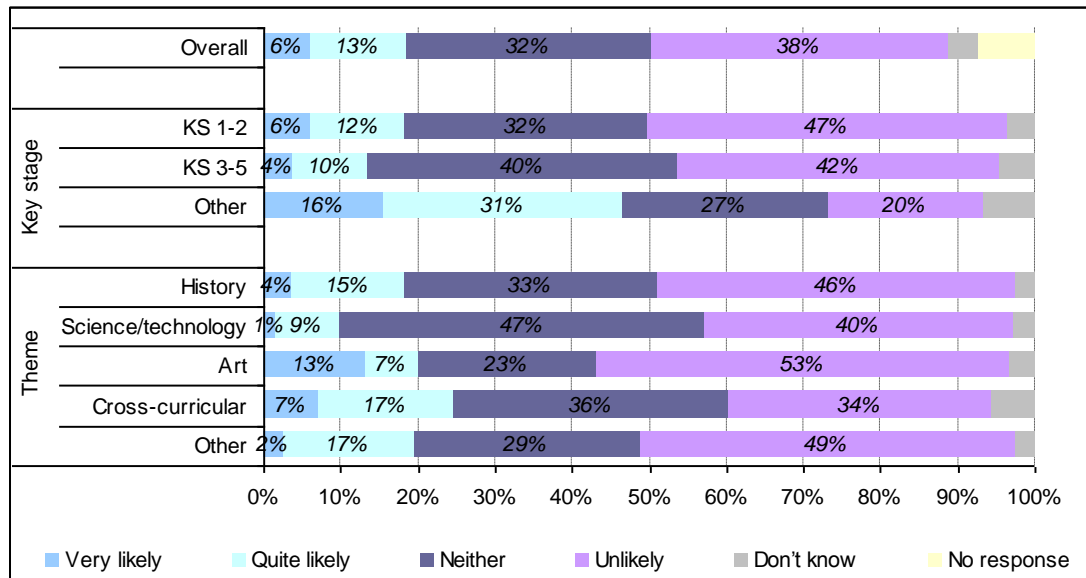
Fig. 4.5.4h: Form A. Q.9: Teachers' responses to 'Creative skills' by Key Stage and Theme, DCMS/DCSF2:2007



N=389 for KS, 363 for Theme

The development of ICT skills was not thought 'very likely' by many teachers, although those teachers who were classified as 'Other' seem to be more positive in this respect.

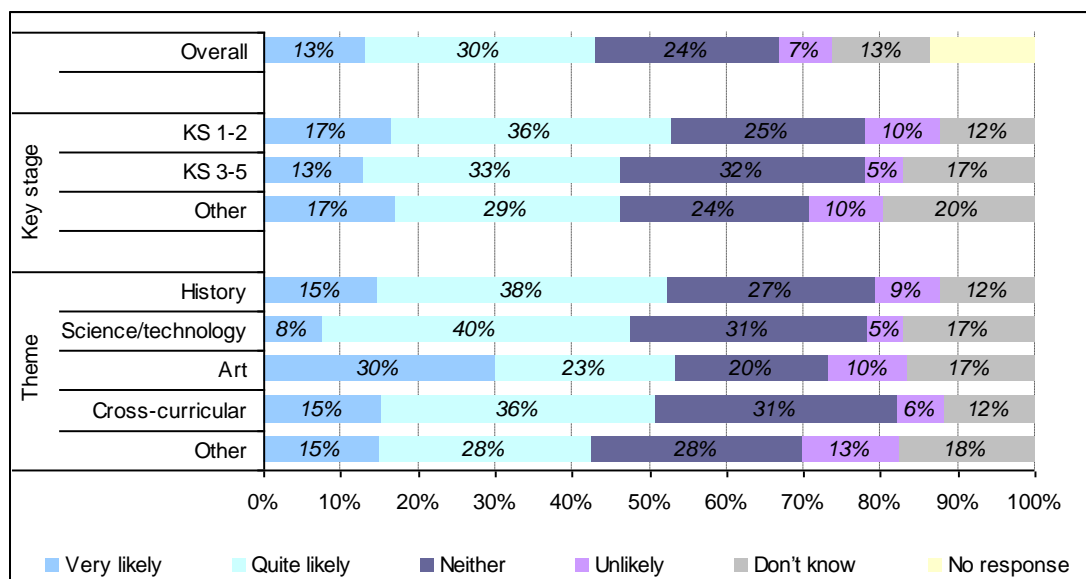
Fig. 4.5.4i: Form A. Q.9: Teachers' responses to 'ICT skills' by Key Stage and Theme, DCMS/DCSF2:2007



N=375 for KS, 349 for Theme

There was limited expectation that other skills might be increased. Teachers of Art are markedly more positive than others.

Fig. 4.5.4j: Form A. Q.9: Teachers' responses to 'Other skills' by Key Stage and Theme, DCMS/DCSF2:2007



N=351 for KS, 329 for Theme

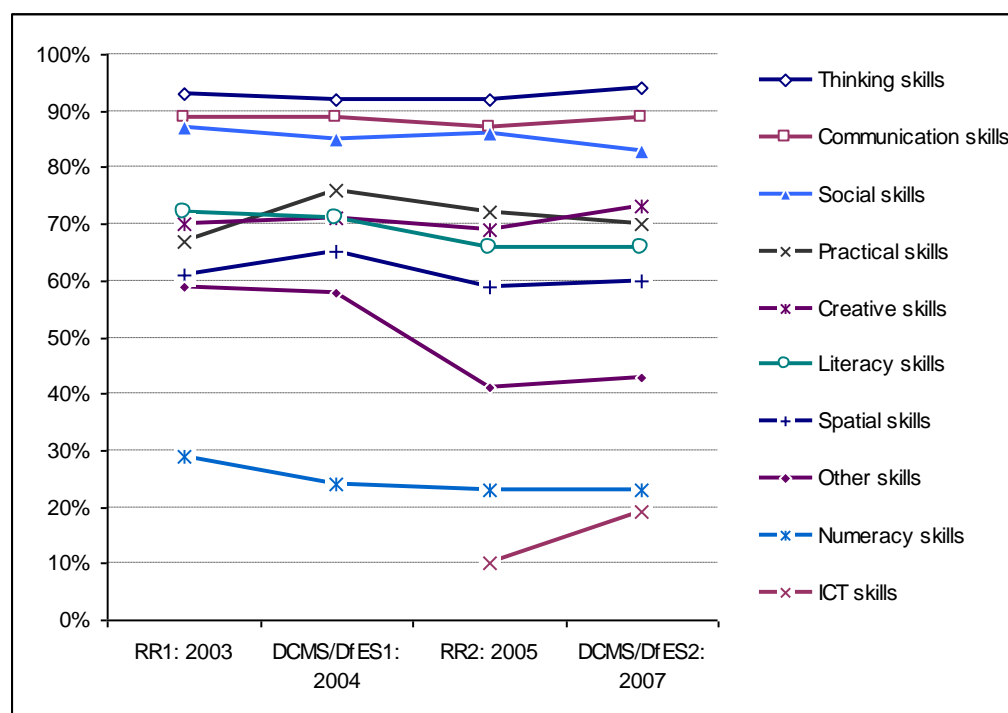
How did the teachers' attitudes to skills learning in the present study compare with those of teachers in the earlier studies? Table 4.5.4a and Fig. 4.5.4k below use all positive responses as a comparative measure across all four studies.

Table 4.5.4a: Form A. Responses to, 'To what extent do you think that your pupils will have increased or gained skills as a result of their museum experience?' Teachers ticking 'very likely' and 'quite likely.' Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007

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

RR1:2003, N=936; DCMS/DfES1:2004, N=503; RR2:2005, N=1 632; DCMS/DCSF2:2007, N=407

Fig. 4.5.4k: Form A. Responses to, 'To what extent do you think that your pupils will have increased or gained skills as a result of their museum experience?' Teachers ticking 'very likely' and 'quite likely.' Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007



RR1:2003, N=936; DCMS/DfES1:2004, N=503; RR2:2005, N=1 632; DCMS/DCSF2:2007, N=407

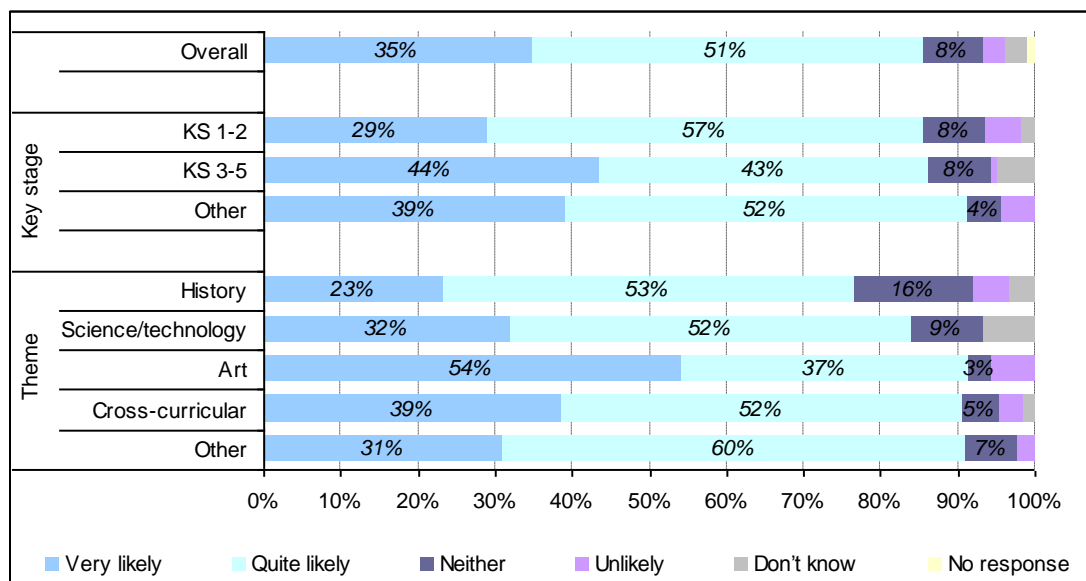
The degree of convergence between the four studies is remarkable. Teachers in all four studies think that thinking skills and communication skills are the most likely to have developed as a result of the museum experience, with social, practical and creative skills also likely to have increased. It is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

4.5.5 Attitudes and values

Question 10: To what extent do you think the museum experience will have enabled pupils to feel more positive about any of the following?

About a third of teachers (35%) felt that it was very likely that the museum experience will have raised the self-esteem of their pupils, and a further 51% thought that this was 'quite likely.' This is very positive. It is interesting to see that secondary teachers felt more strongly about this than primary teachers. Teachers working on Art are also more likely to agree than others (Fig. 4.5.5a).

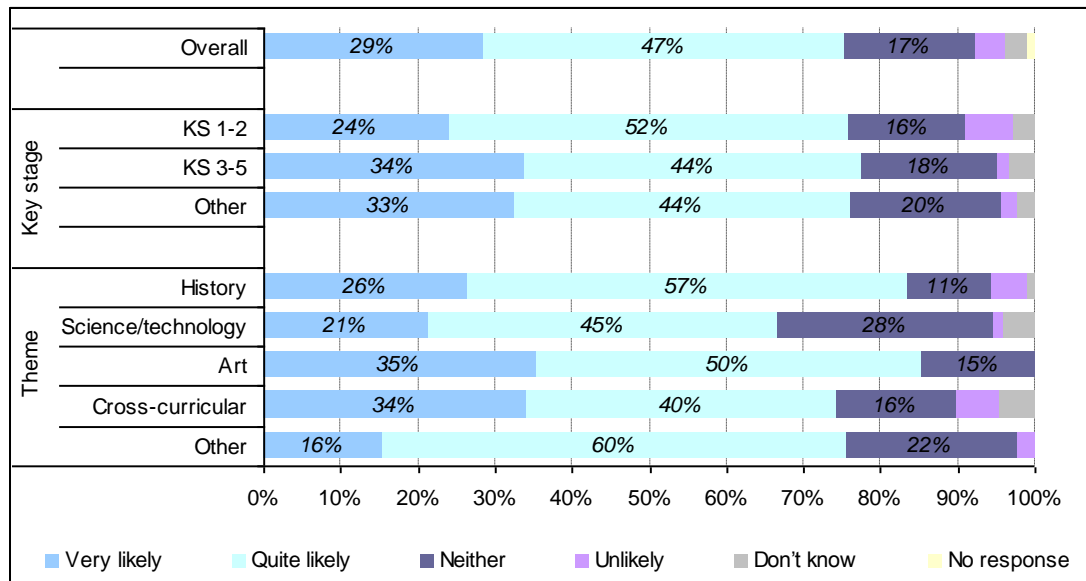
Fig. 4.5.5a: Form A. Q.10: Teachers' responses to, 'Themselves and their abilities' by Key Stage and Theme, DCMS/DCSF2:2007



N=400 for KS, 374 for Theme

Teachers were not quite so optimistic that their pupils would feel more positive about other people and communities. Unsurprisingly, teachers working on Science and Technology thought this would be least likely (Fig. 4.5.5b below).

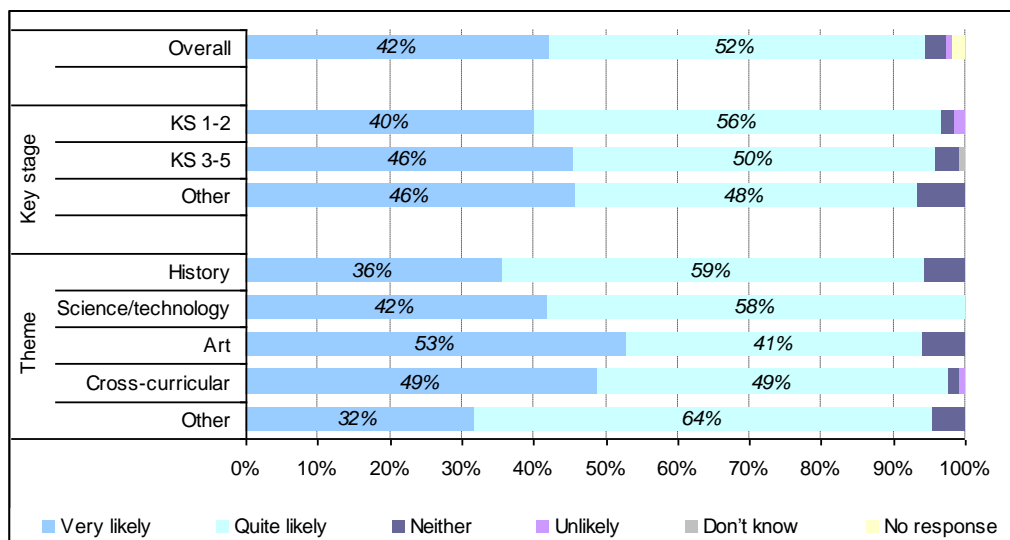
Fig. 4.5.5b: Form A. Q.10: Teachers' responses to 'Other people/communities' by Key Stage and Theme, DCMS/DCSF2:2007



N=400 for KS, 374 for Theme

Teachers were more inclined to agree that it was 'very likely' (42%) or 'quite likely' (52%) that their pupils would feel more positive about learning. Ninety-four percent (94%) of these teachers thought that the museum experience would increase positive attitudes towards learning. Science teachers are uncharacteristically enthusiastic!

Fig. 4.5.5c: Form A. Q.10: Teachers' responses to 'Learning' by Key Stage and Theme, DCMS/DCSF2:2007

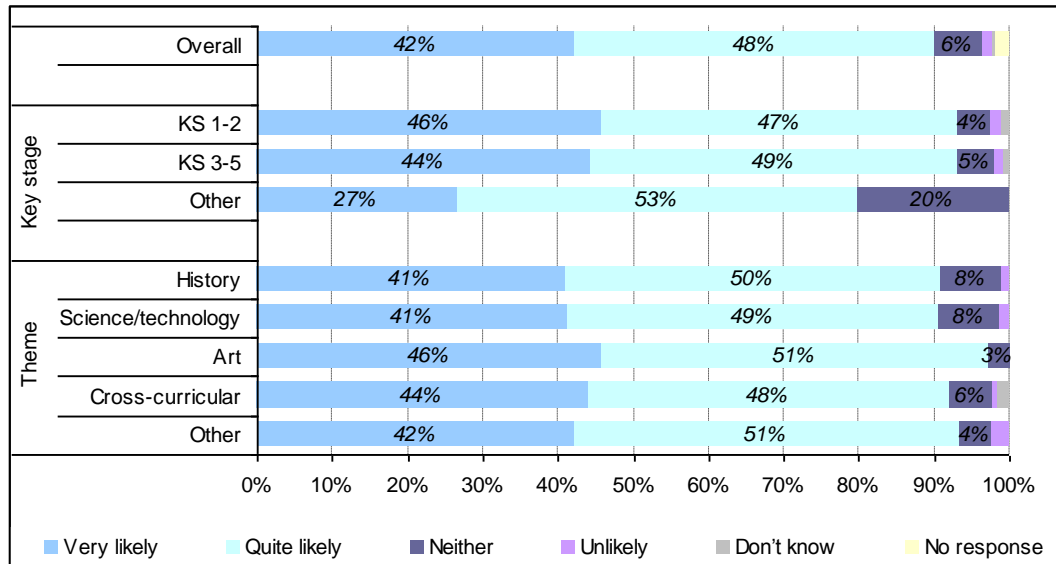


N=397 for KS, 371 for Theme

Teachers were all optimistic that their pupils would feel more positive about museums and galleries, with very little variation in view according to age of pupil

or theme addressed. Overall, 90% of teachers think this is 'quite likely' or 'very likely.'

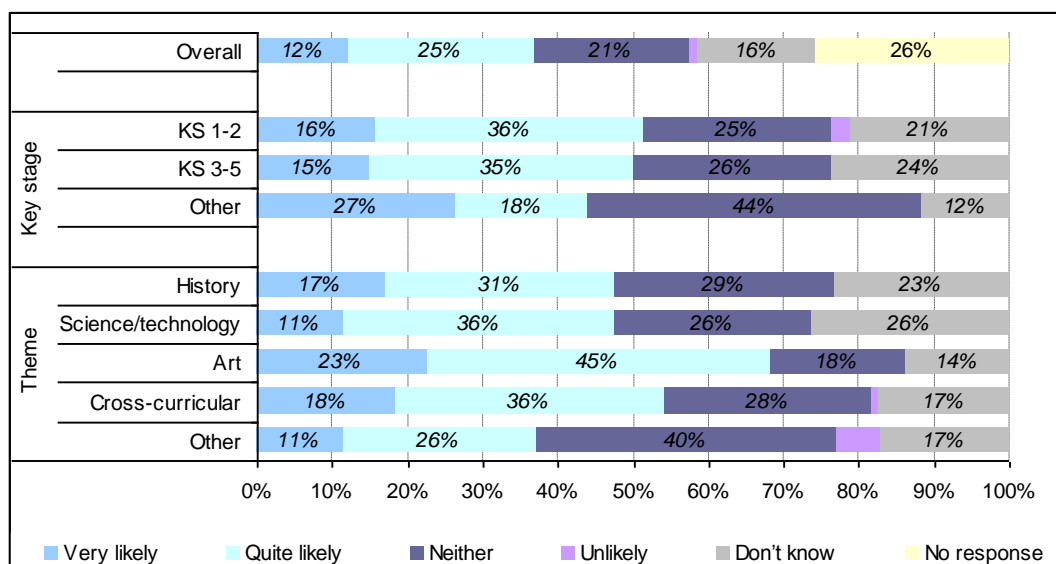
Fig. 4.5.5d: Form A. Q.10: Teachers' responses to 'Museums /galleries' by Key Stage and Theme, DCMS/DCSF2:2007



N=397 for KS, 370 for Theme

Teachers did not feel strongly that attitudes would become more positive about anything else.

Fig. 4.5.5e: Form A. Q.10: Teachers' responses to 'Anything else' by Key Stage and Theme, DCMS/DCSF2:2007



N=300 for KS, 281 for Theme

Comparing the findings from the present study with the three earlier studies (Table 4.5.5a and Fig. 4.5.5f below), it is clear that they follow the same

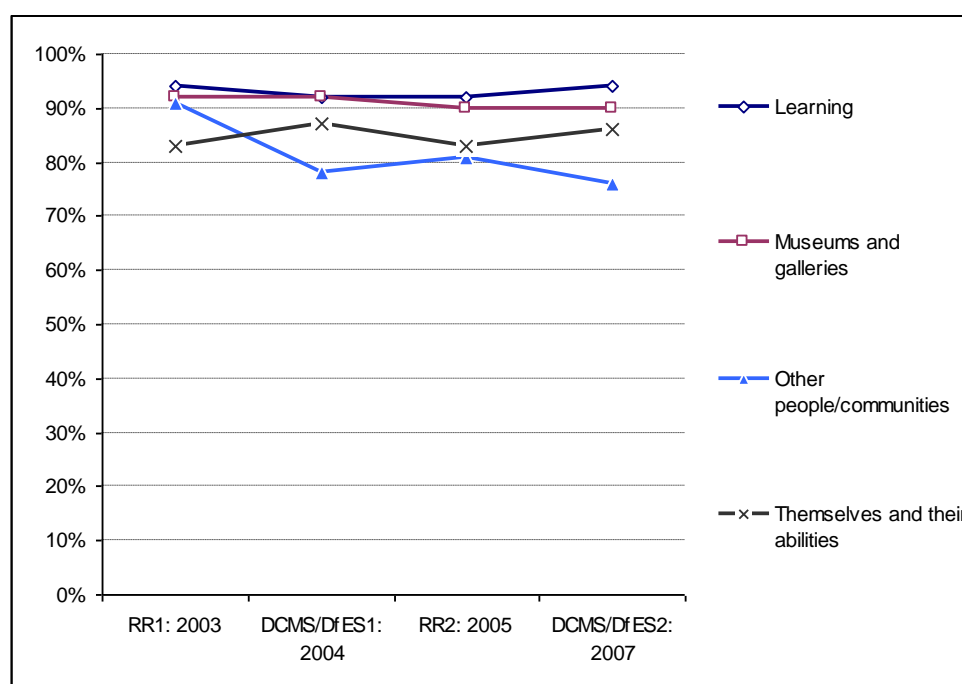
pattern, with very little variation except in the case of attitudes to other people and communities where the results are more variable. It is difficult to explain exactly why this might be the case, as variation may relate to the theme of the work pursued at the museum, or the degree of emphasis placed in any theme on information about and perceptions of other people. On the whole, however, the present study would appear to confirm that teachers are confident that museums increase pupils' motivation to learn, confidence and cultural understanding.

Table 4.5.5a: Form A. Responses to, 'To what extent do you think the museum visit will have enabled pupils to feel more positive about any of the following? Teachers ticking 'very likely' and 'quite likely.' Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007

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

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

Fig. 4.5.5f: Form A. Responses to, 'To what extent do you think the museum visit will have enabled pupils to feel more positive about any of the following? Teachers ticking 'very likely' and 'quite likely.' Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007

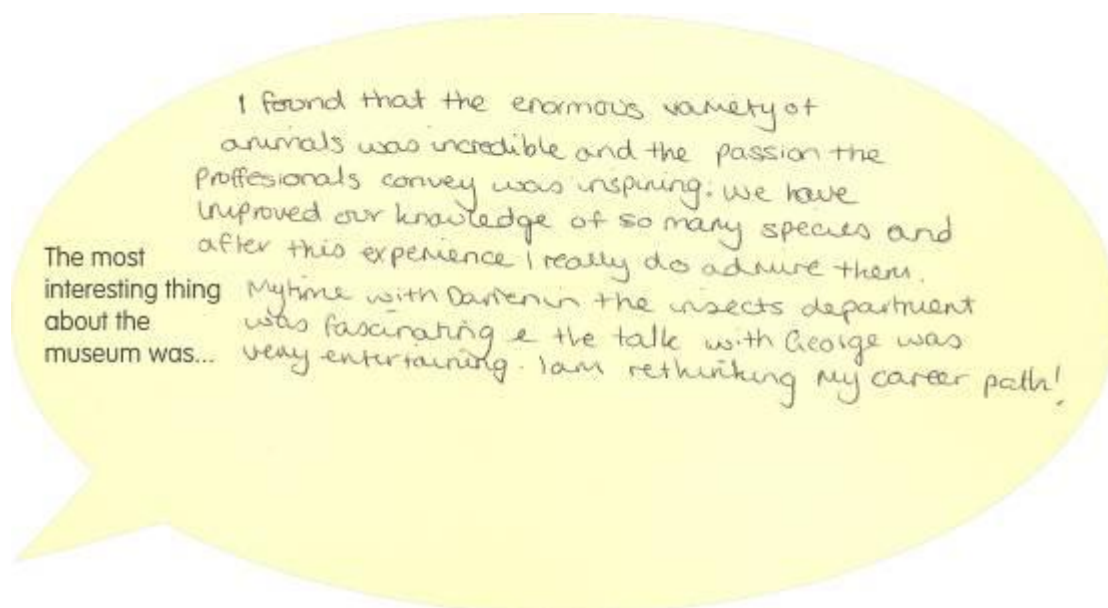


RR1:2003, N=936; DCMS/DfES1:2004, N=503; RR2:2005, N=1632; DCMS/DCSF2:2007, N=407

4.6 Questionnaires for school pupils

As in the three former RCMG studies, two questionnaires were used for school pupils. For the present study, these questionnaires were very slightly modified so that they could be used comfortably for both a museum visit and an outreach session. The total number of pupils who completed Form B was 7,253, compared with 9,415 in the DCMS/DfES1:2004 study.

Fig. 4.6a: Emily aged 16 was enthused and inspired after her visit to the Oxford University Museum of Natural History (Real World Science)



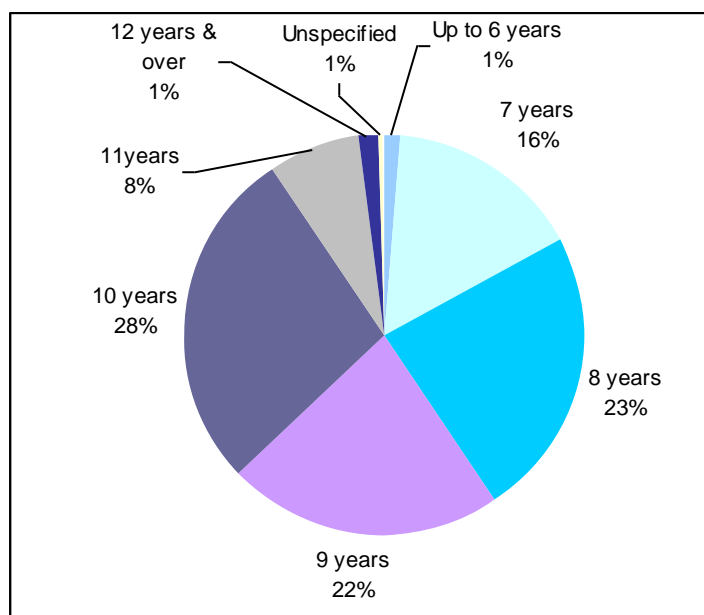
4.6.1 Who completed Form B Using the museum KS2?

Three thousand, nine hundred and sixteen (3,916) pupils at KS2 and below completed questionnaires. This compares with 7,354 KS2 pupils who completed these forms in the earlier DCMS/DCSF evaluation in 2004.

Forty-seven percent (47%) of the respondents were boys (1,829 individuals) and 51% (2,004 individuals) were girls.²⁴ The ages of the pupils ranged from 6 to 11 years, with most questionnaires being completed by pupils aged 8-10 years.

²⁴ The remaining 2% of pupils did not indicate their gender

Fig. 4.6.1a: Form B KS2: Percentages of questionnaires completed according to Age. DCMS/DCSF2:2007



N=3916

4.6.2 An overview of the responses for Form B KS2. DCMS/DCSF2:2007

The completed questionnaires, which are presented in summary form below, show a very high level of enthusiasm for the museum sessions that these pupils experienced.

Table 4.6.2a: Form B KS2. Pupils' responses to all questions. DCMS/DCSF2:2007

Younger pupils (KS2 and below)	Yes	No	Don't know
I enjoyed using the museum	92%	2%	5%
I learnt some interesting new things	92%	2%	5%
I could understand most of the things we saw and did	82%	5%	12%
Working with the museum was exciting	87%	4%	8%
It has given me lots of ideas for things I could do	72%	11%	16%
What I learnt will be useful for other things	75%	7%	17%
I want to find out more	77%	8%	14%

N=3916

When the results are cross-tabulated according to the gender of the respondents, it can be seen that the girls are generally more enthusiastic than the boys, although overall, attitudes are very positive (Table 4.6.2b).

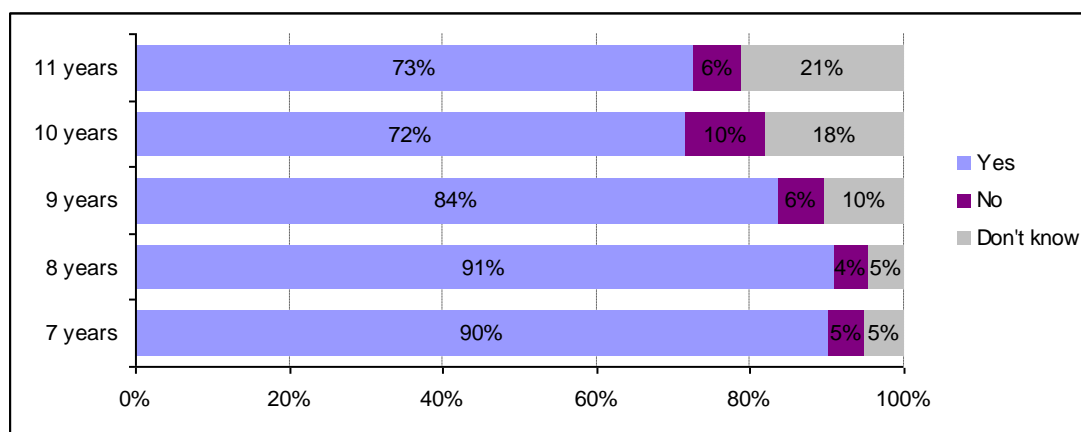
Table 4.6.2b: Form B KS2. Pupils' 'Yes' responses by Gender. DCMS/DCSF2:2007

Younger pupils (KS2 and below)	'Yes' boys	'Yes' girls
I enjoyed using the museum	92%	94%
I learnt some interesting new things	91%	94%
I could understand most of the things we saw and did	80%	85%
Working with the museum was exciting	85%	90%
It has given me lots of ideas for things I could do	69%	76%
What I learnt will be useful for other things	72%	80%
I want to find out more	74%	81%

Boys, N=1829, Girls, N=2004

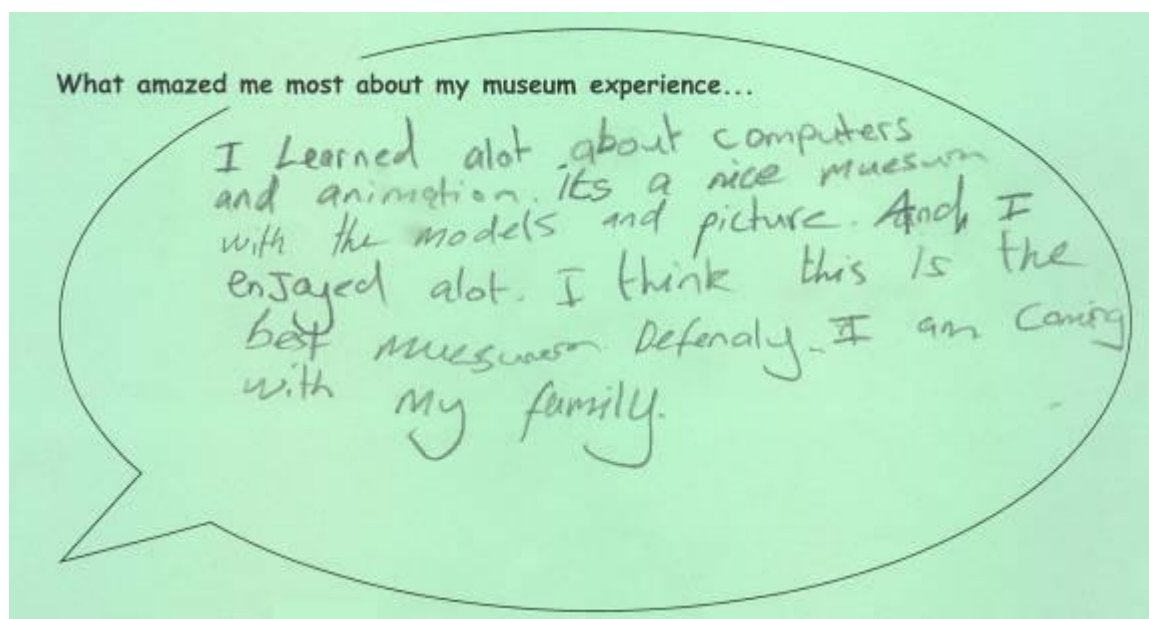
The responses of the younger pupils were reviewed in relation to age. The only statistically significant difference between the age groups was in their responses to 'I want to find out more' where the younger the pupils are the more likely they are to agree with this statement.

Fig: 4.6.2a: Form B KS2. Pupils' responses to, 'I want to find out more' by Age. DCMS/DCSF2:2007.



N=1362

Fig. 4.6.2b: Zakereeya aged 10 enjoyed her visit to the National Media Museum (Anim8ed)



4.6.3 Reviewing what the younger participants said about their learning in all four recent RCMG studies. Form B KS2.

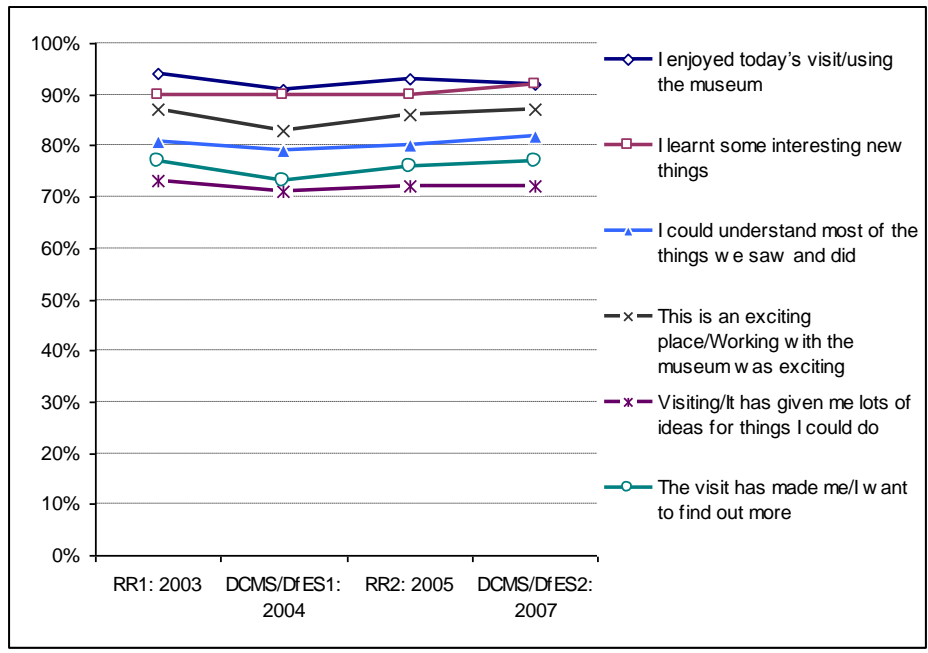
The responses from the present study can be compared with those from the three earlier studies.

Table 4.6.3a: Form B KS2. What the younger pupils said about their learning. Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005, and DCMS/DCSF2:2007

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

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

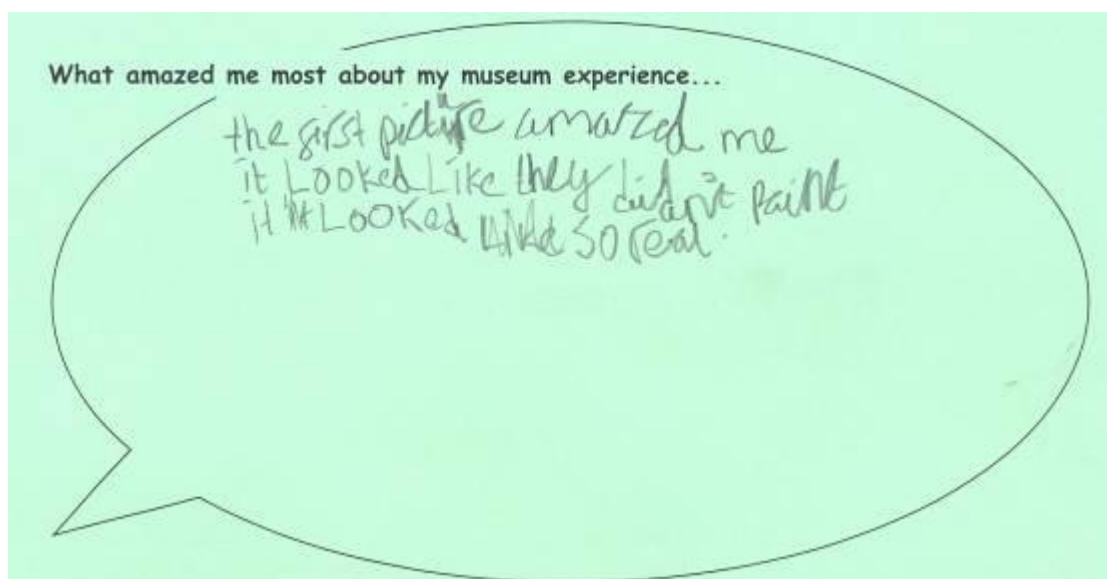
Fig. 4.6.3a: Form B KS2. What the younger pupils said about their learning. Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005, and DCMS/DCSF2:2007



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

It is clear that the responses follow the pattern that has been established by the other three studies closely. The only exception to this is the question about the usefulness of the museum experience. This was focused on use for school work in the three earlier studies, but was one of the questions that was modified in this study to refer more generally to both visits to museums and museum outreach sessions. The two questions are not close enough for meaningful comparisons to be made and are therefore omitted from the graph above.

Fig. 4.6.3b: Alicia aged 7 was amazed by the paintings she saw at the National Gallery (Take one Picture North East South West)



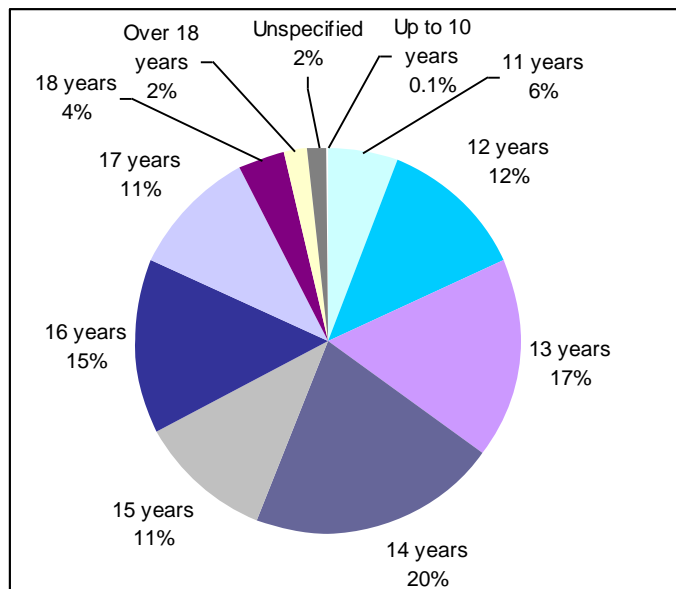
4.6.4 Who completed Form B Using the Museum KS3, 4 and 5?

Three thousand, three hundred and thirty-seven (3,337) older pupils completed these questionnaires. In the earlier DCMS/DfES1:2004 study, 2,061 pupils completed questionnaires.

There was a far larger cohort of secondary school pupils in this study than in the other three RCMG studies.

Considering the gender of these pupils, 44% were boys (1,453) and 55% were girls (1,846).²⁵ The ages of the pupils ranged from 11-over 18 years, but the bulk of the questionnaires were completed by students aged 12-17 years.

Fig. 4.6.4a: Form B KS3, 4 and 5. Percentages of questionnaires completed according to Age. DCMS/DCSF2:2007



N=3337

4.6.5 An overview of the responses for Form B KS3, 4 and 5. DCMS/DCSF2:2007

Over 90% of the older pupils agreed that they had enjoyed their museum experience and had discovered some interesting things. Eighty-four percent (84%) agreed that they could make sense of what they did at the museum and eighty-two percent (82%) felt that they had a better understanding of the subject they were working on. Responses in general are very positive indeed (Table 4.6.5a).

²⁵ The remaining 1% of pupils did not indicate their gender

Table 4.6.5a: Form B KS3, 4 and 5. Pupils' responses to all questions. DCMS/DCSF2:2007

Older pupils (Key Stage 3, 4, 5)	Yes	No	Don't know
I enjoyed today	91%	2%	6%
Working with the museum has been very inspiring for me	61%	14%	25%
I discovered some interesting things	91%	4%	5%
I feel I have a better understanding of the subject	82%	6%	11%
It was a good chance to pick up new skills	70%	14%	16%
Using the museum was a good chance to learn in new ways I had not considered before	65%	14%	20%
I could make sense of most of the things we saw and did	84%	5%	11%
I would like to do this again	68%	10%	21%
I am now much more interested in the subject than when I started	58%	17%	25%

N=3337

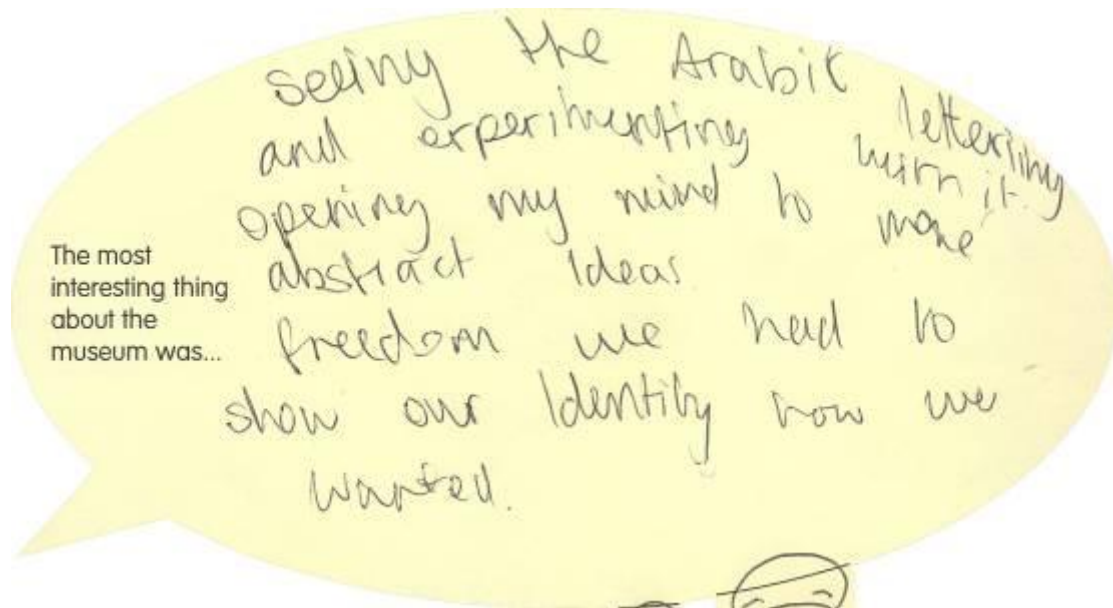
Again, the girls are generally slightly more enthusiastic than the boys, but the boys, in most cases, are surprisingly close behind them.

Table 4.6.5b: Form B KS3, 4 and 5. Pupils' 'Yes' responses by Gender. DCMS/DCSF2:2007

Older pupils (Key Stage 3, 4, 5)	'Yes' male	'Yes' female
I enjoyed today	89%	93%
Working with the museum has been very inspiring for me	60%	62%
I discovered some interesting things	90%	92%
I feel I have a better understanding of the subject	80%	84%
It was a good chance to pick up new skills	71%	70%
Using the museum was a good chance to learn in new ways I had not considered before	66%	65%
I could make sense of most of the things we saw and did	82%	86%
I would like to do this again	68%	69%
I am now much more interested in the subject than when I started	55%	60%

Male, N=1453, Female, N=1846

Fig. 4.6.5c: Elliot aged 15 appreciated the freedom to experiment and express his sense of identity at Brighton and Hove Museums (*Image and Identity*)

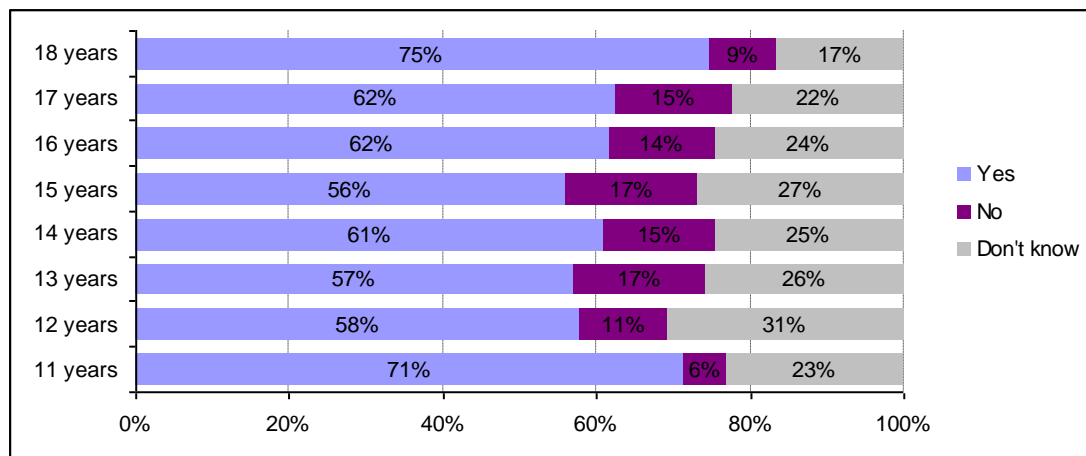


4.6.6 Reviewing the responses of the older pupils according to age

The responses were broken down according to age and some interesting variations emerged. These are briefly presented below.

Sixty-one percent (61%) of all pupils agreed that working with the museum had been inspiring and it was the oldest and the youngest pupils who were more inclined to agree.

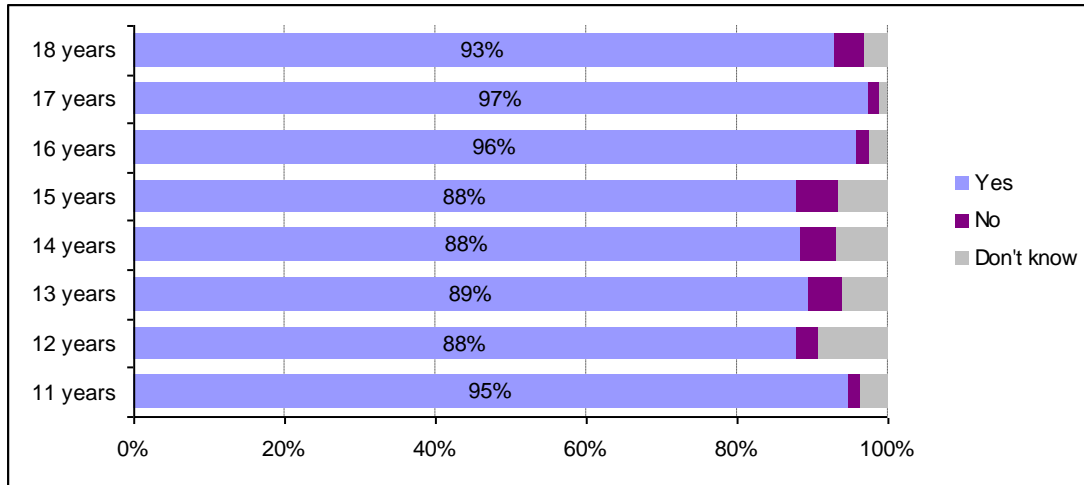
Fig. 4.6.6a: Form B KS3, 4 and 5. Pupils' responses to, 'Working with museum has been inspiring' by Age. DCMS/DCSF2:2007



N=3190

A very high proportion of pupils (91%) agreed that they had discovered some interesting things. Those who were less likely to agree with this statement were those in the middle age brackets, 12-15 years.

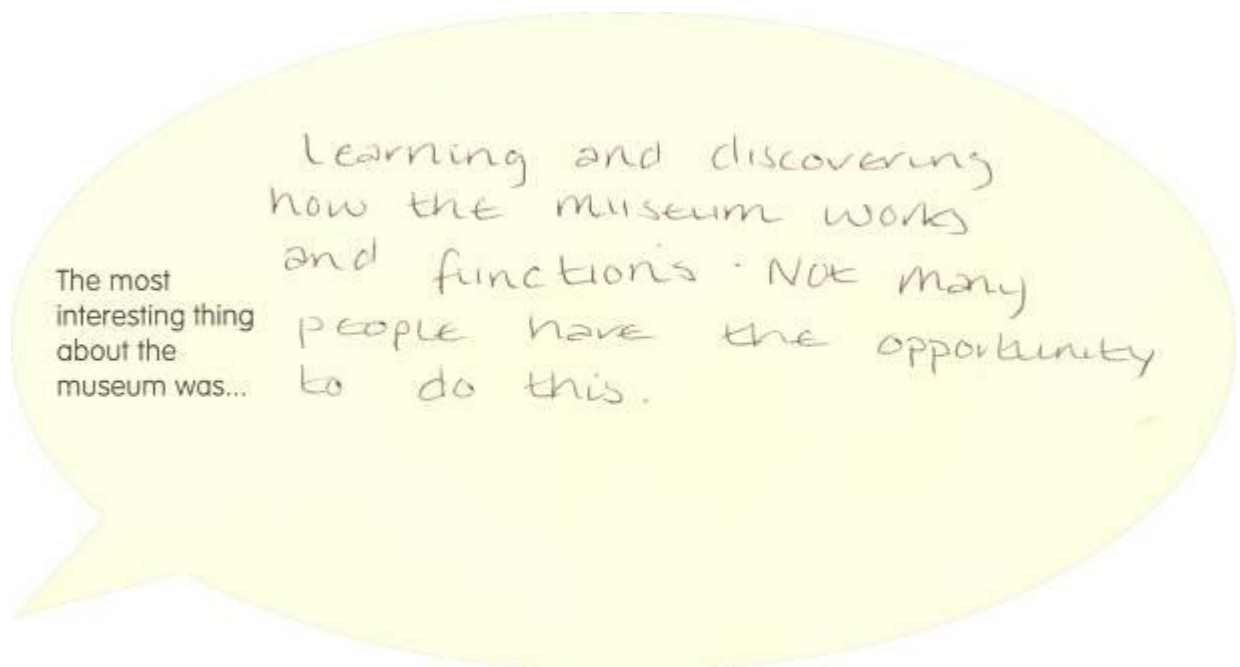
Fig. 4.6.6b: Form B KS3, 4 and 5. Pupils' responses to, 'I discovered some interesting things' by Age. DCMS/DCSF2:2007



N=3200

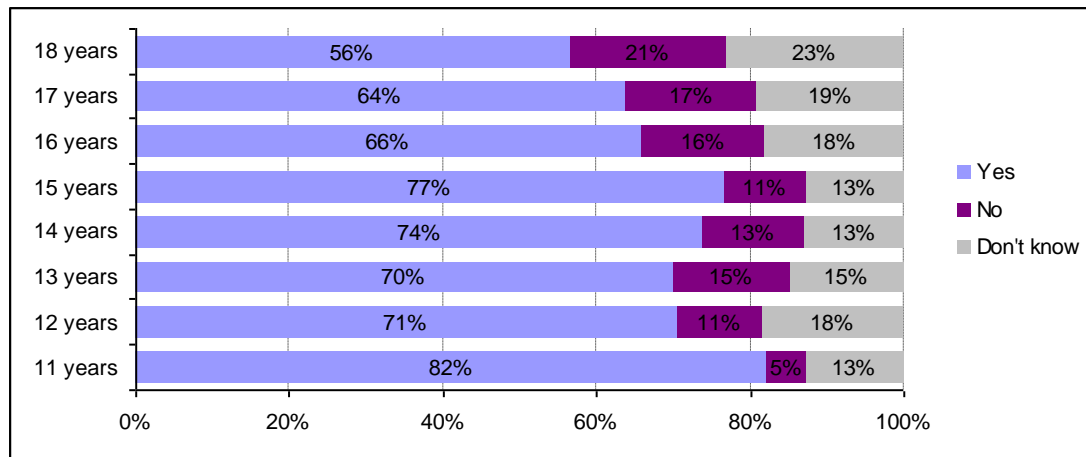
Percentage responses are given for the 'Yes' category only, for clarity

Fig. 4.6.6c: Leanne aged 17 felt privileged to find out how the museum works and functions (Sheffield Galleries & Museums Trust, Visual Dialogues)



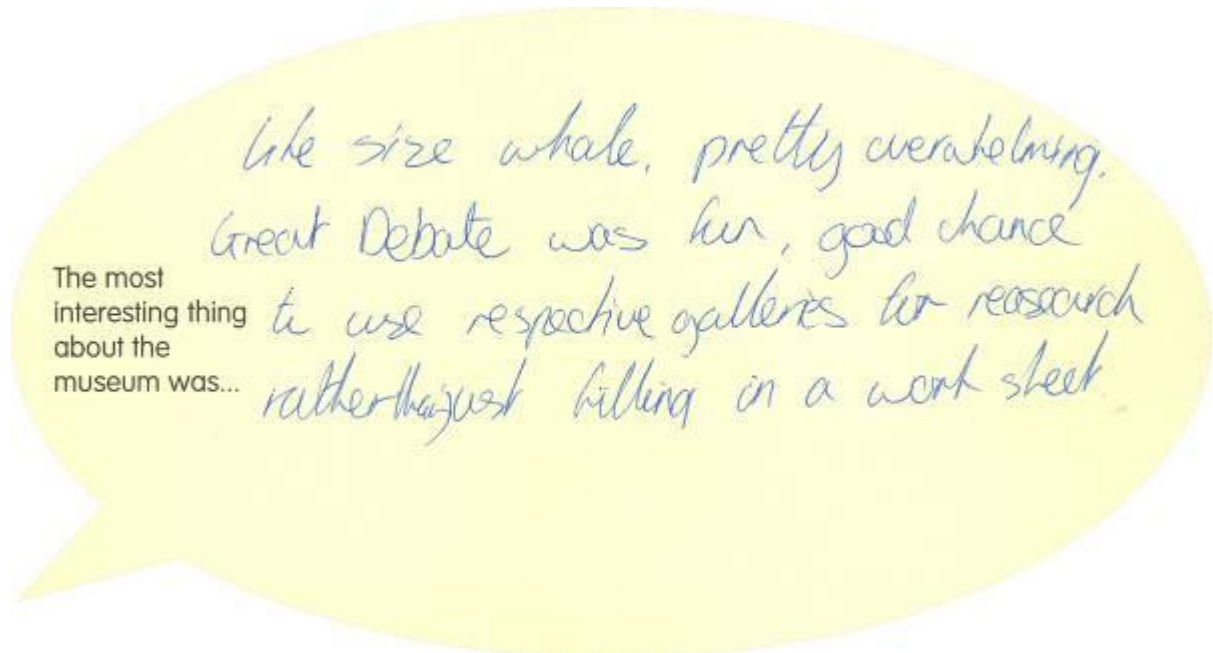
Seventy percent (70%) of pupils agreed that the museum presented a good chance to pick up new skills. Older pupils were less inclined to agree to this, while the 11-year-olds were more inclined to agree.

Fig. 4.6.6d: Form B KS3, 4 and 5. Pupils' responses to, 'A good chance to pick up new skills' by Age. DCMS/DCSF2:2007



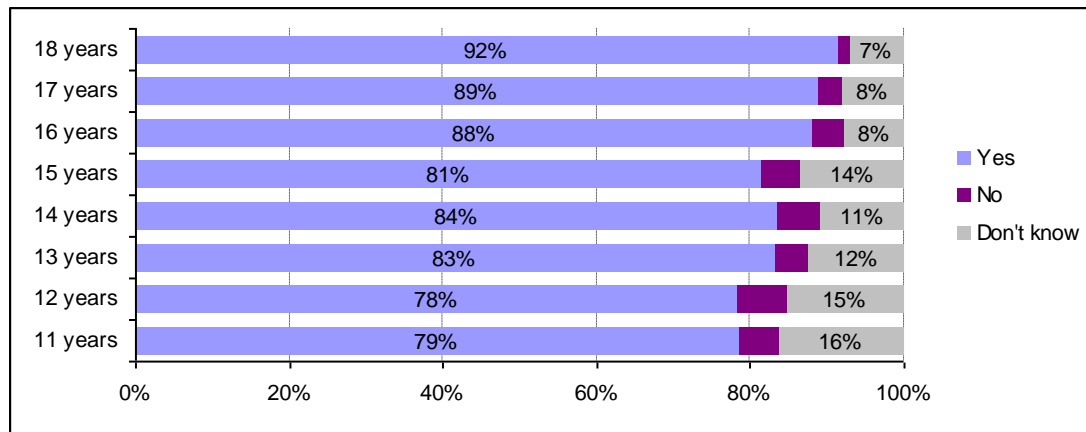
N=3198

Fig. 4.6.6e: Harry aged 16 enjoyed the opportunity to hone his research skills at the Natural History Museum (Real World Science)



Eighty-four percent (84%) of pupils agreed that they could understand what they did at the museum, and on the whole, the older the pupil, the more likely they were to agree to this. Fifteen year olds are an exception.

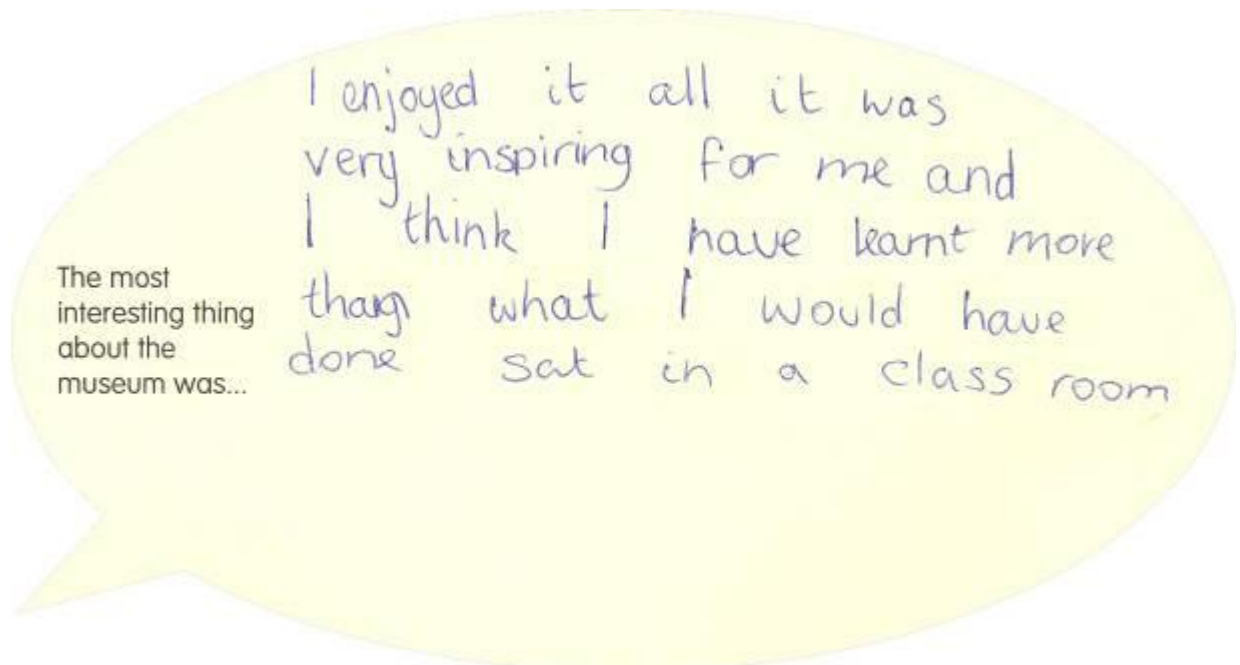
Fig. 4.6.6f: Form B KS3, 4 and 5. Pupils' responses to, 'I could make sense of most things' by Age. DCMS/DCSF2:2007



N=3206

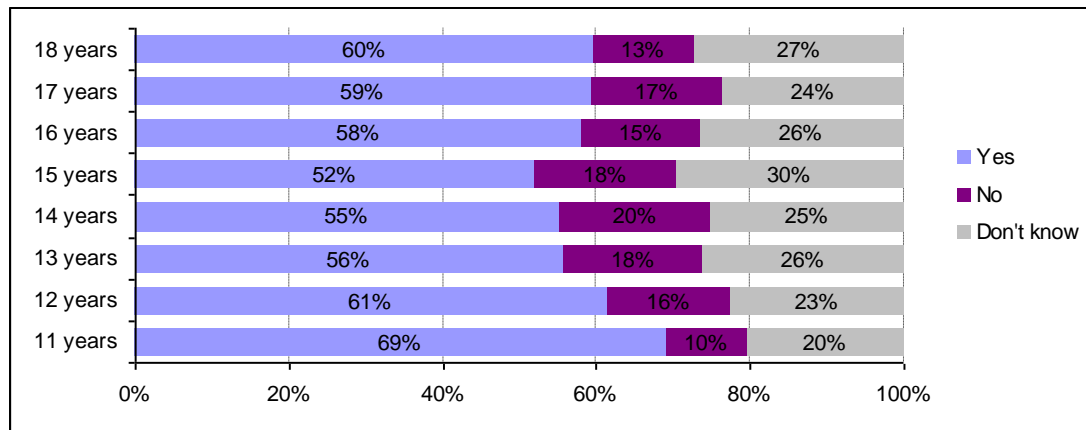
Percentage responses for the 'No' category have been omitted for clarity

Fig. 4.6.6g: Courtney aged 13 was convinced that she learned more taking part in Campaign! Make an Impact with Hull Museums than in the classroom



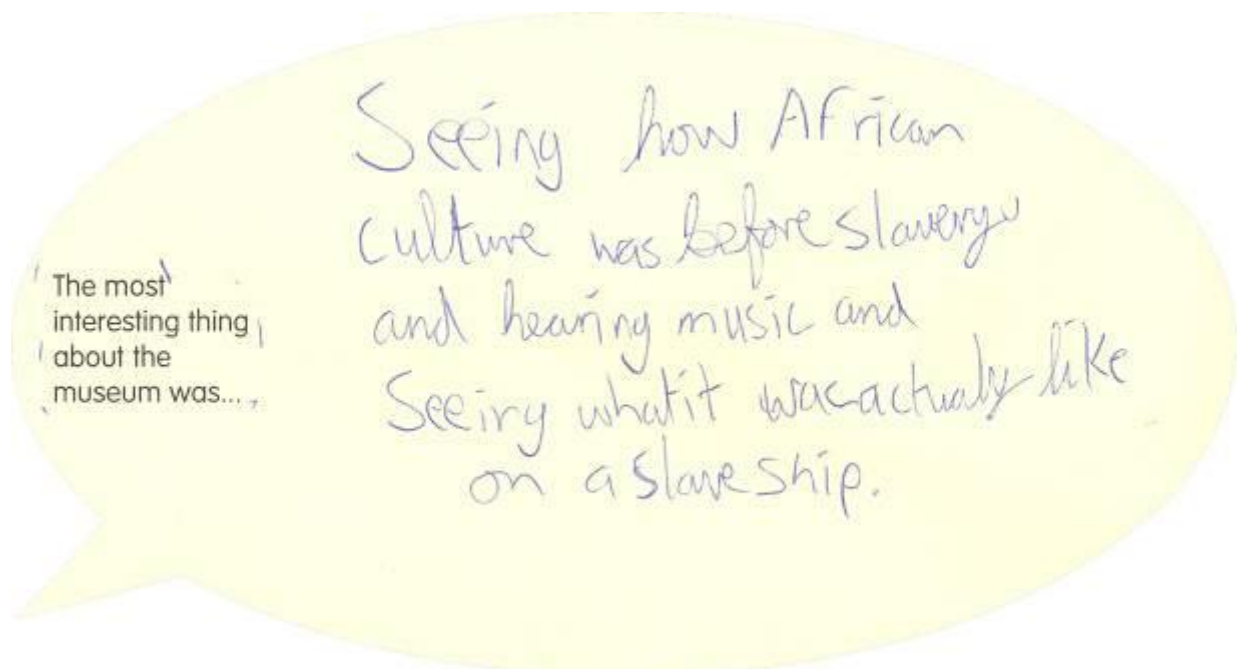
It was the fifteen year olds who were least likely to agree that they had increased their interest in the subject. Fifty-eight percent (58%) of pupils overall did agree to this and there is a variation according to age, but it is difficult to interpret the results with any conviction.

Fig. 4.6.6h: Form B KS3, 4 and 5. Pupils' responses to, 'I am now much more interested in the subject than when I started' by Age. DCMS/DCSF2:2007



N=3197

Fig. 4.6.6i: John aged 12 was interested in learning about African culture and Slavery at Merseyside Maritime Museum (*Understanding Slavery Initiative*)



4.6.7 Reviewing what the older participants said about their learning in all four recent RCMG studies

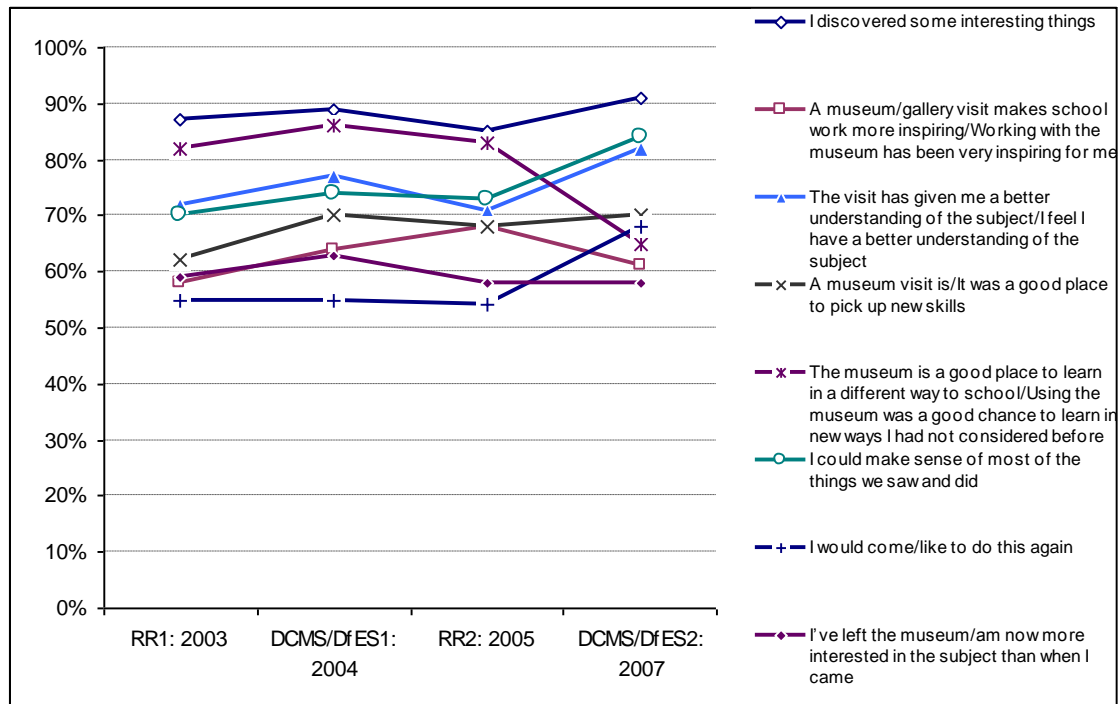
The responses of the older pupils in the present study can be compared with the responses from the three earlier studies and this is presented in Table 4.6.7a and Fig. 4.6.7a below.

Table 4.6.7a: Form B KS3, 4 and 5. What older pupils said about their learning. Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005, and DCMS/DCSF2:2007

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

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

Fig. 4.6.7a: Form B KS3, 4 and 5. What older pupils said about their learning. Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005, and DCMS/DCSF2:2007



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

In the present study, levels of enjoyment and interest are very high, as is the improved understanding of the subject. The general understanding of the museum experience ('I could make sense of most of the things') is also very high compared with the earlier studies. These pupils are more enthusiastic about repeating their experience; 68% would like to do this again. It is important to note here that this was not always as simple as a visit to a museum; museum experiences included a range of activities which were linked to and based on museums and their collections, but did not always involve a museum visit. This may have influenced the responses.

Pupils seem considerably less enthusiastic about the museum as a place to learn in new ways; the percentage agreeing to this (65%) is considerably lower than in the previous studies (82-86%). This may have something to do with the rewording of the question; seen as an alternative to school the museum may have looked more exciting. There was also a high proportion of don't knows for this questions.

On the whole, the responses to the questionnaires suggest that older pupils found their museum experience very enjoyable and stimulating, and very helpful in increasing their grasp of subject-related knowledge. About three-quarters of pupils increased their skills, and two-thirds would be happy to repeat the experience.

4.7 Questionnaires for Community group leaders

4.7.1 What was this questionnaire and who completed it?

There was a stronger emphasis in the present study on community groups than in the earlier studies, and both group leaders and participants were asked to complete questionnaires.

The questionnaire for community group leaders, Form Ac, was closely modelled on Form A, the teachers' questionnaire, in order to facilitate comparisons. It was presented with a slightly more informal design. Thirty-five (35) leaders of community groups completed it. This is a small sample, but the brief analysis below provides a broad overview of their attitudes to and perceptions of museums. In addition, as the questionnaires which were completed by this group of community leaders asked many of the same questions as the teachers were asked, outline comparisons are possible.

The individuals completing the questionnaires were leaders of groups such as:

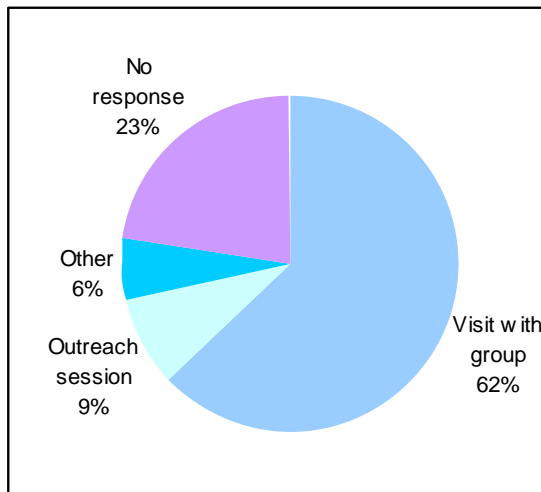
- ESOL [English for Speakers of Other Languages] students from Hopscotch Asian Women's Centre
- St Pancras Refugee Centre
- Viet Ahn Community Centre ESOL Class
- YMCA Outreach Programme
- The Linx: Brent Youth Service
- NCH – the Children's Charity, Hillingdon Children's Rights Service
- Building Bridges, Age Concern Barrow & District
- Houghton Joblinkage Men's Focus Group

The ages of the members of their groups covered a broad span, from six years to adult, and many groups contained a range of ages. There were several questionnaires which appeared to have been completed by museum staff to give details about the group and the museum, but not answering any of the substantive questions. It was also the case that not all groups had 'leaders' in the sense required to fill in Form Ac.

4.7.2 How museums are used by community group leaders

Question 11 asked group leaders if they were visiting the museum itself or having a session outside the museum. Most of these leaders (22, 62%) responded that they were visiting the museum itself, with only 3 respondents (9%) having a session outside the museum. There was quite a large percentage of nil response (23%).

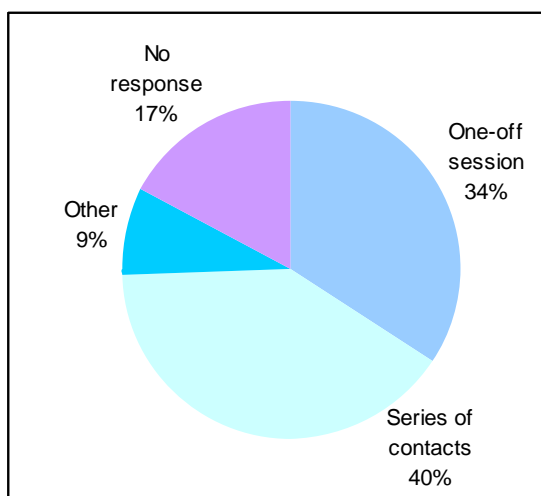
Fig. 4.7.2a: Form Ac. Q.11: 'How are you using the museum?' DCMS/DCSF2:2007



N=35

Question 12 asked whether the session was a one-off or one of a series. Twelve people (12, 34%) responded that this was a one-off session, with 14 (40%) being involved in a series of contacts.

Fig. 4.7.2b: Form Ac. Q.12: 'Are you having a one-off session or a series of contacts?' DCMS/DCSF2:2007



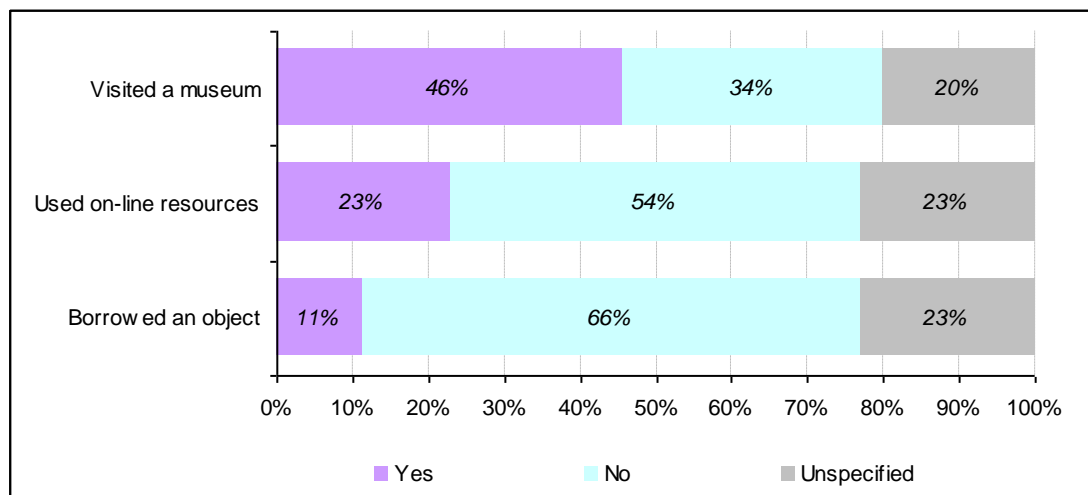
N=35

Question 13 asked whether this was a first contact, and this was indeed the case for 20 individuals (57%). Eight respondents (23%) noted that this was not their first visit as a group leader, while the remainder did not answer the question.

Question 14 asked whether the group used cultural organisations on a regular basis, and 18 leaders (51%) stated that this was the case. Ten leaders (29%) did not, and seven did no respond.

Question 15 asked about the use of museums in the previous two years. Sixteen (16) of the group leaders (46%) stated that they had visited a museum, 8 (23%) had used on-line resources and 4 (11%) had borrowed an object or handling box. Fig. 4.7.2c below presents the detail of these findings.

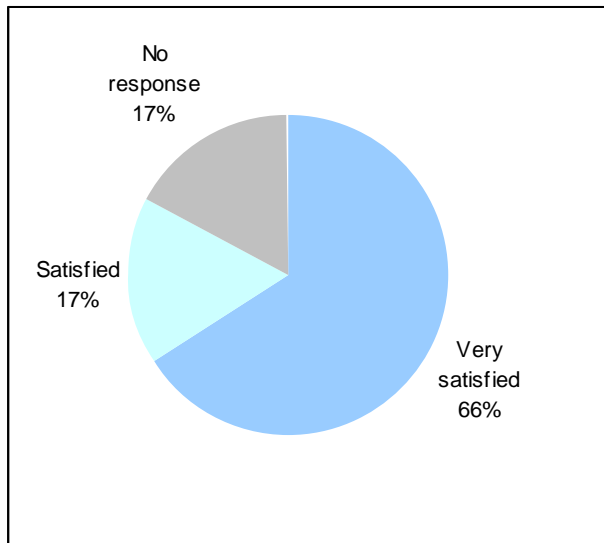
Fig. 4.7.2c: Form Ac. Q.15: 'In the past two years has your group....?' DCMS/DCSF2:2007



N=35

Question 16 asked the group leaders if they were satisfied with the museum's provision; 23 individuals (66%) were 'very satisfied' and 6 people (17%) were 'satisfied' (Fig. 4.7.2d below).

Fig. 4.7.2d: Form Ac. Q.16: 'Are you satisfied with the museum's provision?' DCMS/ DCSF2:2007



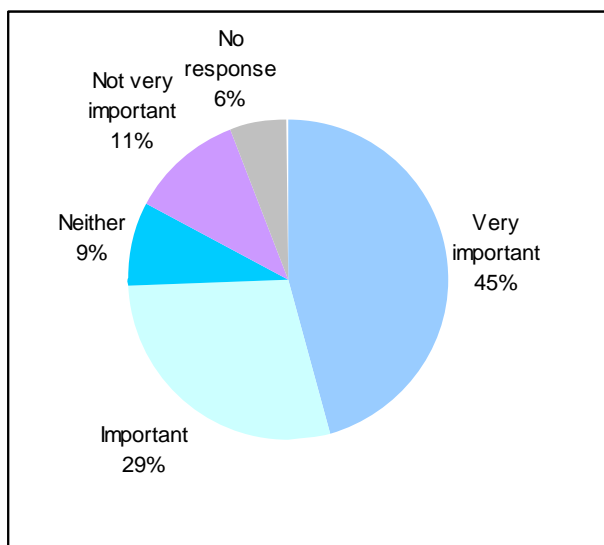
N=35

Sixty-three percent (63%) of the respondents stated that their group had completed the 'Using the Museum' sheets and 69% were willing to be contacted further should the researchers wish to do so.

4.7.3 The importance of museums to community group leaders

Question 7 asked: How important are museums to your group's activities? Forty-five percent (45%, 16) agreed that they were 'very important' with a further 29% (10) stating 'important.' About three quarters of the group (74%, 26) thought museums were important for their group.

Fig. 4.7.3a: Form Ac. Q.7: 'How important are museums to your group's activities?' DCMS/DCSF2:2007



N=35

This high degree of importance can be compared with the teachers' views, where 29% stated 'very important' and 58% stated 'important'. While overall a larger number of teachers (87%) considered museums to be important to their teaching, a considerably higher proportion of the community leaders rated museums 'very important'. The difference in the percentages rating museums as 'very important' between the two groups is statistically significant ($p < 0.05$), despite the small number of community leaders included. Reasons for this are not immediately apparent, but may be associated with different reasons for visiting and expectations of the outcomes for pupils/group members.

Question 8: What is the significance of a museum for you as a group leader?

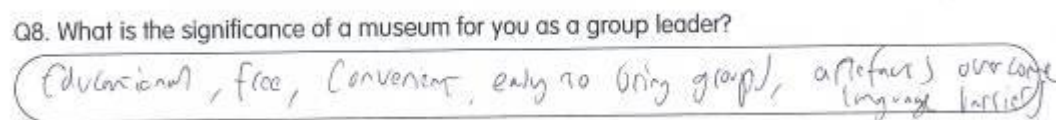
Question 8 asked an open-ended question: 'What is the significance of a museum for you as a group leader?' In the community leaders' responses to this question, three major themes emerged:

- Access/ inclusion
- Different learning environments/ resources
- Learning

• Access/ inclusion

Group leaders were very focused on their groups having access to museums. They were very aware that the groups they work with do not normally use museums: *'It allows young people to access artefacts, art work and pictures / paintings which they would not normally get to see.'* They were very keen that museum collections should be accessible: *'making the history and culture of Salford accessible to people from other countries who are now living in Salford.'* Making connections between museum collections and the lives of participants was important, making museums *'more accessible'* and to *'develop inclusion.'* One group leader wrote about the museum: *'to improve individual's perspectives away from unemployment.'* The notion of cultural awareness and cultural knowledge was important too.

Fig. 4.7.3b: Response to Q.8 from a Youth advocacy worker with Refugee Action, National Museums Liverpool (Engaging Refugees and Asylum Seekers)



• Different learning environments/ resources

The museum environment was clearly important to the group leaders. It was a *'source of inspiration,' 'a new space to explore ideas,' 'a place of social learning.'* Several group leaders mentioned it was a good place to learn in an interesting setting, where there are lots primary resources, and lots of things to see: *'to allow my students to experience English in interesting settings outside of the classroom.'* Another talked about it being a place for: *'group*

bonding, meeting other communities in the North West,' a place for social learning. The museum was viewed as an environment to spark discussion and debate, a place to explore and experience new things.

Fig. 4.7.3c: The National Maritime Museum is seen for this community group leader as a “Place of social learning, addition to academic” (Understanding Slavery)

Q8. What is the significance of a museum for you as a group leader?

PLACE OF SOCIAL LEARNING, ADDITION TO ACADEMIC

- **Learning**

Group leaders were focused on the museum as a place for learning, a place *'for young people to be able to learn and explore.'* Several people referred to research: for example, researching slavery, and *'researching historical information which teaches students the importance of investigative practices.'* The museum was seen as a good place to *'develop autonomous learning'* and this notion of independent learners seems important to community leaders. The development of skills reinforces this; one leader thought museums were important to: *'develop verbal & conceptual skills.'* Another leader thought that museums: *'help to understand issues from the past which we can use with children.'* Another leader focused on: *'raising awareness how science has evolved and impact of science on people's lives.'*

Question 9: Thinking about your experience today, please rate the importance for each of the potential outcomes that may result for your group

Question 9 asked group leaders to rate each of the Generic Learning Outcomes (GLOs) in the same way as teachers had been asked to in the three previous RCMG evaluation studies, and also in the present study, DCMS/DCSF2:2007. However, the questions were posed with a little more detail for the group leaders, and this needs to be borne in mind when comparisons with the teachers' views are made.

In the three earlier RCMG studies when teachers were asked to rate each of the five GLOs, they were listed in this way:

- Knowledge and understanding
- Skills
- Attitudes and values
- Enjoyment, inspiration, creativity
- Activity, behaviour, progression.

In the present study, the five GLOs were presented in a more discursive manner for teachers:

- Increase/change in knowledge and understanding

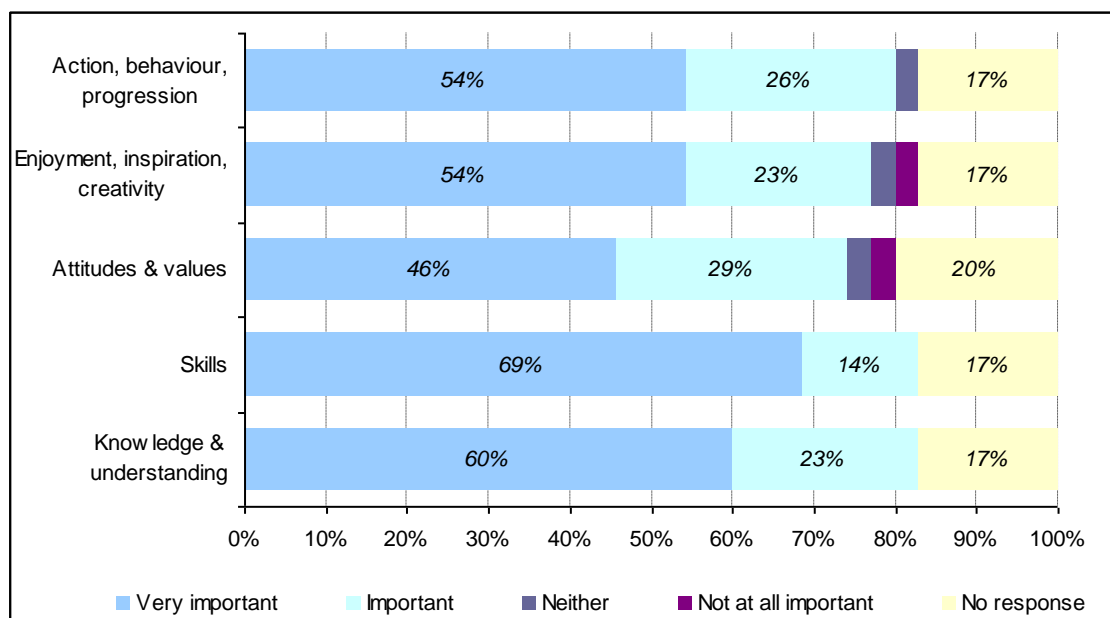
- Development of skills
- Development or/change in attitudes and values
- Been involved in enjoyment, inspiration, creativity
- Having had the experience/done the activities.

For the Community group leaders, the GLOs were presented in this way:

- Increase and/or change in their knowledge and understanding e.g. learning new information, making connections...
- Development of their skills e.g. making and doing, language, social...
- Development of and/or change in attitudes and values e.g. about themselves, about others, their community...
- Been involved in enjoyment, inspiration, creativity
- Having had the experience/done the activities.

The pattern of value for the GLOs is very interesting. For the community group leaders, the development of Skills is the most important, with 69% (24) rating this 'very important.' Sixty percent (60%, 21) rated Knowledge and understanding as 'very important,' with just over half (54%, 19) rating Action, Behaviour, Progression, and Enjoyment, Inspiration, Creativity, 'very important.'

Fig. 4.7.3d: Form Ac. Q.9: 'Thinking about your experience today, please rate the importance of each of the outcomes that may result for your group today.' DCMS/DCSF2:2007



N=35

Cross-tabulations could not be carried out with such a small sample.

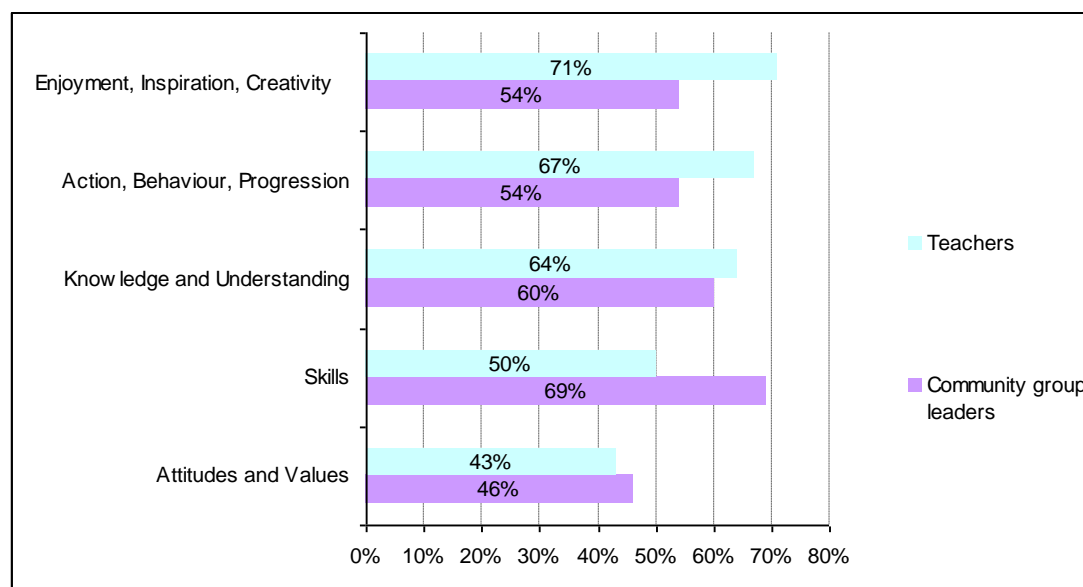
However, it is possible to compare the findings with those of the teachers' questionnaire, bearing in mind the limitations of the data in relation to the comparative sizes of the two samples (Table 4.7.3a and Fig. 4.7.3e below).

Table 4.7.3a: Form Ac: Q.9 and Form A: Q.14. Group leaders ticking 'very important', compared with Teachers ticking 'very important' for each of the potential outcomes from the use of the museum. DCMS/DCSF2:2007

	DCMS/DCSF2:2007 Community group leaders	DCMS/DCSF2:2007 Teachers
Enjoyment, Inspiration, Creativity	54%	71%
Knowledge and Understanding	60%	64%
Attitudes and Values	46%	43%
Action, Behaviour, Progression	54%	67%
Skills	69%	50%

Form Ac, N=35, Form A, N=407

Fig. 4.7.3e: Form Ac: Q.9 and Form A: Q.14. Group leaders ticking 'very important', compared with Teachers ticking 'very important' for each of the potential outcomes from the use of the museum. DCMS/DCSF2:2007



Form Ac, community group leaders N=35; Form A, teachers N=407

The different ways in which the GLOs are rated by Community group leaders compared to the ratings of teachers is surprising. Over the last three RCMG studies, and again in the present study, teachers have consistently valued Enjoyment, Inspiration, Creativity the most significant outcome and the development of Skills has not appeared to be very significant (at least to teachers completing questionnaires). For community group leaders, the development of Skills is the most important, and Enjoyment, Inspiration, Creativity is well down the list. It is interesting that the acquisition of

Knowledge and Understanding is rated fairly highly by community group leaders.

The inversion of value in relation to the GLOs can be represented hierarchically, with the GLO most frequently rated very important at the top of the list. This makes the difference in rating between the school-based and community-based respondents very clear.

Table 4.7.3b: Form Ac and Form A. The comparative importance of the GLOs for Community group leaders and for Teachers. DCMS/DCSF2:2007

Generic Learning Outcomes	DCMS/DCSF2:2007 Community group leaders	Generic Learning Outcomes	DCMS/DCSF2:2007 Teachers
Skills	69%	Enjoyment, Inspiration, Creativity	71%
Knowledge and Understanding	60%	Action, Behaviour, Progression	67%
Enjoyment, Inspiration, Creativity	54%	Knowledge and Understanding	64%
Action, Behaviour, Progression	54%	Skills	50%
Attitudes and Values	46%	Attitudes and Values	43%

Form Ac, N=35, Form A, N=407

Question 10: What do you think the group have gained from their museum experience?

Question 10 asked community group leaders to reflect upon what their group had gained from the museum experience. Group leaders were more expansive in their responses to this question than in Question 8 which focused on the significance of a museum to them as group leaders. Despite there only being 35 responses, it was clear from their comments that they thought their groups gained a considerable amount from their museum experience.

- **Team work/ social integration**

Several group leaders mentioned the importance of museums as a place for social interaction, a place to meet other young people, a place for socialising. One group leader referred to the museum as a place for 'socialisation,' suggesting this refers to being with the wider public and learning how to use shared public spaces, and this is reinforced by another group leader who wrote that the museum experience was: '*social integration in a learning environment.*' Another important aspect of the museum was the focus it enabled on teamwork: '*a place where you can work together as a team.*'

- **Learning - knowledge and understanding, attitudes, skills and enjoyment**

The majority of the group leaders' responses were around the broad dimensions of learning, with the largest focus on knowledge and understanding and to a lesser extent on skills, attitudes and enjoyment.

Group leaders referred to **knowledge and understanding** in a variety of different ways, including knowledge learnt from other people like veterans, and knowledge about a place - *'how Salford people lived in the previous century. A bit of background on the British history.'* Some referred to new knowledge like new vocabulary: *'including wildlife and related words'* or: *'widening knowledge and awareness of World War Two.'* One group leader referred to spiritual knowledge. Several people made reference to cultural knowledge and awareness, having greater knowledge of cultures and exploring issues, and this led some groups to have a greater awareness of slavery leading to an understanding of racist issues. This cultural understanding seemed to impact on understanding the self which was a key theme of the *Image and Identity* project.

Several Community leaders made a link between knowledge and understanding: *'The group have learned an immense amount of historical facts on aspects which the students had not realised e.g. the West Indian input during World War Two.'* Other group leader referred to participants having a *'wider grasp of issues.'* Several wrote generally about a greater understanding, while others were specific, referring to understanding life on the canals and the Transatlantic Slave Trade.

There was a strong emphasis on the development of skills by participants. This may be because the several community groups had a number of museum contacts and were able to build up **skills** over a number of sessions. Group leaders referred to *'new skills'* being developed like batik, but there was not much emphasis on practical skills. Other specific skills that were highlighted were discussion skills, reasoning skills and research skills. However group leaders also referred to participants learning the skills to *'analyse some one else's work'* (art work), the skills to *'think more deeply about an image'*, to *'Look at exhibits closely and critically.'* There was a significant focus on critical thinking skills; this enabled some participants to *'develop their own idea of their image and identity.'* Another group leader referred specifically to language skills that had been learnt: *'speaking & listening, exploring & experimenting with language.'*

A few group leaders referred to a change in **attitudes**. One group leader linked the gaining of knowledge and the development of skills resulting in a change in attitudes. This was paralleled by another group leader's experiences: *'They made connections between their own cultural experiences and life in Britain. They overcame reticence of trying out new experiences/the unknown.'*

Enjoyment and doing new things featured in several of the responses of the group leaders. Participants had fun, had really enjoyed the experience. Several linked enjoyment with a new experience, suggesting the importance of ensuring that people have a positive and fun time when they do

something new. Another referred to the group: 'having fun and educating themselves', so learning is not seen as dull or worthy task. There were comments about an increase in confidence as a result of doing new things, and a confidence in broader life skills for instance: 'confidence of travelling to a city.'

Fig. 4.7.3e: A family support worker from NCH Foundations felt that her group had gained "a new and positive experience, social skills, and a sense of value" from working with Manchester Art Gallery (Image & Identity)

Q10. What do you think your group will have gained from their museum experience?

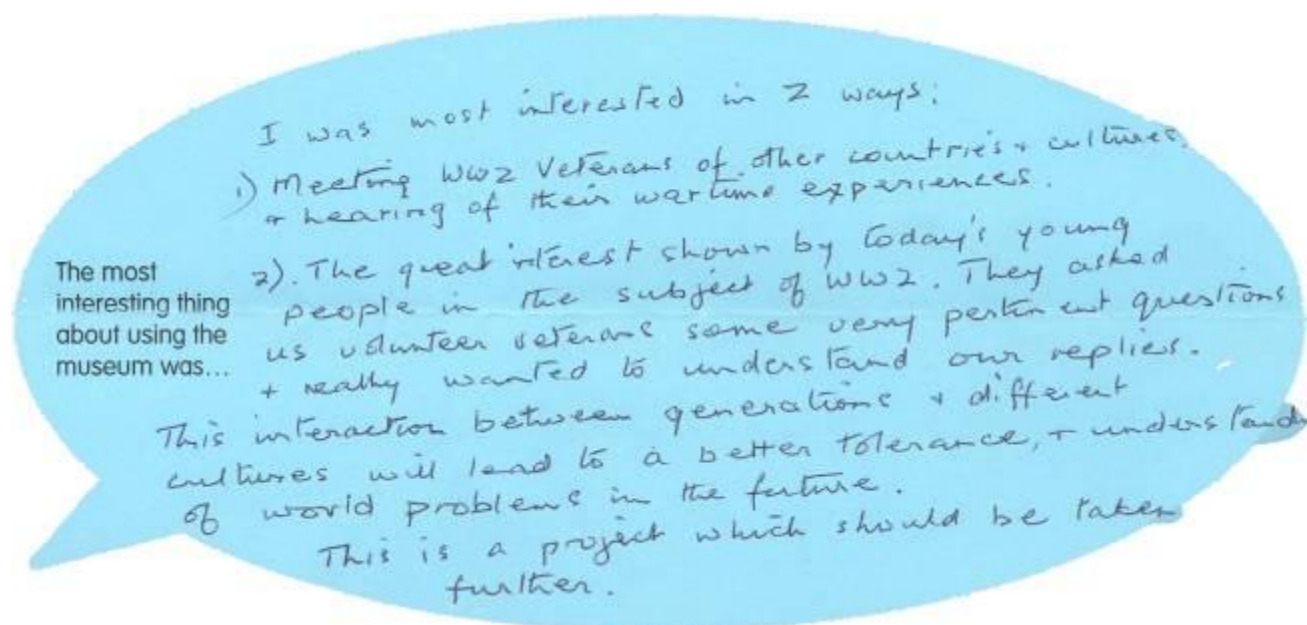
A new and positive experience, social skills and a sense of value.

4.8 Questionnaires for community group participants

In the present study there was a considerable emphasis on work with community groups. Many of the community groups were composed of children who were of the same ages as school pupils. These included groups such as NCH Hillingdon Children's Rights Service, working with looked after children; The Linx: Brent Youth Service in London who work with male and female young people; Noel Street Youth Forum, Liverpool for teenagers and young people; and also from Liverpool, EMTAS [Ethnic Minority and Traveller Achievement Service] Young Learners, working with ESOL [English for Speakers of Other Languages] learners aged 14-16 years. Some of the community forms were completed during family activity sessions which may have also attracted school-aged children, and children accompanied their families to project sessions, for instance the *Creative Canals* project. There were also three school groups who completed community forms, perhaps in error.

In order to capture the views of participants in these groups, two questionnaires were devised. These were based very closely on the questionnaires for school pupils, but were designed to look more informal.

Fig. 4.8a: Joyce, aged 86, enjoyed interacting with young people at Cumbria Archives (Moving Minds 4)



4.8.1 Form Bc: Using the Museum - Children aged 7-11

The pupils' questionnaire for younger children (Form B KS2) that had been modified for both museum visits and outreach sessions was judged to be appropriate for the younger members of Community groups, those aged 7-11 years. One hundred and eleven (111) Forms Bc Using the Museum for Children aged 7-11 were completed. There were slightly more from girls (57%, 63) than from boys (42%, 47). Most of the children completing a questionnaire were aged between 7-10 years.

An overview of the findings from these respondents shows a very high level of enthusiasm for museums.

Table 4.8.1a: Form Bc Using the Museum – Children aged 7-11. Participants' responses to all questions. DCMS/DCSF2:2007

Community group members Children aged 7-11	Yes	No	Don't know
I enjoyed using the museum	93%	2%	5%
I learnt some interesting new things	83%	3%	14%
I could understand most of the things we saw and did	78%	8%	14%
Working with the museum was exciting	89%	3%	6%
It has given me lots of ideas for things I could do	84%	6%	9%
What I learnt will be useful for other things	78%	4%	18%
I want to find out more	88%	4%	19%

N=111

The answers to Form Bc Using the Museum for the younger participants were broken down according to the age of the respondents, but as the age range covered 7-11 years, the numbers of respondents in each category was too small for the findings to be meaningful.

Fig. 4.8.1a: Zephyr aged 9 was proud of the picture he made at Manchester Art Gallery (Image & Identity)



When these results are cross-tabulated by gender it is surprising to see that, in a number of instances the boys are more enthusiastic than the girls. Ninety-eight percent of the boys (98%) compared to 90% of the girls, for example, agreed that they enjoyed using the museum.

Table 4.8.1b: Form Bc Using the Museum – Children aged 7-11. Participants' 'Yes' responses by Gender. DCMS/DCSF2:2007

Community group members Children aged 7-11	'Yes' boys	'Yes' girls
I enjoyed using the museum	98%	90%
I learnt some interesting new things	83%	84%
I could understand most of the things we saw and did	72%	83%
Working with the museum was exciting	92%	90%
It has given me lots of ideas for things I could do	83%	86%
What I learnt will be useful for other things	83%	74%
I want to find out more	77%	81%

N=111

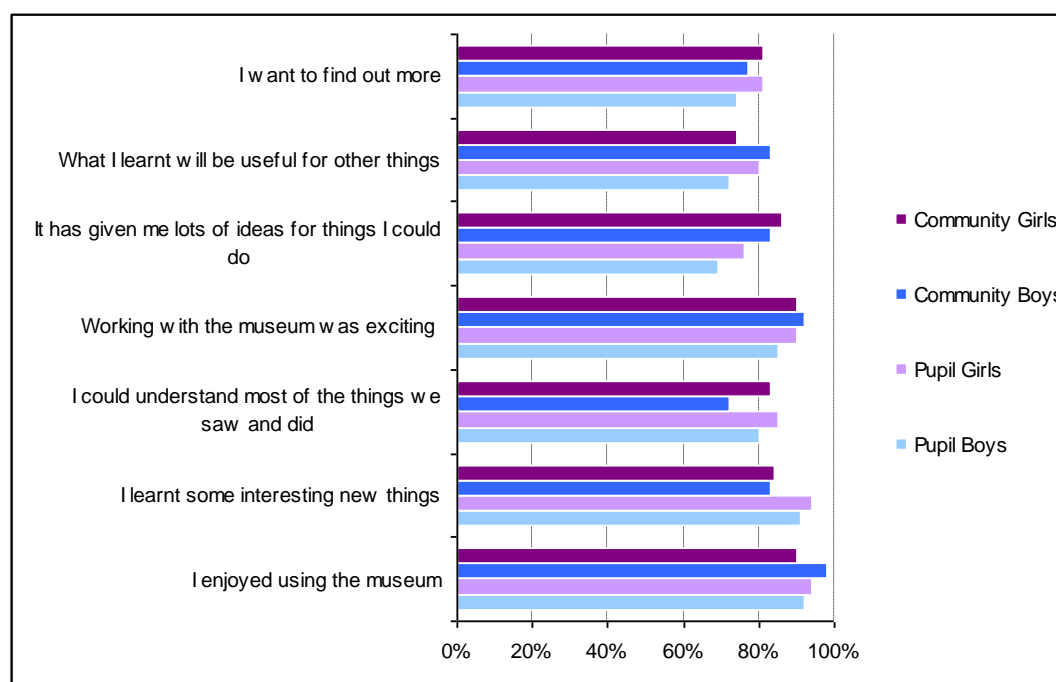
When the findings completed by participants in community events are compared with those completed by school pupils of the same age, some intriguing apparent differences can be noticed. When using the museum as part of a community event, it seemed that the boys enjoyed it more and thought working with the museum was exciting, and thought they understood more; both boys and girls were not as certain they had learnt interesting things, but both were more convinced that the museum had given them ideas for things to do. This was especially marked in the boys, who were also more open to the transferability of what they had learnt and more likely to want to find out more when their museum experience had occurred in a community context. Table 4.8.1c and Fig. 4.8.1b below compares the two sets of responses.

Table 4.8.1c: Form B KS2 and Form Bc Children aged 7-11. Pupils' and Children's 'Yes' responses by Gender. DCMS/DCSF2:2007

Younger pupils and community event participants	KS2 Pupils		Children aged 7-11	
	'Yes' boys	'Yes' girls	'Yes' boys	'Yes' girls
I enjoyed using the museum	92%	94%	98%	90%
I learnt some interesting new things	91%	94%	83%	84%
I could understand most of the things we saw and did	80%	85%	72%	83%
Working with the museum was exciting	85%	90%	92%	90%
It has given me lots of ideas for things I could do	69%	76%	83%	86%
What I learnt will be useful for other things	72%	80%	83%	74%
I want to find out more	74%	81%	77%	81%

KS2 Pupils, N=3916, Children aged 7-11, N=111

Fig 4.8.1b: Form B KS2 and Form Bc Children aged 7-11. Pupils' and Children's 'Yes' responses by Gender. DCMS/DCSF2:2007



KS2 Pupils, N=3916, Children aged 7-11, N=111

However, the apparent differences in the overall proportions of community participants and pupils who could understand most things, found the experience exciting, thought it would be useful for other things, and wanted to find out more, were found not to be statistically significant. However pupils were significantly less likely to have acquired ideas for things to do than community participants. When the responses from boys and from girls were analysed separately, this significance disappeared, suggesting that their response was more to do with gender than with the context of their visit.

Reviewing what the younger participants said about their learning in all four recent RCMG studies

Comparing the responses of the younger Community group members with the responses of the school pupils in the four studies reveals that, while they are broadly similar, the members of the community groups seem to have a more positive attitude to how they will use the museum experience ('lots of ideas for things I could do') and also seem much more positive about wanting to take things further ('I want to find out more'). This correlates in an interesting way with the importance accorded to skills learning by the Community group leaders. However, these young participants are less sure that they 'learnt' anything than were the pupils of the same age. On the whole, however, in the eyes of the participants, the community events were a great success.

Table 4.8.1d: Form B KS2 and Form Bc Children aged 7-11. What younger pupils and community participants said about their learning. Comparing RR1:2003, DCMS/DCSF1:2004, RR2:2005 and DCMS/DCSF2:2007

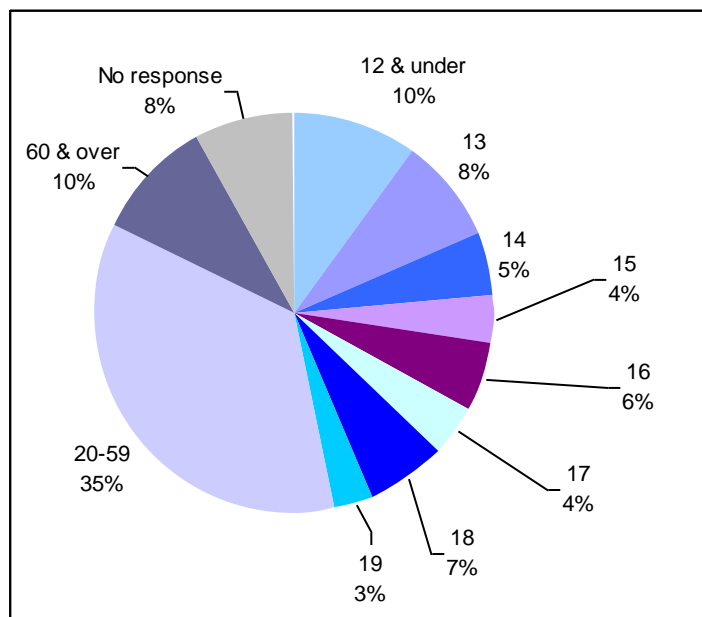
Younger pupils and community event participants	'Yes' KS2 Pupils				'Yes' Children aged 7-11
	RR1:2003	DCMS/DfES1:2004	RR2:2005	DCMS/DCSF2:2007	DCMS/DCSF2:2007
I enjoyed today's visit (DCMS/DCSF2:2007: I enjoyed using the museum)	94%	91%	93%	92%	93%
I learnt some interesting new things	90%	90%	90%	92%	83%
I could understand most of the things we saw and did	81%	79%	80%	82%	78%
This is an exciting place (DCMS/DCSF2:2007: Working with the museum was exciting)	87%	83%	86%	87%	89%
Visiting (It) has given me lots of ideas for things I could do	73%	71%	72%	72%	84%
A visit is useful for school work (DCMS/DCSF2:2007: What I learnt will be useful for other things)	87%	83%	86%	75%	78%
The visit has made me (I) want to find out more	77%	73%	76%	77%	88%

RR1:2003, N=17198, DCMS/DfES1:2004, N=7354, RR2:2005, N=21845, DCMS/DCSF2:2007; KS2 Pupils, N=3916, Children aged 7-11, N=111

4.8.2 Form Bc: Using the Museum – Young people and adults

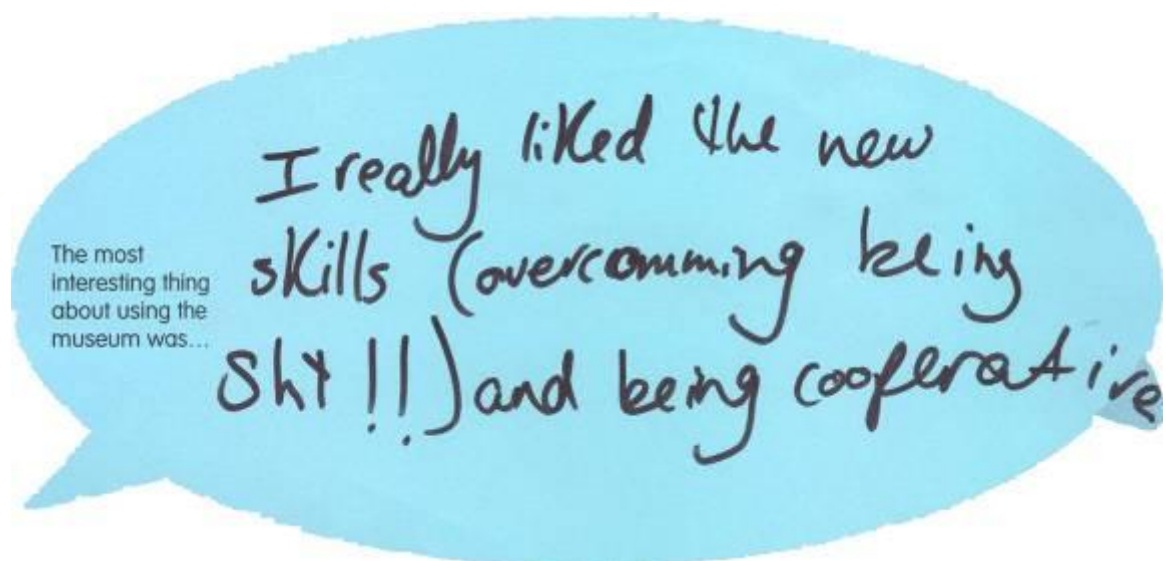
'Young people and adults' was a category devised for those who were aged over 12 years. Three hundred and ninety-one (391) questionnaires were received, of which 30% were from male respondents (119 individuals) and 68% were from female respondents (265 individuals). The age distribution is shown in Fig. 4.8.2a. Half of those who gave their age were adults, aged over 19.

Fig 4.8.2a: Form Bc Young people and adults. Percentages of questionnaires completed according to Age. DCMS/DCSF2:2007



N=391

Fig. 4.8.2b: Nahla 15 years was pleased with the new skills she learnt at Tate Britain (*Visual Dialogues*)



Reviewing the responses presented in Table 4.8.2a below, an extremely positive picture emerges. Almost all participants (95%) enjoyed what they did, 93% discovered something interesting, 85% could make sense of what they did and 84% increased their understanding, 82% found working with the museum was inspiring, and 80% would like to be involved on another occasion. Given the emphasis placed on the development of skills by the Community group leaders, it is pleasing to see that 77% of these older participants think the museum is a good place to pick up new skills (although these questionnaires do not tell us what 'skills' meant to the respondents, or whether leaders and participants understood 'skills' to mean the same thing). Seventy-eight percent (78%) were more interested in their subject after the museum experience than before it, which is very encouraging.

Table 4.8.2a: Form Bc Using the Museum – Young people and adults. Participants' responses to all questions. DCMS/DCSF2:2007

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

N=391

Reviewing the responses according to the gender of the respondents shows that the girls/women are more positive about the experience than the boys/men. (Table 4.8.2b: below)

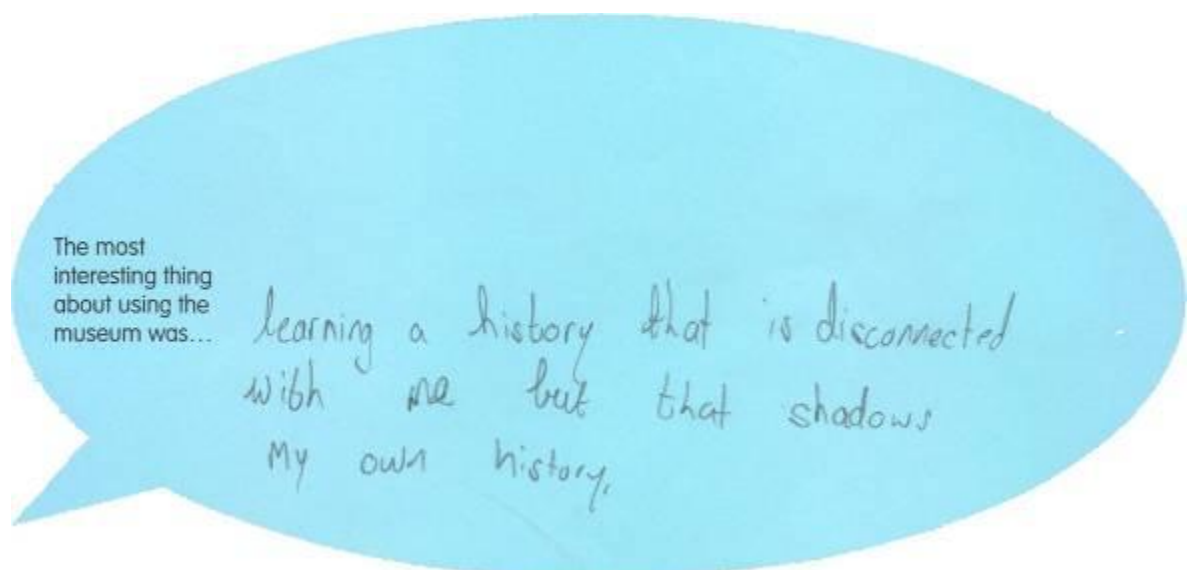
Table 4.8.2b: Form Bc Using the Museum - Young people and adults. Participants' 'Yes' responses by Gender. DCMS/DCSF2:2007

Community group members Young people and adults	'Yes' male	'Yes' female
I enjoyed today	93%	97%
Working with the museum has been very inspiring for me	76%	88%
I discovered some interesting things	91%	96%
I feel I have a better understanding of the subject	78%	88%
It was a good chance to pick up new skills	77%	82%
Using the museum was a good chance to learn in new ways I had not considered before	80%	82%
I could make sense of most of the things we saw and did	84%	88%
I would like to do this again	81%	82%
I am now much more interested in the subject than when I started	76%	83%

Male, N=119, Female, N=265

When the results of the community questionnaire are compared with the results of the school questionnaire, it is consistently the case that the young people found their museum experience much more positive when it was in the community rather than the school context.

Fig. 4.8.2c: Michael aged 18 found out how his history is connected to the history of Slavery at the National Maritime Museum (Understanding Slavery)



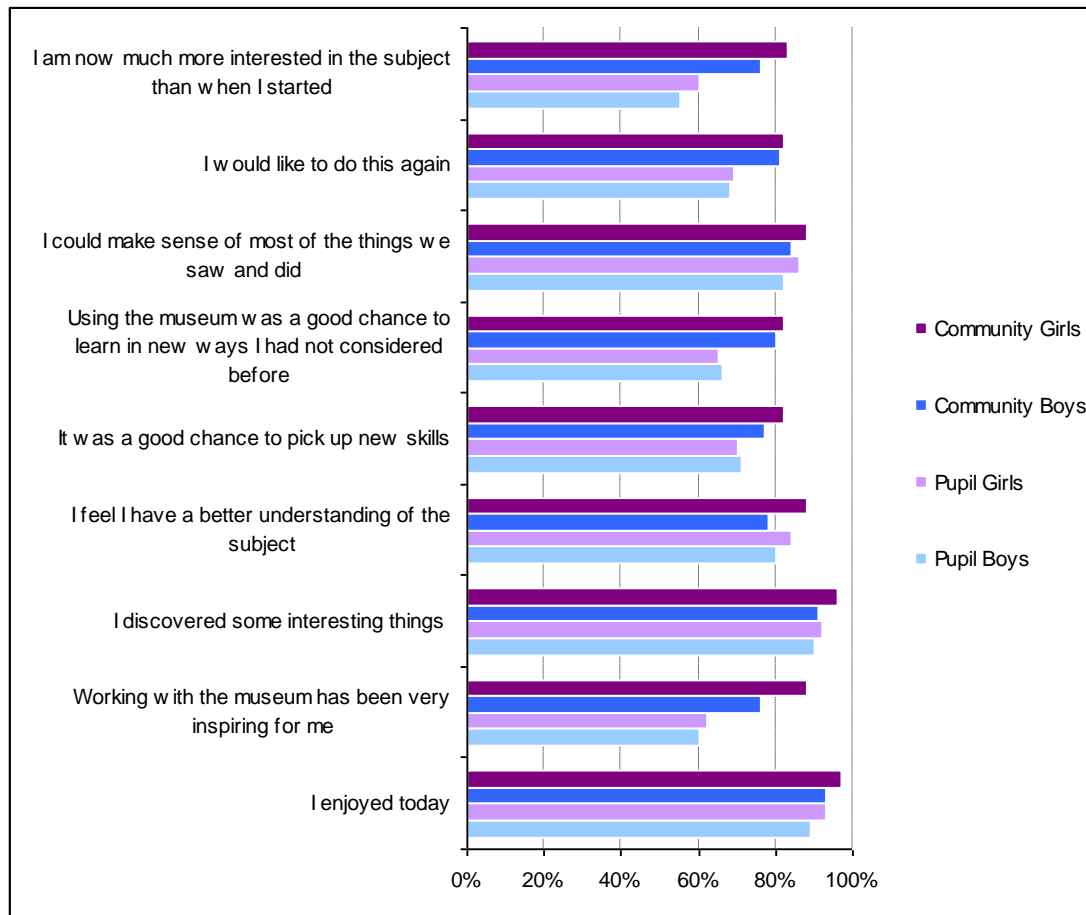
A slightly higher percentage of the group appeared to enjoy the experience when occurred in a community context, although in both cases, enjoyment levels were very high. Both males and females were far more likely to have been inspired by their museum experience when it was community-focused, and to a lesser degree, are more likely to feel that they have a better understanding of the subject. Both males and females were considerably more likely to think that a museum was a new and useful way to learn if their visit was community-based than if they used the museum with their school; they were more interested in the subject and they were also much more likely to want to repeat their museum experience.

Table 4.8.2c: Form B KS3, 4 and 5 and Form Bc Using the Museum - Young people and adults. Pupils' and Community participants' 'Yes' responses by Gender. DCMS/DCSF2:2007

Older pupils and community event participants	KS3, 4 and 5 Pupils		Young people and adults (Community)	
	'Yes' male	'Yes' female	'Yes' male	'Yes' female
I enjoyed today	89%	93%	93%	97%
Working with the museum has been very inspiring for me	60%	62%	76%	88%
I discovered some interesting things	90%	92%	91%	96%
I feel I have a better understanding of the subject	80%	84%	78%	88%
It was a good chance to pick up new skills	71%	70%	77%	82%
Using the museum was a good chance to learn in new ways I had not considered before	66%	65%	80%	82%
I could make sense of most of the things we saw and did	82%	86%	84%	88%
I would like to do this again	68%	69%	81%	82%
I am now much more interested in the subject than when I started	55%	60%	76%	83%

KS3, 4 and 5 Pupils, N=3337, Young people and adults (Community), N=391

Fig: 4.4.2c: Form B KS3, 4 and 5 and Form Bc Using the Museum - Young people and adults. Pupils' and Community participants' 'Yes' responses by Gender. DCMS/DCSF2:2007



KS3, 4 and 5 Pupils, N=3337, Young people and adults (Community), N=391

Reviewing what the older participants said about their learning in all four recent RCMG studies

Comparing the attitudes of the older community participants to those of school pupils in the four RCMG studies shows that when young people experience learning in the museum in a community context they are considerably more responsive and positive than when they experience a museum event in a school context. Levels of enjoyment are higher and levels of inspiration are considerably higher. Community participants are more enthusiastic about using the museum as a site to pick up new skills, possibly because this may be emphasised by their group leaders. It is especially noticeable that community participants are much more enthusiastic about the museum as a place to learn, in ways that they had not considered previously, and are enthusiastic about repeating their museum experience.

Fig. 4.8.2c: Elham aged 18 was pleased about her active, not passive, experience at Salford Museum and Art Gallery (*Engaging Refugees and Asylum Seekers*)



It is interesting, if puzzling, to compare the attitudes of the school pupils with those of the community participants in the present study to the museum as a place to learn in new ways. The school pupils were somewhat lukewarm in their feelings about this with 65% agreeing, which is markedly different from the feelings of older pupils in the three earlier studies where above 80% agreed; community participants in the present study, however, are as enthusiastic as the earlier school pupils, with 80% agreeing. However, as the questions have changed a little, interpretation must be cautious.

Table 4.8.2d: Form B KS3, 4 and 5 and Form Bc Using the Museum - Young people and adults. What older participants said about their learning. Comparing RR1:2003, DCMS/DfES1:2004, RR2:2005 and DCMS/DCSF2:2007

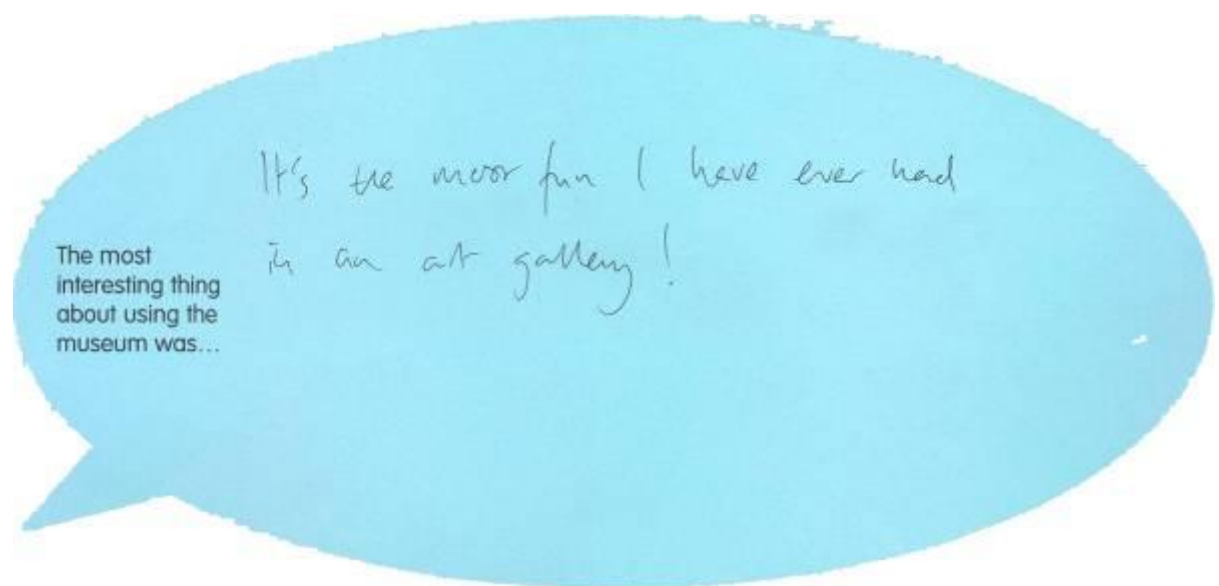
Older pupils and community event participants	'Yes' KS3, 4 and 5 Pupils				'Yes' Young people and adults (Community)
	RR1:2003	DCMS/ DfES1:2004	RR2:2005	DCMS/ DCSF2:2007	DCMS/ DCSF2:2007
I enjoyed today's visit (DCMS/DCSF2:2007: I enjoyed today)	n/a	n/a	86%	91%	95%
Today's visit has given me lots to think about	73%	77%	n/a	n/a	n/a
I discovered some interesting things (from the visit today)	87%	89%	85%	91%	93%
A museum/gallery visit makes school work more inspiring (DCMS/DCSF2:2007: Working with the museum has been very inspiring for me)	58%	64%	68%	61%	82%
The visit has given me a better understanding of the subject (DCMS/DCSF2:2007: I feel I have a better understanding of the subject)	72%	77%	71%	82%	84%
A museum visit is (DCMS/DCSF2:2007: It was) a good place to pick up new skills	62%	70%	68%	70%	77%
The museum is a good place to learn in a different way to school (DCMS/DCSF2:2007: Using the museum was a good chance to learn in new ways I had not considered before)	82%	86%	83%	65%	80%
I could make sense of most of the things we saw and did (at the museum)	70%	74%	73%	84%	85%
I would come again (DCMS/DCSF2:2007: I would like to do this again)	55%	55%	54%	68%	80%
I've left the museum (DCMS/DCSF2:2007: I am now) more interested in the subject than when I came	59%	63%	58%	58%	78%

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

How can these findings be explained? Was there a way in which the community events were approached that made these young people feel valued? Are young people likely to be more enthusiastic about events that happen outside school? This group of teenagers, which was about two-thirds female and one-third male, has found the museum a rewarding location for learning and have left with very positive learning outcomes.

The responses from the community participants are intriguing and suggest new ways that museums may be used for learning. A bigger study is needed to explore this further.

Fig. 4.8.2d: For Yesim, aged 32, working with Tate Britain was fun! (Visual Dialogues)



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SECTION 5: EIGHT CASE-STUDIES

5.1 Introduction and summary

Introduction

Eight detailed case studies were carried out.

- *Real World Science*: the Natural History Museum and Stockwell Park High School
- *The Wallace Collection National-Regional Partnership Programme*: Waddesdon Manor and Bierton CE Combined Primary School, Buckinghamshire
- *Engaging Refugees and Asylum Seekers*: Salford Museum and Art Gallery
- *Image and Identity*: NCH Foundations, Collyhurst, Broome Hall Didsbury, NCH Hillingdon NCH, Manchester Art Gallery Brighton and Hove Museums, and the Victoria and Albert Museum
- *Take One Picture, North, East, South, West*: The National Gallery Initial Teacher Training (ITT) Cultural Placement Partnership with Roehampton University, Nottingham Trent University, Nottingham City Museums and Galleries, and Pelham Primary School, London
- *Campaign! Make an Impact*: Hull Museums and Winifred Holtby School Technology College
- *Creative Canals*: Hopscotch Asian Women's Centre, Swiss Cottage Community Centre Over-60s group and the Science Museum, London
- *Journeys of Change*: The Imperial War Museum, and Lilian Baylis Technology School, London

The purposes of the case studies were clearly defined in each case and each focused on a small number of the following matters:

- How projects engaged with contemporary social issues
- The approach to teaching and learning
- Impact on students, teachers and trainee teachers
- Examples of impact on specific individuals
- Methods of engaging with community groups
- The impact of the project on the culture of the organisations involved
- Efforts made by museums towards community cohesion
- The development of projects over time, and the position of new projects
- The value of access to national collections
- Barriers to using museums and how these were being addressed

The discussion in Section Five is structured according to each case study, with a fairly lengthy account being presented for each one. Section Five is introduced by a short summary of the findings.

Summary of section 5

5.1.1 Management matters

Complex projects

All eight of the case study projects were complex and multi-faceted, involving a number of partners and a range of activities. Some were new projects, beginning with this round of DCMS/DCSF funding; *Campaign! Make an Impact* and *Journeys of Change* fall into this category. On the other hand, *Take One Picture* and *Image and Identity* were well-established and long-running projects. Some projects had developed a considerable maturity, but some, even though they had been established for a while, did not seem to have developed very far. *Creative Canals* is an example of this.

Varying levels of ambition

Some projects were very ambitious. *Take One Picture* and *Real World Science* for example, had visions of how their ideas and partnerships could be extended on a national basis, and, with support, these visions have the potential to become reality. Some projects, and *Journeys of Change* is one example, wished to see themselves as the catalyst for substantial organisational change. The themes of some projects (e.g. *Image and Identity*) often opened up ambitious possibilities for the kind of work that could be done, but where sub-themes were introduced annually and themselves demanded a high level of knowledge (Slavery, Muslim culture), there was a danger of trying to do too much.

Projects maturing over time

Those projects that were established at an earlier phase of the national/regional museum education partnership programme have matured, and some have successfully consolidated earlier achievements while remaining open to innovation. *Engaging Refugees and Asylum Seekers* at Salford Museum had successfully recruited and nurtured staff with appropriate knowledge and expertise and, as a result, had been able to build deep and long-lasting community relationships. Other projects (e.g. *Image and Identity*) showed strong management. Over a number of years *Image and Identity* has successfully developed increasingly sophisticated approaches to working with vulnerable people by developing effective partnerships with key agencies and developing skills together. Over a sustained period of time this can be seen to have had a profound impact on the lives of participants. The National Gallery kept the original core of its project, *Take One Picture*, but extended this in a strategic way into initial teacher training through the Cultural Placement scheme.

The processes of organisational change

Different levels of organisation change could be observed, with some organisations, such as Waddesdon Manor, just beginning to realise that it is possible and appropriate to work with schools and communities, and others, such as Manchester Art Gallery, leading the way in re-conceptualising relationships between museums and their audiences. Projects often found it difficult, especially in the national museums, to influence long-established rather traditional ways of thinking about the purposes and practices of museums. Some projects (*Creative Canals* at the Science Museum, for example) remained on the margins of the perceived priorities of the museum. Even where projects are ambitious, successful and potentially highly significant, they do not always seem to be changing core values. Where effort has been made to set up internal mechanisms to support the outreach work, and contacts have been made with curators so that they understand what is going on, there seems to be more of a chance that the project will be embedded within core working practices. These approaches are being adopted at the Imperial War Museum, but it is too early yet to see what long term effect this will have.

Different ways of making partnerships

Museums adopted different approaches to the development of partnerships. The Victoria and Albert Museum has found that the partnership with NCH, which is a national children's charity, has opened up the opportunity to work with their country-wide regional networks to link into local community groups. The Science Museum has also found useful access to groups along the Regent's Canal in London because of their community partner, but this seems a more localised and less strategic partnership. The National Gallery, also, developed partnerships in a somewhat un-strategic way by sending DVDs to teacher training organisations and asking for responses from those who were interested in participating in the Cultural Placement scheme. The two university partners who responded had not worked with museums previously in this way and as the partner museums were not experienced in the theme there was little experience on which to base the project. Too many new elements have been found to slow down development.

Mutual learning in partnerships

There was considerable reciprocal learning in projects. For example, Salford Museum were able to adapt ESOL materials for refugees and asylum seekers produced by their partner National Museums Liverpool, and on the recommendation of NML, used the skills of Sola Arts which specialises in working with refugees and asylum seekers.

In developing sessions for secondary schools as part of *Real World Science*, the four partners have shared ideas for the programme and modified the contents to fit the context of each museum. Some sessions have been developed by the partnership from scratch, and others have been developed from sessions already offered to schools; for instance, the 'Great Debate' a workshop developed at Oxford University Natural History Museum which sets the scene for the controversy of the Origin of the Species through

a debate which students take part in between nineteenth-century evolutionists and creationists. The Natural History Museum saw the potential for this to work in their galleries, for which it has been adapted, and the same workshop is now used at Hancock Museum and is being piloted in Manchester.

There was cross-fertilisation between projects, for example Hull Museums embedded resources developed by the *Understanding Slavery* project into their *Campaign! Make an Impact* project. The National Gallery learned a considerable amount about the curriculum and how they can best meet the needs of schools from their partner Roehampton University, and meanwhile Roehampton learnt a huge amount about visual literacy. Projects have also learnt from key motivators or enablers the National Gallery from the Training and Development Agency for Schools (TDA), and the British Library from the Citizenship Foundation.

Sustainability of the projects

Sustainability of the DCMS/DCSF funded activities and staff was a major issue for all projects and this was approached in very different ways. Some museums embraced the opportunity to use the funds to experiment with new ways of working and to build relationships with new partners, in the knowledge that sooner or later they would need to find ways to sustain this themselves. For projects that took this approach, sustainability seemed to be built in. The Victoria and Albert Museum, with *Image and Identity*, seemed to have the capacity to develop the project in a flexible manner according to the resources that were available. Other museums took a more timid and less entrepreneurial approach, using the perceived short-term nature of the funding as a reason not to be adventurous and not to plan in the long-term. There are issues here about how museums can be encouraged to use short-term funding in a strategic and planned manner.

Considerable evidence of a shift towards broadening audiences

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

Working towards community cohesion and active citizenship

Engaging Refugees and Asylum Seekers at Salford Museum is one of a number of projects that are actively working towards community cohesion. While numbers of participants are very small, the impact on vulnerable

individuals of volunteer work at the museum has been life-changing, and through an exhibition showing some of the stories of the refugees and asylum seekers, the possibility of a change in attitudes in visitors is opened up.

It is a challenge to build relationships with those groups that do not live in stable circumstances, and in some instances community group leaders do not perceive the value of working with museums. However, strategies are being developed to overcome this, for example through sustained relationships with key workers which have been maintained over several years and where activities have been available for a vulnerable groups over a sustained time period. Manchester Art Gallery has added to a sense of stability for looked after young people through their sustained and consistent approach and commitment in *Image and Identity*.

Campaign! Make an Impact encouraged young people to become active citizens, using the campaign to abolish the Transatlantic Slave Trade as a springboard for thinking about how to be active in society, and how, in order to have the confidence to change our world, we need to be informed, to question what is presented to us as fact and not to take things at face value. The Slavery resources stimulated the young people to think about what was important to them and what they wanted to change, starting with their local area.

5.1.2 Outcomes and impact on participants

Much evidence of well established and effective methods of learner-centred teaching

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

Evidence of influence of projects on teachers' learning and curriculum change

Teachers were aware of their own learning, which included the extension of their subject-knowledge in addition to their increased awareness of the value of cultural resources. Many teachers in many projects pointed out how their confidence to use cultural resources had increased.

Some projects demonstrated how museums can play a key role in the delivery of the curriculum. *Real World Science* is an example of how museums can use their special characteristics, in this case the presence of

scientists, to offer resources to schools that are otherwise very difficult to obtain. However, this example goes further than the provision of resources through taking a lead in the processes of the modernisation and re-conceptualisation of the science curriculum. This project also influenced teaching practice through showing how genuine experiments could be used and inspiring teachers to use experiments in this way. In Hull, at Winifred Holtby School, the History curriculum is being up-dated as a result of the museum project, and the head teacher is delighted with the raised profile and increased esteem that the project has brought to the school. For him, this makes the effort of incorporating the project into a busy school timetable worthwhile.

However, it is not always straightforward to introduce museum-based learning into a classroom situation, and negotiation is needed to balance the plans and intentions of teachers with the new ideas of, for example, student teachers. The *Take One Picture* scheme presented an example of this. Early joint planning, which is frequently tricky to manage, is needed to avoid these difficulties.

More than enjoyment

While enjoyment was a major factor of these projects, nearly all intended to use the museums and their collections in complex and innovative ways to extend the experiences, skills and knowledge of participants. Some projects, such as *Real World Science*, were based on activities that were challenging for secondary school pupils, but they rose to the challenge, made continued efforts to achieve success and felt gratified that they had done so. Whereas, with the *Creative Canals* project, the main emphasis of the project was to demystify the museum through an enjoyable experience, and there seemed little intellectual rigour to the work and little chance of sustained impact. Deeper relationships were made with participants where research into their interests and requirements had been carried out prior to the beginning of the project, as happened with *Real World Science*.

Some mature ways of engaging with communities, but some that were immature

Different approaches to engaging and working with communities could be found across the case studies. The most effective approaches involved openness on the part of museum staff to the perspectives of community participants and willingness and ability to shape projects around these perspectives. Where community participants co-authored the activities and took ownership, at least in part, of the experience they were undergoing, then this experience seemed to have the potential for a long-term and lasting impact, which was often related to the identity of the individuals concerned. The project at Salford, *Engaging Refugees and Asylum Seekers*, offers one example of this. The least effective approaches involved the transmission of museum-based themes and values to community groups, with very little reflection on the part of the museum staff as to why groups would benefit from this. Even though the transmission methods might be high quality, the failure to engage at a deeper level with the community participants meant

that an enjoyable day was unlikely to have a long-term impact. *Creative Canals* offered older people a fun day out, but there seemed little prospect of this going any further.

The case studies

In the pages which follow, each of the case studies are presented first through an overview of the project, then the research activities are identified and this is followed by a discussion of the context and background to the project and then the key findings.

5.2 Real World Science

Case study: Natural History Museum and Stockwell Park High School

5.2.1 Overview

Real World Science is a partnership between the Natural History Museum in London, Manchester Museum, Oxford University Museum of Natural History and the Hancock Museum, part of Tyne and Wear Museums. Their collaboration centres upon the development and delivery of an innovative secondary science programme which supports the needs of KS3, GCSE and A-level pupils. It targets hard-to-teach areas of the curriculum which can be supported by the partner museums and their natural history collections. In order that the workshops and activities offered are rooted in the needs of pupils and teachers, project developments have been informed and supported by a consultative study of secondary science teachers.²⁶ The project is underpinned by the strategic vision that by 2012:

'...every secondary science student in the country will be able to participate in a structured learning experience provided by a museum with a natural science collection, through a national partnership. The experience they have will be transformative. It will inspire them to study science further and build their scientific literacy.' – Natural History Museum

The secondary science programme at the Natural History Museum is the focus of this case study, specifically the workshop 'How Science works at the museum.' This has been developed in response to the new 'Twenty-first century science' GCSE. The workshop has been developed by the Learning Department in conjunction with research scientists from the museum. It is based on a real procedure used within the Palaeontology department to determine the age of a clay sample by identifying micro-fossils within that sample.

The purpose of the case study was to explore the impact of a project with big ambitions which aims at developing skills in young people and which engages with contemporary issues around science education and its application to the wider world. RCMG observed a group taking part in the workshop and visited Stockwell Park High School which had taken part in the workshop some months earlier.

5.2.2 Research process

Ceri Jones and Anna Woodham visited the Natural History Museum and Stockwell Park High School in London on Tuesday 20 March 2007.

At the Natural History Museum it was possible to observe fourteen pupils from Salesian College, a Roman Catholic school for boys in Battersea, taking part in the 'How Science works at the museum' workshop. The boys worked in pairs and followed a real process used by palaeontologists at the museum,

²⁶ *How can natural history museums support secondary science teaching and learning? A consultative study*, Sally Collins and Andy Lee, Natural History Museum, May 2006

identifying species of micro-fossils in rock samples in order to date the sample as accurately as possible. A quick show of hands revealed that few pupils knew that scientists worked at the museum.

Fig. 5.2.2a: School group taking part in 'How Science works at the museum'



© Natural History Museum

Although at present the museum scientists are unable to personally lead workshops for KS3 pupils because of the demands on their time, the workshop was introduced with a video of the scientist who helped to develop the workshop. This showed pupils the process they would be following, where their rock sample came from and gave them an insight into the work of a palaeontologist.

Fig. 5.2.2b: A demonstration of the process for pupils



© Natural History Museum

The process the pupils followed involved washing and drying a rock sample in order to separate out micro-fossils within it. By matching the fossils to the time period in which they lived using a simplified 'bio-stratigraphy chart,' together the group were able to reach a consensus on the age of the rock sample. The pupils agreed that they felt more confident with their results because they were able to compare them.

Fig. 5.2.2c: Looking for fossils under the microscope



© Natural History Museum

The overall aims of the workshop were to introduce the concepts of scientific enquiry such as the reliability of data, confidence in results, the communication of scientific findings and the idea that there are uncertainties in science. The workshop was very tightly structured in order to fit the activity into an hour and the pupils were engaged throughout, responding very positively to the activity. One of the teachers accompanying the group commented that the workshops were very beneficial to the pupils and valuable to the school because of the museum's expertise. It was not something which he felt they would be able to replicate in school.

Whilst at the museum it was possible to speak to Andy Lee, Project Manager, and Sally Collins who has been instrumental in developing the *Real World Science* programme, to obtain their perspective on the project and their views of how it will develop in the future.

A visit was made to Stockwell Park High School, which had participated in the 'How science works at the museum' workshop earlier in the year, in order to get a sense of the impact of the workshop on the pupils and the school. It was arranged to interview a small group of pupils who had taken part in the workshop and also the Science teacher who had arranged the visit to the Natural History Museum.

5.2.3 Context and background

Preparing young people for 'Twenty first century' Science

The aims of the *Real World Science* project (which are to support and enhance pupil learning, to enable students to understand the impact that science has on their lives and to provide role models to inspire students to consider studying science post-16 and beyond) are a response to the wider context of the perceived crisis in science and maths teaching. Since the 1980s there has been concern over the decline in the number of young people going on to study science at A Level and University. It is feared that there will not be a 'new' generation of scientists to replace those currently in post if the present situation continues, a situation which is also relevant to the museum who employ a number of scientists.

The new 'Twenty-first century science' GCSE is aimed at equipping young people with the skills and knowledge to understand science in the media and to fire the imagination of pupils to continue science. The intention is to make science more relevant to daily life through covering topics familiar to young people such as global warming, GM foods, pollution and health and diet. The overall aim is to create 'active and informed citizens' and develop science literacy. Pupils will continue to learn basic concepts alongside more relevant subjects and it is hoped that a different approach to science will help stop the decline in numbers of pupils taking the subject at A Level. However, there has been much controversy over this new GCSE and concern from teachers about how to fulfil the demands of the new syllabus. The 'How Science works at the museum' workshop has therefore been developed with these concerns in mind, particularly the need to convey the concepts of scientific enquiry in a 'real' setting which is a feature of this GCSE.

The participants: Stockwell Park High School, Lambeth

Stockwell Park High School is on Clapham Road, Lambeth, just off the main shopping area and five minutes walk from Stockwell Tube station on the Victoria Line. Stockwell Park School is a specialist Business and Enterprise College, of average size, accepting pupils from 11-16 years.²⁷ The area has a high level of social deprivation and many students "come from home circumstances that, in economic terms, can be described as disadvantaged."²⁸ The number of students eligible for free school meals is much higher than average and there is a higher than normal proportion of pupils joining and leaving the school. Students are from a range of minority ethnic groups and over fifty languages are spoken; almost half of the students are from homes where English is not the first language. In recent years, the school has been commended for turning itself around from a failing school and head teacher Judette Tapper was awarded a CBE in December 2005 for producing dramatic improvements in a school in a deprived area.²⁹

²⁷ http://www.DCSF.gov.uk/cgi-bin/performance/tables/dfekx1_05.pl?School=2084322 [27 03 2007]

²⁸ *Stockwell Park High School Inspection Report*, 1-2 November 2006, from <http://www.ofsted.gov.uk/reports/index.cfm?fuseaction=summary&id=100626> [27 03 2007], p1

²⁹ <http://www.pm.gov.uk/output/Page8851.asp> [27 03 2007]

5.2.4 Key Findings

5.2.4.1 Modernising science

Ambitions to provoke change

The programme developed by the Natural History Museum and its partners in the regions is a strategic project embedded into a wider vision to give every school child in the UK a science experience at a natural history museum. These are big aspirations that go beyond the life of the project.

Traditionally science education up to GCSE has been based on the fundamentals needed to study science at A-level and degree level. The museum session is part of a big shift which is intended to make science accessible to a much broader constituency - the majority of young people - thus democratising science learning. It is very important for museums to be part of this process. The Natural History Museum has seized the opportunity to show how relevant it can be to the Science curriculum, and to demonstrate how museums are engaged in real life science. To some, the ambitions of this project may seem unrealistic, but as the research shows, involvement in real science can spark something in young people.

Promoting science literacy for a more informed public

In recent years there has been much debate about the future of Science and the role it has to play in changing social and economic contexts as well as concern over the use of science in the media. The public are expected to negotiate their way through often conflicting and contradictory evidence and there is some concern that people do not have the skills with which to do this adequately. It is seen as crucial to encourage a science-literate public who are able to make informed decisions about what they read about and see in the media. This workshop, by promoting science literacy, is important in the development of young people who are informed about science, important for future life skills.

Supporting the new 21st century science GCSE syllabus and the modernisation of science education

It was clear that the Natural History Museum and its partners are meeting the needs of teachers who are concerned about the new 'Twenty first century science' syllabus, particularly regarding the part of the syllabus which asks for students to consider examples of how science is used in the 'real' world. Crucial to this success was the in-depth teacher consultation carried out by the museum prior to the programme's development which identified the concerns that teachers have. Teachers are not very confident about delivering the new syllabus and the Natural History Museum has identified that museums can play a key role in supporting this; the museum can step in and fill a gap.

In the new curriculum pupils are exposed to concepts such as the reliability of data, how scientists determine the confidence of their results, the process of peer review and how scientists communicate their findings, how scientific knowledge changes over time, and that there are uncertainties in Science. The session supports these concepts in a confident way, supporting teachers, and giving pupils a very structured session which challenges them. It is

presented as an investigation to be undertaken by the young people, giving them a certain amount of freedom within a very clear framework.

One of the chief intentions behind the modernisation of science education is to try and arrest the decline in the numbers of young people doing science at A Level and at University level. At present, the majority of young people finish their science education at sixteen years and many lack enthusiasm for science. However, with the need in the twenty-first century for science literacy, it is critical that young people are confident about science and the session at the Natural History Museum should be viewed as one way of achieving this. The young people from the school were genuinely enthusiastic about the session, despite it being relatively short,³⁰ and the teacher was extremely positive about the impact it had on the pupils' enjoyment of and attitudes towards science.

The museum is also well embedded into curriculum networks and has a good relationship with the course director of the 'Twenty-first century science' GCSE who can clearly see the value of the museum and how it can contribute to modernisation agendas.

5.2.4.2 Science as a problem for pupils

Science disliked

The importance of programmes such as those developed by the Natural History Museum become more evident when the barriers to science learning in school are considered. As a subject, it is generally not liked by many young people, including the pupils interviewed at Stockwell Park High School. It appears that one of the fundamental barriers to learning science is that pupils do not like learning from books, which much of school experience seems to be based on. The teacher was aware that pupils live in a multi-media world where they expect to have rich learning resources; one of the chief strengths of the museum session was that it enabled young people to directly participate in a practical session where they did not have to watch the teacher or read about it in a book.

Another barrier referred to by one of the pupils was the disruptive behaviour of some pupils in his class:

'...well I like the lesson know what I mean cos I do work but some of the people make it hard to learn...'

The aspirations of most young people are likely to be influenced by the media, and these pupils aspired to work in the worlds of media, fashion or football rather than science. Science does not have the same profile for them and is not seen as being exciting or glamorous, or even for young people at all.

³⁰ The museum staff are aware of the limitations of the session as it currently stands and plans have been made to increase its length.

Attitudinal barriers to science

As touched on above, perceptions of science and science education create attitudinal barriers towards the subject. This is demonstrated in a generally lacklustre view of science in the UK and a low level of uptake in higher education. The result is a cycle of negativity about science:

"...loads of kids don't like science at all"- Science teacher

This was exemplified by Patricia. A very able pupil, she is in the top group which is taking their science SATS and GCSE a year early. She said that she enjoys doing the experiments, but does not like doing the written work. Although clearly good at science, she was ambivalent about it and had not thought about continuing past GCSE or aspiring to a science-based career:

"It's good, I'm good at it... it's not that bad but it's not really that fun either."

5.2.4.3 The impact of the workshop on the pupils

Changing the pupils' perceptions of scientists

The workshop at the Natural History Museum clearly had an impact on the pupils in presenting them with an alternative view of science, changing some of their negative opinions. For example, their perception was that science was not something associated with young people. As one of the pupils said:

"I expected a scientist to be like, kind of look like Einstein or something like that... an old man with glasses."

By meeting young scientists at the museum, the pupils' ideas about scientists have been altered. They had deep-seated preconceptions that scientists were old, dull and boring, so seeing young and trendy scientists was really important for them. It surprised them, challenged their stereotypes and gave them examples of young people they could relate to, thus acting as potential role models:

"He [the scientist] looked young; he had gel in his hair."

The teacher expanded upon this change in their perception:

"[The pupils] think that scientists got to have suits, they've got to be old and have glasses and look like a doctor in a white lab coat. They didn't think scientists might be a bit trendy I think they were shocked by the staff, there was a guy with a ring in his nose and they were like "Oh my god I thought they was supposed to have a beard and I thought they're not supposed to look like this."

Developing critical thinking skills

In 'How Science works at the museum' the pupils were experiencing science as used in the real world, rather than in the realm of the classroom. Pupils realised that experiments did not always turn out right, and that they could be

unpredictable. This made it more exciting than at school because the process was presented to them by a real scientist, not a teacher; and also it was not an illustrative example where the answer was already known, but a real scientific process used in the museum. There was no 'right' or 'wrong' answer as such and it was permitted to be uncertain.

In working through the process pupils used a number of skills. They had to use critical thinking skills, and make judgements about what was happening and why they got the results that they did. For instance, when the pupils did not find as many fossils as they had hoped, the NHM facilitators encouraged them to think about why they did not have many fossils. Could they have washed them out more thoroughly? Did they heat them for long enough? This questioning encouraged the pupils to think about the scientific process in a critical way and showed them how important this critical thinking is.

During the workshop the pupils were treated as scientists and given a certain degree of autonomy, but with the freedom came responsibility. The pupils had to take responsibility for their own learning and to think carefully why the process may not have worked. So recording how they did it and what they did became really important. These are all fundamental elements of science, which they teach in school, but which the pupils responded to better in the museum situation:

"It's shown me that science ain't just about writing ... it's more deeper than that... [It's about] research and not everything turns out the first time round. Like if you were to do that , if you were doing the experiment yeah, cos in school they plan it out so like mostly it always turns out right but the museum taught me that the first time it ain't always right but it doesn't always get the first time, you keep trying and trying" – Pupil, Stockwell Park High School

Real science is a challenge, but motivating

For some pupils, the workshop in the museum was a real challenge but it made them feel more confident when they got it right, and because of the way in which science was presented as full of uncertainty even for real scientists, if they did not get it right it encouraged them to investigate further. It required persistence and patience:

"I think it gives me more of a challenge... if I do get the right result it boosts my confidence but when I don't get the right result it encourages me to keep going" – Pupil, Stockwell Park High School

It piqued their interest in science and many of the pupils were motivated to do their own research on the Internet after the visit.

The museum treated the young people as 'scientists' and did not shy away from using challenging 'real' scientific language, for example 'early cretaceous.' Built into the session was the notion of discovery; the young people had to be prepared to compare their findings, discuss them as a group and defend what had been found. These are fundamental elements of what

being a scientist is all about and the young people engaged well with this aspect.

Meeting professionals and significant adults

The workshop at the museum was concerned with meeting professionals, real scientists who are knowledgeable about their subject area and have very specific skills. They are confident about the specialist subject because that is their job, whereas, in contrast, the teacher's specialism is teaching. The pupils could identify the difference in roles between science teachers and scientists:

"They [the palaeontologists] knew what they were doing so it came across a lot better"

The young people had not met real scientists like this before and it exposed them to adults in different roles, giving them a broader view of science but also of a world outside their own community. As the teacher commented, the young people from Stockwell Park High School are not exposed to a wide range of experiences and very few of them had been to the museum or South Kensington before. The museum provided access to this expertise for the teachers as well as the pupils. The teacher from Stockwell Park High School really valued the access that she had to the specialist skills, knowledge and experience provided by the museum scientists and appreciated their specific skills.

Real science gives young people a concrete experience of doing science

The strength of 'How science works at the museum' was that it was based on real activities and it was very clear in the way it was structured. All the elements of the process were introduced in a systematic manner, and the young people knew how all the parts of the process were important to the outcome. If the process did not work they had to think about why it had not worked. The environment in which the workshop took place was also important because it was a 'real scientific environment' in an organisation (museum) where science is at the core of what the organisation is about.

"... the kids got involved, they actually saw what scientists did..." –
Teacher, Stockwell Park High School

At the museum they had access to good equipment which the teachers gave the impression that they did not have in school. There was real scientific equipment including goggles and lab coats, but not all the equipment was specialised, for example the microwave which they used to dry the fossils out, which surprised the pupils. They were also surprised that the scientist used a bucket to get the fossils from the sea bed. This perhaps helped to make science seem more relevant to their life, with the scientists using objects which they could immediately recognise.

The experience at the museum is very different from classroom experiments and practicals where the situation is 'created' and pupils feel that they have to get the 'right' answer all the time. The experience could be seen as a role play situation with the pupils acting as real scientists; the pupils rose to this challenge, were focused and on task. There are clear parallels between this

session and the 'real' experiences offered by objects, role plays and historic environments. These experiences resonate because they are direct and immediate rather than abstract and both the pupils and the teachers respected and responded to that.

Improving behaviour and focus

As observed in the session at the museum, pupils engaged well with what was asked of them and responded to the session very positively. The teacher from Stockwell Park High School commented that their behaviour was much better at the museum than it was in school:

"...they were completely focused."

The pupils responded in this way because they were more motivated; the process they were going through was clear, it was explained well to them, and because it was about the 'real' world, they could make connections and see its relevance. It was not theoretical and abstract as science can appear in a textbook. The museum provided a special and rich experience; the session was not long but had a significant impact on the pupils' attitudes and motivation.

Positive experiences of science in the museum

It was evident that the young people enjoyed their experience of science in the museum:

"It made it more fun" – Pupil, Stockwell Park High School

Their teacher also agreed that they had got much more out of the session than they would from science at school:

'...Science is about working something out and researching... and that's the thing that the kids like. ... I think they get a lot more out, going out and a lot more in schools is the same thing...'

For the pupils the Natural History Museum was a new place, with new faces and new activities and that was very important for them.

As a result of the positive experience – science is something that they can enjoy – the young people became more confident. They gained the confidence to think that if they did not get the experiment right then they could try the process again until they did get it right. They were encouraged by the clarity of the process and professionalism of the scientists.

Individual attention

Because of the DCMS/DCSF funding, the young people had an intensive, high quality experience at the museum, with a high pupil-to-staff ratio, only fifteen pupils at a time. This pupil-teacher ratio is unlikely to occur in sessions which are sponsored by corporations or business partners where volume seems to be the main criteria.

Being asked your opinion

The young people interviewed at Stockwell Park High School were not used to being asked their opinion; rather like the pupils from Winifred Holtby School in Hull they were not used to expressing themselves to new people.³¹ Being involved in the research was a valuable experience for them.

5.2.4.4 Benefits for the school

Challenging for schools to access scientists

One of the challenges of the new GCSE is that schools must draw on examples of science in the real world when in practice it is very difficult for schools to have access to scientists. Industry is not always helpful or willing to work with young people. The museum, however, is a public institution and focused on learning, so it is well placed to do this work. The young people also enjoyed visiting the museum so it is a special place for this kind of work to happen.

Impact on the teacher

The visit to the Natural History Museum not only inspired and motivated the pupils but also re-energised the teachers who accompanied them, re-enthused them and giving them confidence that science can be enjoyable for young people. At Stockwell Park High School some of the teachers were mirroring the process which had been introduced to them by the museum and re-creating it in school because they could see the value in the approach.

“And one of the teachers... used the idea and he's got things set up just like they set up at the museum, the goggles on the table this sort of thing, that he wouldn't have done before... and the kids all knew what they had to do. They didn't have the perception that 'we've got to copy the aim from the board', [or] 'we've got to watch sir do the practical and we're gonna get exactly the same results as sir'... they realised that it wasn't that way.”

The teacher explained that this adoption of the museum's approach was partly because of pressure from the pupils:

“[The session at the museum] made it a lot more difficult when we came back to school... [The pupils have] been going on 'why can't we have something like that?' The first week coming back from the museum was a nightmare... so today it's going to be their first practical...”

It may even impact on the way teachers deliver science in the future; this teacher was motivated to speak to the Head to encourage the school to have more of a focus on science.

³¹ Pupils from Winifred Holtby School were involved in the *Campaign! Make an Impact* project, see case study 5.7.

5.2.4.5 Conclusions

This project is a very strong example of how museums can play a key role in the secondary school curriculum. *Real World Science* addresses the modernisation of the science curriculum, the purposes of which are fully embedded within the project. An accurate 'fit' with the curriculum was achieved because of the careful research with secondary science teachers that had been carried out a year before the project began.

The project had a powerful impact on the pupils. The enjoyable and challenging experience of doing 'real science' in a concrete and experimental manner demanded critical thinking skills, determination and effort from the pupils. They found this refreshing and motivating and this, combined with working with non-threatening adults who turned out to be 'scientists', changed their views of what science could be for them.

The project also had an impact on the teachers. Seeing the teaching methods that were used by the museum educators gave the teachers the confidence to broaden their teaching approaches through using genuine practical experiments in the classroom.

Real World Science enables schools to make contact with scientists, which is a necessary component of the new curriculum, but very difficult for schools to achieve. Scientists are available in museums in a way that they are not elsewhere. In addition, schools are able to use specialist equipment at the museum that they may not have access to in the classroom.

Real World Science encompasses a wish for a network of natural history and science museums to be able, by 2012, to offer each school child in England the opportunity to experience science in the museum. The Natural History Museum's partnerships with the Manchester Museum and Oxford University Museum of Natural History suggest that this could be a possibility.

The DCMS/DCSF Strategic Commissioning Programme has been significant in kick-starting a response to the new science curriculum thus contributing to the modernisation agenda for science education and learning. The funding has given the Natural History Museum a chance to experiment, innovate and develop a vision for the future of science learning in England, which if supported in an appropriate manner, could become a reality.

5.3 The Wallace Collection National-Regional Partnership Programme

Case study: Waddesdon Manor, Buckinghamshire

5.3.1 Overview

The Wallace Collection has created a network of museums with decorative arts collections in order to develop programmes which will enhance formal schools' provision at each of the sites. The four partners are the Bowes Museum in County Durham, Compton Verney in Warwickshire, the Holburne Museum of Art in Bath and Waddesdon Manor in Buckinghamshire. As well as having similar collections, all five museums face similar challenges in engaging audiences with their collections and through the network they are able to work together and share best practice. This is particularly useful as several of the partners are at the beginning of this process, having either a very limited or non-existent education provision for schools.

Waddesdon Manor was establishing a new education programme based on the collections and it was decided to concentrate on this one element of the project for the evaluation.

Built in the 1870s-80s by Baron Ferdinand de Rothschild to display his collections of French furniture, textiles and decorative arts from the eighteenth-century, and located in the rolling Buckinghamshire countryside, Waddesdon Manor is a mixture of architectural styles from various French chateaux. The manor was bequeathed to the National Trust by the Rothschild family in 1957; however the family continue to manage it for the National Trust as a charitable trust.³² As such, Waddesdon does not fully belong to the regional structures of the National Trust in the same way as other properties, which leaves it quite isolated in terms of professional support. Furthermore, there are a number of barriers to developing an education programme for schools and young people at the house. These have been identified by the Manor as being related to staff attitudes and involvement, as previously they have had no contact with schools. The nature of the house and its rooms means that many spaces are cordoned off from the public, and there is also the issue of keeping the public and school groups separate. Waddesdon staff however were keen to overcome these barriers through the support of this project.

The purpose of the case study was to focus on the issues involved in developing a new education service from scratch and the potential impact of this development on the organisation.

5.3.2 Research process

A visit was arranged for Friday 2 March 2007 to observe one of the workshops taking place at Waddesdon Manor, followed by a visit to a local primary school near Aylesbury as the Year 3 class had taken part in the same workshop some months before. The visit was made by Jocelyn Dodd and Ceri Jones.

³² <http://www.waddesdon.org.uk/> [accessed 16 05 2007]

At Waddesdon Manor, a focus group was held with members of staff (Pippa Shirley, Head of Collections, Deborah Reid from Visitor Services, Fabia Branovsky, Senior Manager for the property, and Beth Kingston, Education Officer for The Wallace Collection project) to explore their perceptions of the successes and challenges of the project and its potential impact upon the organisation. Later there was the opportunity to speak to Beth Kingston separately about her role in the development of education provision for schools at Waddesdon.

An observation was made of one of the Fairy Tales sessions which have been developed for Waddesdon as part of the project, taking as their basis a series of seven paintings in the house telling the story of Sleeping Beauty. Taking part in the workshop was a Reception/KS1 class from St Paul's Church of England Combined School, Woburn Green, near High Wycombe.³³ The school is a mixed primary for pupils aged from 3-11 years and, as this class was younger than the usual age for this workshop (KS2), they were not taking part in the full programme of activities that are usually offered as part of this session. At the time of the visit, Waddesdon Manor was closed to visitors and so many of the statues in the grounds and the collections in the house were covered over.

In the afternoon, a visit was made to Bierton Church of England Combined Primary School which had previously visited Waddesdon Manor for the Sleeping Beauty workshop. In order to gauge the impact of the session upon the pupils and the wider impact on the school, interviews were held with the class teacher, a group of Y3 pupils from the class who had visited, and with the head teacher.

5.3.3 Context and background

The partnership between the Wallace Collection and Waddesdon Manor had emerged informally prior to the DCMS/DCSF programme based on similar concerns such as the history and scope of their collections. Both regard themselves as museums because of their approach to their decorative arts collections (which are very similar) and both felt the need to broaden and increase access to those collections. The focus for Waddesdon was to develop their education provision which was very limited, particularly for schools.

Historically, the nature of the collections at Waddesdon has meant that it has been regarded as a connoisseur's collection; furthermore children under 12 years were not allowed into the house until relatively recently because of the perceived vulnerability of the collections. It was in effect positioned as an 'adult' house with education programmes for interested adults pitched at an academic level.

However, over the last fifteen years Waddesdon has been developing and extending its audience base and the current policy is to encourage new

³³ Stratford Drive, High Wycombe, Buckinghamshire, HP10 0QH; see the school website, <http://www.st-pauls.bucks.sch.uk/> [accessed 26 04 2007]

audiences and make it more interesting and relevant for families. Many more families are visiting the property. The staff have identified a number of barriers to children accessing the house including staff attitudes towards schools and a fear of children using the house. Addressing and changing these attitudes is key to any development of education and learning programmes. The Manor is taking a proactive approach to educational provision, but there are no dedicated education staff at the property. Previously schools would visit of their own accord and tended to use the grounds alone. By working in conjunction with the Wallace Collection, Waddesdon Manor has started to develop an offer for schools which they hope will become more permanent.

Pupils from Bierton Church of England Combined Primary School had visited Waddesdon Manor to take part in the Sleeping Beauty workshop, based around a series of seven paintings by Léon Nikolayevich Bakst (1866-1924). The workshop was developed in conjunction with Lisa Jeffries from the Bowes Museum and Beth Kingston (Education Officer for the DCMS/DCSF project) who has been delivering the sessions for Waddesdon.

Fig. 5.3.3a: One in a series of paintings showing the Sleeping Beauty story at Waddesdon Manor



The aims of the workshop were to develop confidence in literacy and to stimulate work which could continue in school through:

- Working with paintings, using observational and other skills
- Learning about chronology, setting, characters and descriptive writing
- Practical art work inspired by the paintings.

During the session observed, Beth was judged to have very good management skills with the children, introducing the day to them in the stable block and explaining things carefully, before taking them to the Manor. It was made clear to the children that the house was very special and, as a result of this 'reverence,' the tone of the visit was kept very low key - there were no raised voices, for instance. There was a perception amongst the staff that the house was over-whelming for children, and consequently, in the Manor their experiences were limited to just one room. The children were well-behaved throughout the session. When looking at the paintings the children were very familiar with the story; they were able to make connections with the story in the painting. The use of activity to break up the session was good. There was a good focus on vocabulary and the children engaged with the paintings. Beth differentiated, using the painting in different ways with different ages. The response of the teachers of the observed class to this method was positive, and this was later reinforced by the opinions of the teachers at Berton School.

Earlier, a class of Year 3 pupils from Berton CE Combined School had visited Waddesdon after the teacher had felt the workshop would fit in with recent advice from an INSET that inspiring children through an 'experience' would lead to better writing. Berton CE Combined School is located to the north east of Aylesbury, just over 7 miles away from Waddesdon Manor. It is a voluntary controlled co-educational school for children aged from 4-11 years; of average size; where the majority of the children come from a white British background. The number of pupils with learning difficulties and disabilities, however, is above average and the school has a specialist 10-place Language Department which caters for children with Statements of Language Disorder.³⁴

Whilst at Waddesdon the children had seen the paintings and discussed the story of Sleeping Beauty. They had been round the house and grounds and made drawings, using adjectives to describe what they saw. Once back at school they drew on their experience as the basis for a number of activities including writing a sequel to Sleeping Beauty and putting together a drama, paying attention to beginning, build-up and dilemma. The class teacher was very positive about the impact of the visit on the pupils, feeling that the experience had helped their writing to a great extent. They demonstrated better use of vocabulary and were able to write much more extensively, with more description. Significantly, their assessment levels have all improved as a result of the visit.

5.3.4 Key findings

5.3.4.1 The process of organisational change

A slow and tentative start

Waddesdon Manor is an example of a service focused on a connoisseur's collection - appealing to other connoisseurs. This was a traditional decorative

³⁴ *Berton Church of England Combined School Inspection Report, Ofsted, 14-15 March 2007*
http://www.ofsted.gov.uk/reports/pdf/?inspectionNumber=288666&providerCategoryID=16&fileName=\\school\\110\\s5_110417_20070417.pdf [accessed 26 04 2007]

arts approach which focused on scholars and specialists using an academic approach to the collections. However, in the last fifteen years staff have had to respond to a variety of changes, prompted by several factors including, importantly, financial imperatives. On becoming a Charitable Trust, concerns about the economic viability of the Manor put pressure on staff to extend and diversify their audiences; and charitable status, of course, places an onus on the organisation to be accessible to the wider public. There have been significant shifts: visitor numbers have risen three fold to 300,000 per annum, (although only 100,000 visit the house); families are now encouraged to visit; and restrictions on babies and toddlers entering the house have been lifted.

However, even though a process of change has been underway for some time, Waddesdon Manor has been remarkably slow to embrace learning and education as a legitimate part of its role. Only within the last few years have they tentatively begun to work with schools and the DCMS/DCSF partnership programme has been significant in providing a catalyst to this process. There was a genuine sense that the DCMS/DCSF funding, through the partnership with the Wallace Collection, had made a real impact on the organisation through opening up new ways of working and encouraging them to think differently. Education was no longer limited to certain audiences or areas of the house but was increasingly seen as something which was relevant across the organisation.

The funding has enabled them to do new things and to be proactive in their provision for schools rather than taking a more limited responsive approach to small numbers.

One of the strongest impacts of the DCMS/DCSF programme has been the shift in staff attitudes towards education and learning and provision for schools. The concern that Waddesdon was unsuitable for schools held by some staff has been allayed and the external perspective has been important here. Museum educators have been seen to use collections at Waddesdon Manor successfully with schools. These education sessions have been over subscribed and the sessions have had an acknowledged impact on the pupils who have participated. Contrary to the expectations of some curators, children have treated the collections with enormous respect.

It may be significant that the key member of staff at Waddesdon involved in this project has been Pippa Shirley, Head of Collections. This is likely to have had more impact on cultural and organisational change than if a dedicated education officer had been appointed. It is possible that if the latter approach had been adopted then it would have been easy for education to have taken place on the margins of the organisation with limited impact on core values, but this has not happened.

The impression from the research visit was that staff of Waddesdon Manor were genuinely beginning to realise the benefits of educational provision and that the DCMS/DCSF programme had been timely and had changed their thinking and their work practices.

New perceptions of the possibilities

Prior to involvement in the DCMS/DCSF partnership programme, staff at Waddesdon Manor had lacked confidence in how to approach working with schools. This scheme has been very good at taking them on a journey, showing them how it can be done, and demonstrating this has been key to the organisational change.

Staff at Waddesdon were concerned about the impact the schools programme would have on the house, feeling that it would be very disruptive. Now they realise that they can integrate work with schools into their workload and that it is not something to be feared. Furthermore, to the staff's surprise, the children have responded very positively to the house. The experience of the successful educational programmes has given the staff confidence and a feeling that the project has been worthwhile:

'Beth has made it look simple'

The staff described the DCMS/DCSF scheme as having 'shaken them up', enabling them to re-evaluate the collection. They described how it had re-energised them and made them think about the collection in new ways. It has enabled them to think seriously about developing educational provision across the property, for families as well as for schools. In the longer term, staff intend to build on the partnership and are becoming increasingly aware that they needed to appoint education staff. As yet, developments have been cautious and schools have been very carefully 'managed' to minimise their impact on the 'normal' functioning of the Manor. The process has been very incremental and thus unthreatening towards staff. There are many challenges for the future in taking this further.

Access to appropriate skills and expertise

The partnership with the Wallace Collection worked very smoothly as they have been able to work with education specialist one day a week (Beth Kingston) and also have access to advice from other partners such the Bowes Museum and Holburne Museum of Art, who have shown them what it is possible to do. However whilst this showed what museum educators could do, the approach was at times extremely tentative and perhaps dominated more by curatorial anxieties than by the needs of school groups. More adventurous strategies for educational delivery might have resulted from partnerships with museums which had more experience of delivering learning programmes. Partners came together because they shared the same types of collections and this has worked well, but equally, other partners could have brought a broader range of experience and expertise.

A gentle approach; but more to do

The DCMS/DCSF project has been very timely for Waddesdon; the staff were eager and open to doing something, but did not know how to develop education work themselves. Working with the Wallace Collection has been a very supportive and non-threatening experience for them. A very low-key programme was developed which used what was perceived as a safe space in the Manor, with children seeing only a little of the house and with facilities like stable block for lunches and the grounds being used for the bulk of

activities. There are, though, still concerns being expressed about ensuring that school groups are kept separate from the public. So although there was a genuine sense that staff were beginning to address the barriers that schools face in using historic houses, access to the house is still very controlled, suggesting that traditional attitudinal barriers are difficult to shift completely.

The continuation of these fearful responses to school groups may have been a consequence of the 'softly softly' approach taken by those working with Waddesdon. The Education Officer from the Wallace Collection was very conscious of staff anxiety and responded to this by building confidence, but essentially maintaining the status quo to quite a large degree. This approach is characteristic of the very early stages of setting up a new education service in an environment lacking in experience and confidence: there is change but within very limited parameters. Questions remain about the extent to which the tentative approach was the right one, but it has resulted in a considerable change in attitude for staff who were nervous beforehand because they had no model or experience of schools' provision, but who are now very enthusiastic and keen to make suggestions and be involved in future developments.

5.3.4.2 Impact on the participants

Giving pupils an 'experience' helps them with their school work

The class teacher from Bierton CE Combined School was very positive about the session and she felt that the trip had impacted on her Year 3 pupils' writing right away, as she had wanted from the visit. The significance was that they had a real experience to draw on, and they could discuss the photos and the drawings they had made from the visit. The pupils wrote at much greater length, and they were more enthusiastic and more imaginative. The pupils' vocabulary became more sophisticated and they improved their written descriptions, producing much more substantial work than before.

The pupils were very excited about the visit and, as seen in earlier studies, there is a causal relationship between enjoyment and learning, with enjoyment being a catalyst for a range of other learning outcomes. The experience itself also acted as a catalyst for learning. Because the children enjoyed the visit and it was memorable (perhaps because it was new and different) the memory stayed fresh in their heads. This reminds us that children find it hard to write when they have nothing to write about, and that museums and historic houses can provide memorable and inspirational experiences that act as the 'raw material' for written accounts.

Impact upon pupil attainment

After the visit the children were given a trial SATs test on the theme of 'Moving Statues' and their performance increased by one level. This suggests that the visit not only enabled them to improve their vocabulary and their writing skills through the exercise of their imagination, but it also motivated them to produce better work.

Positive experience increases confidence of teachers

As a relatively new teacher, the class teacher was able to negotiate her way through risk assessments and she realised that the demanding logistics of the visit were worthwhile because the real benefit of the visit could be seen in the improvement of the pupils' work. The success of the visit built her confidence in carrying out risk assessments and, in relation to the other practical elements, involved in taking children out of school. The class teacher also benefited in terms of seeing how visits to museums can augment the work done in the classroom, bringing added value to teaching.

Fitting into school (and government) agendas

The school was able to see the value of the visit to Waddesdon; their policy was very much geared towards seeing museums as learning tools for engaging minds; a place where critical thinking takes place. The 'real' experience that museums can give was seen to be essential for learning, with museums as places that can provide different learning styles.

The head teacher was an advocate for experiences outside school, which were described as very important in giving children a glimpse of the adult world, enabling them to see jobs that people do, and broadening their knowledge. This was relevant to all children including those from school such as this where children are assumed to be from stable, fairly comfortable homes, because even though children might have very supportive parents, often they do not have the time to spend with them to give them special experiences.

5.3.4.3 Conclusion

This case study focused on organisational change. The DCMS/DCSF project has enabled this process to begin and a considerable shift in the attitudes of staff was observed. Staff are now more open to increasing their work with schools and can see how this can be done. However, there is still much to do before Waddesdon Manor reaches the levels of educational provision of many other organisations.

It was pleasing to see how the pupils had enjoyed their visit and the concrete experience to which they had been exposed; this had given them excellent material to use at school and, as a result, their attainment as measured by SATs had increased. The confidence of the teacher had also increased as a result of the visit.

5.4 Engaging Refugees and Asylum Seekers

Case study: Salford Museum and Art Gallery

5.4.1 Overview

Since 2003, as part of the *Engaging Refugees and Asylum Seekers* project, National Museums Liverpool has worked in partnership with Salford Museum and Art Gallery, Sunderland Museum and Winter Gardens, and Leicester City Museums Service, all cities designated as dispersal areas for refugees and asylum seekers under the 1999 Asylum and Immigration Act. The local authorities in these areas have a remit to ensure refugees and asylum seekers become integrated into the host community, and, these museums together with many other agencies have actively adopted that remit. Using the museum as a both a resource and a facility, the partners have worked in collaboration with local statutory and voluntary organisations, sharing best practice amongst themselves to develop appropriate programmes and activities to give opportunities for refugees and asylum seekers to learn relevant language and life skills. The intention is to facilitate the integration of refugees and asylum seekers into the host community and thus contribute to community cohesion.

Salford is one of the biggest dispersal areas for refugees and asylum seekers in the country, but work with refugees and asylum seekers was an entirely new venture for Salford Museum and Art Gallery. The museum has experienced a steep learning curve. The programme began in October 2003 with an initial six-month pilot project, and since then the museum has gone on to work in a sustained way with refugees and asylum seekers through creative learning projects, exhibition development and the volunteer programme. This case study centres specifically on the volunteer programme for refugees and asylum seekers and focuses on two volunteers who had been involved in the '*What would you do if?*' exhibition, which encouraged visitors to think about how they would cope as an asylum seeker. Alongside this, Salford museum has developed an ESOL pack, worked with refugee artists and delivered learning programmes aimed at local families and schools.

This case study was undertaken to explore how Salford Museum and Art Gallery has been working with excluded audiences, and the impact that the project has had on the refugees and asylum seeker volunteers. Detailed evidence was gathered in respect of two individuals who were interviewed by the researchers, and the experiences of a small number of other people were discussed with the museum staff. The case study identifies ways in which the museum is engaging with contemporary issues and contributing to community cohesion and cross-cultural understanding between the refugees and asylum seekers and the host community of Salford.

5.4.2 Research process

A visit was made on Friday 2 February 2007 to Salford Museum and Art Gallery by Jocelyn Dodd to speak to the museum staff and volunteers involved in the project to obtain their perspectives and experiences. The museum is situated

in Peel Park, just outside the city centre of Salford, and has collections relating to social history, paintings, sculpture and a recreated Victorian street.³⁵ During the visit, interviews were held with museum staff, including Anna Bunney, Refugee and Asylum Seeker officer for the project and Nicola Lynch, volunteer programme co-ordinator at the museum. Two volunteers were available for interview, Nadeem and Jean- Pierre; because of the sensitivities of their backgrounds, the difficulty of their experiences in Salford and potential language problems, Nicola Lynch was present at these interviews to provide support. The names of the volunteers have been changed for the purposes of anonymity; permission was given by the volunteers for the use of photographs in the research.

In addition to the visit to Salford, two telephone interviews were undertaken to provide the context for the project. The first interview was with Lis Murphy, the former project worker for *Engaging Refugees and Asylum Seekers*, to ascertain the context for the development of the work at the museum, and was carried out by Jocelyn Dodd on 19 January 2007. The second interview was with Caroline Mean, Heritage development officer for Salford who was unavailable at the time of the visit to Salford. Caroline was able to provide additional information about the museum's partnerships and this interview was carried out on the 14 February 2007 by Ceri Jones.

Finally, desk research was undertaken to provide context for understanding the experiences of refugees and asylum seekers when they come to the UK, to explore contemporary debates around dispersal and integration, and provide additional information for the situation in Salford.

Fig. 5.4.2a: Staff and volunteers at Salford Museum and Art Gallery



From left to right, Caroline Mean, Jean- Pierre (volunteer), Anna Bunney and Nadeem (volunteer)

³⁵ <http://www.salford.gov.uk/leisure/museums.htm> [accessed 16 05 2007]

5.4.3 Context and background

Refugees and asylum seekers in the UK

The issue of refugees and asylum seekers in the UK is a subject which continues to exert equal fascination and fear within society. Part of the UK's humanitarian role in offering to help those who have been displaced by circumstances not of their own making, it has become a highly charged political issue, not helped by the "considerable confusion, ignorance and misinformation [which] exists about asylum issues."³⁶ It is felt that the scale of the immigration 'problem' has been greatly inflated; for instance, in a recent poll the British public believed, on average, that Britain was receiving 23% of the world's refugees, however, at the time of the poll the actual amount was closer to 2%.³⁷

In reality, the number of refugees and asylum seekers coming to the UK has fluctuated in past years depending on changing global events and human rights abuses. There is currently much misunderstanding about the meaning of terms such as refugee and asylum seeker, often used interchangeably with 'immigrant.' An asylum seeker is "a person who is waiting for an application for refugee status to be assessed by the government."³⁸ A refugee is someone for whom it had been formally accepted that they will face persecution or exposure to conflict if they are returned to their home country.

Despite misunderstandings about asylum seekers in the press, most asylum seekers do not leave their countries willingly, and may be forced out for a number of reasons:

"The experiences which people may have endured include massacres and threats of massacres, detention, beatings and torture, rape and sexual assault, and witnessing death squads and torture of others; being held under siege, destruction of homes and property and forcible eviction, disappearances of family members or friends; being held as hostages or human shields; and landmine injuries."³⁹

With the introduction of the 1999 Asylum and Immigration Act, the government changed its policy in settling refugees and asylum seekers in London and the South East, "based on the premise that the concentration of asylum seekers in particular areas was a problem in itself."⁴⁰ Instead, refugees and asylum seekers were dispersed throughout the country, often to areas that "previously

³⁶ ICAR Briefing (June 2005), *Key issues: Public opinion on asylum and refugee issues*, p2, <http://www.icar.org.uk/?lid=6060> [accessed 30 04 2007]

³⁷ Ibid, p4

³⁸ <http://www.salford.gov.uk/asylumseekers> [accessed 30 04 2007]

³⁹ Angela Burnett and Michael Peel, (2001) 'Asylum seekers and refugees in Britain: What brings asylum seekers to the United Kingdom?' *British Medical Journal*, 322, p486

⁴⁰ Tony Kushner, (2003) 'Meaning nothing but good: ethics, history and asylum-seeker phobia in Britain,' *Patterns of Prejudice*, Vol 37, No 3, p261

had little experience of working with refugees."⁴¹ Salford City Council was one of the areas which chose to participate in the scheme.⁴²

Refugees and asylum seekers in Salford

Salford was one of the dispersal areas to which asylum seekers and refugees were re-located once they arrived in the UK. Numbers of asylum seekers in Salford are continually fluctuating as people either make the decision to remain in Salford or move elsewhere, or are returned to their country of origin. This makes it very difficult to give a firm idea of numbers in the city.⁴³

As a dispersal area, Salford has its fair share of social problems. Despite regeneration programmes around the Quays and other landmark developments, the old Salford for instance, "is the image of back-to-back terraces, economic decline and deprivation."⁴⁴ Unlike Manchester, Salford is far less diverse in terms of its population and has fewer established migrant communities. There is far more tension and much less tolerance towards refugees and asylum seekers. This can be linked to poverty and deprivation in the city because of the "perception that asylum seekers compete for resources like housing, healthcare and jobs."⁴⁵ This is compounded by the perceived lack of infrastructure to cope with an 'influx' of refugees and asylum seekers. The presence of asylum seekers is therefore blamed for a detrimental impact on the 'well-being' of neighbourhoods in Salford, with an "increase in racist incidents, verbal abuse and vandalism in some of our black and minority ethnic communities, (and) there has also been a perception that there has been an increase of crime, which might involve asylum seekers."⁴⁶ It has been agreed by the Council that the dispersal of asylum seekers has caused "some problems in respect of community cohesion."⁴⁷

Salford City Council actively seeks to contest the myths and misinformation around asylum seekers which are perpetuated in the media and persist in public thinking. The relationship between the media and the public is complex and while it cannot be said that the media has created the antipathy towards asylum seekers, on the whole the public is believed to have a negative perception of asylum seekers. People rely on the media for information⁴⁸ which

⁴¹ *Asylum seekers and refugees in Britain: What brings asylum seekers to the United Kingdom?*, p487

⁴² <http://www.salford.gov.uk/asylumseekers> [accessed 30 04 2007]

⁴³ *Report of the Scrutiny Commission: Asylum Seekers and Refugees in Salford*, presented by the Scrutiny Commission to Salford City Council in 2003, <http://www.salford.gov.uk/asylum-seekers-report-2003.doc> [accessed 04 07 2007]

⁴⁴ Review of homelessness in Salford, <http://www.salford.gov.uk/living/housing/housingplans/review-of-homelessness-in-salford-2003.htm> [accessed 01 05 2007]

⁴⁵ 'Localism on asylum needed to reverse deepening hostility,' Institute for Public Policy Research (IPPR) press release, 30 June 2005, <http://www.ippr.org/pressreleases/?id=1539> for Miranda Lewis' report, *Asylum: Understanding Public Attitudes*, published by IPPR, 30 June 2005 [accessed 04 07 2007]

⁴⁶ *Report of the Scrutiny Commission: Asylum Seekers and Refugees in Salford*, p15

⁴⁷ *Ibid*, p26

⁴⁸ Alan Travis, 'Dispersal of asylum seekers creating ghettos in deprived areas, says Home Office report,' *The Guardian*, published Friday 23 December 2005,

tends to characterise immigration and asylum seekers as a problem, and “asylum seekers are associated with illegality and deviance and are perceived to be economically motivated.”⁴⁹ However, it is incorrect that asylum seekers receive preferential treatment to local residents; conversely, asylum seekers are often unable to access support, feel isolated or are subjected to attacks from local residents.⁵⁰

Salford Museum and Art Gallery have responded to the situation in Salford by positioning themselves as a place where existing local communities and refugees and asylum seekers can be brought together through a number of activities. As Lis Murphy explained, the museum was viewed as part of a bridging process where a dialogue could be created between people with very different experiences, helped by the fact that the museum offers a free public space where different communities can interact, as well as a place of arts and culture where non-verbal communication can take place effectively.

Volunteers at Salford Museum and Art Gallery

Salford Museum and Art Gallery has been running a volunteer programme for refugees and asylum seekers since April 2006. Around ten volunteers, all from the local area, come into the museum on a weekly basis and are involved in a number of projects around the museum. Individuals are matched with roles depending upon what skills they have and what skills they want to have. These volunteers have arrived in Britain from a range of different countries including Afghanistan, People's Democratic Republic of Congo, Russia, Bosnia, Eritria, Rwanda, Iraq, Iran, Kurdistan, Kosovo and Zimbabwe. The perspectives of the museum staff were informed by their experience with this group.

Both Nadeem and Jean-Pierre, the two volunteers who were interviewed by RCMG researchers, were involved with the ‘*What would you do if?*’ exhibition, which was developed by the museum in collaboration with refugee artists. The exhibition was accompanied by a number of activities, including an education programme developed with Sola Arts for schools in Salford aimed at ‘Myth-busting’ and raising awareness about refugees and asylum seekers.

Nadeem has worked with the museum over several years and has helped with a number of different projects and exhibitions. Originally from Afghanistan, she has been a volunteer formally since the volunteer programme began in April 2006. Previously she has worked with Manchester Museum as an interpreter for refugees who could not speak English as part of a ‘*Well Woman*’ project. During her time at Salford Museum, the activities she has been involved with include:

- Working front of house in the museum
- Typing up a database of information from 169 visitor surveys

<http://society.guardian.co.uk/asylumseekers/story/0,7991,1673370,00.html> [accessed 30 04 2007]

⁴⁹ *Key issues: Public opinion on asylum and refugee issues*, p1

⁵⁰ Alan Travis, ‘Warning on shifting asylum seekers to dangerous areas is revealed,’ *The Guardian*, published Friday 16 March 2007,

<http://www.guardian.co.uk/immigration/story/0,,2035533,00.html> [accessed 30 04 2007]

- Assisted with the 'Myth-busting' and raising awareness sessions with local schools run by Sola Arts
- Assisting in research for exhibitions and donation of her wedding dress for the display.⁵¹

Originally from the Democratic Republic of the Congo, Jean- Pierre has been a volunteer at the museum since August 2006, hearing about the scheme from one of his friends who was also a volunteer. He has helped out at the museum in a number of ways, including:

- Front of house and customer care activities, e.g. supervising the 'What would you do if?' exhibition
- Photographing objects for ESOL handling boxes and packs
- Assisting with special events.⁵²

Both Nadeem and Jean-Pierre have encountered difficulties since moving to Salford and some of their experiences reveal the perceptions of some of the local population of refugees and asylum seekers as a group to be hated and feared.

5.4.4 Key findings

5.4.4.1 Outcomes for participants

Significant impact on participants

Being involved as volunteers with Salford Museum and Gallery has clearly impacted in a significant way on the lives of this group of refugees and asylum seekers. Museum staff described how their involvement with the museum has helped them to:

- Develop a sense of place
- Increase their self worth
- Experience a working environment which is useful for future employment opportunities
- Improve their language skills, particularly by having to speak English all the time in the museum and interacting with strangers (museum visitors)
- Develop research skills
- Develop computer skills
- Make a regular weekly commitment.

The museum enabled catharsis

Through the workshops with young people Nadeem was able to begin to come to terms with her past. She found herself able to talk for the very first time about her harrowing experiences when fleeing her homeland as the Taliban terrorised Afghanistan. She had not been able to talk about this before, even with her family, but in the museum she was able to face her painful past. The experience in the museum has been an important part of moving on for this

⁵¹ Background information supplied by Salford Museum and Art Gallery

⁵² Background information supplied by Salford Museum and Art Gallery

young woman; by facing the past she can begin to move on and concentrate on her new life in the UK and the future she can make for her son born in the UK.

5.4.4.2 Community cohesion...

...through increased awareness and respect on the part of the host communities

Crucially, being involved with the museum has given the volunteer group a voice, a space to give their version of events and to counter the negative perceptions presented by other media or held in the public's perception. The museum is a place for bridging and bonding, a public place where people can begin to understand each other. Refugees and asylum seekers are often isolated, separated from their immediate family or those who share their experiences. They have few opportunities to be able to meet with British people in a safe, neutral space and the museum is one place where this can happen.

Through giving the refugees and asylum seekers the opportunity to tell their story from their own point of view, the museum is able to open up these perspectives to the visiting public, thus mediating the often negative press coverage. The media tends to present the issue of refugees and asylum seekers predominantly from the perspective of the host community with little space given to the experiences and feelings of refugees and asylum seekers. They are generally represented as a 'problem' and associated with problems such as crime, over-crowding, the loss of British culture and the erosion of community cohesion. The media have been criticised for marginalising the experiences of refugees and asylum seekers, "by not adequately explaining the reasons for asylum seekers' flights to the UK and the conditions of their journey and life on arrival, and for not giving a voice to the migrants themselves."⁵³ The museum, however, has taken the opposite approach and given a voice to those who have been marginalized in public debates. By giving the refugees and asylum seekers a voice, the museum seeks to challenge some of the negative perspectives, combating myths and assumptions made by the host community. In this way, by increasing knowledge about the circumstances of refugees and asylum seekers, the museum seeks to contribute to community cohesion and cross-cultural understanding.

One example of this was the 'Myth-buster' session with young people where the volunteers took the role of experts who had experience of and understood the situation. This not only challenged public perceptions of refugees and asylum seekers as those who had nothing to offer, it enhanced the self-esteem of individuals who have suffered from humiliating experiences:

"[I was] Very sure of my self – I am the person who has seen it all. Young people looking up to us" - Nadeem

⁵³ Key issues: Public opinion on asylum and refugee issues, p3

The young people asked questions like 'Why are you here?' 'What happened in your country?' and Nadeem felt she had been able to '*change their whole perspective*' of the young people and hoped this would extend to their families too. The young people increased their awareness of the difficulties some people have to face. The museum had brokered the exchange; Nadeem felt safe in the space, she felt respected and she felt valued. In addition, the museum is a mainly female working environment which is a real advantage for a young Muslim woman who wishes to work outside the home.

...through changing the perceptions of the host communities held by refugees and asylum seekers

In the interviews with the two volunteers, they talked about people being abusive, and teenagers being racists, throwing stones and bricks through the windows. When refugees and asylum seekers were dispersed around the UK they were often housed in socially deprived areas with fractured communities where there are huge social problems. Tensions have been exacerbated by the perceived preferential treatment of refugees and asylum seekers, notably the "procurement of housing in the poorest areas [by refugees and asylum seekers which] polarises entrenched views held by the host community against incomers."⁵⁴ The two volunteers had experienced hostile behaviour on a regular basis and this had forced them to move house on several occasions when the abuse had become intolerable.

However, the atmosphere in the museum was completely different. In the museum, the two volunteers described how they were working in an environment where they are respected and are not the subject of abuse. The people that they have met are open-minded:

"The museum staff are kind, they help you" – Jean-Pierre

The result of working with museum staff has been to alter the volunteers' attitudes about their local communities. Where previously they had met negativity, now they could see that not everyone has the same attitude towards refugees and asylum seekers, and that some people are respectful and positive. This is as important to integration and community cohesion as it is challenging the perceptions of the host community.

...through developing a sense of place and belonging

Working at the museum has enabled the volunteers to learn about the history, culture and development of Salford. This has given them a broader understanding of the place where they now live, and to some extent this context helps to combat some of the negative experiences they have encountered living in social housing estates. Working at the museum has enabled some of the volunteers to begin to feel a part of something greater than themselves, as sense of belonging to a community where they are valued for themselves.

⁵⁴ Alan Travis, 'Warning on shifting asylum seekers to dangerous areas is revealed,' *The Guardian*, published Friday 16 March 2007, <http://www.guardian.co.uk/immigration/story/0,,2035533,00.html> [accessed 30 04 2007]

5.4.4.3 Organisational and cultural change

Strong partnerships result in increased maturity, sophistication, confidence and innovation

Engaging Refugees and Asylum Seekers was one of the early projects funded through the DCMS/DCSF National/Regional Partnership programme and it is clear that the continued funding has enabled Salford Museums to develop sophisticated and effective strategies for working with their local communities. This has occurred because of the sustained partnership with the other museums in the group, which has enabled joint learning through shared experiences, challenges and successes. Working together has permitted fast development in some areas; for example, development of ESOL resources drew heavily on the skills and experiences of National Museums Liverpool, ensuring rapid success. National Museums Liverpool also recommended Sola Arts, whose expertise in facilitating dialogues between refugees and asylum seekers and young people maximised the benefits of the Salford exhibition '*What would you do if?*'

Successes have led to confidence in the museum staff who are increasingly developing relevant and innovative approaches. For example, the museum now views the refugee and asylum seeker volunteers as a resource, eliciting their help widely across the museum. The programme has been integrated into the whole museum, through exhibition programming, learning programmes, display/ collections/ volunteer programme, and front of house, giving it added value. Volunteers are much more involved in the museum as they now have a desk in the main museum office and staff are being proactive about approaching them to do work. They are seen to make a positive contribution to the museum.

The necessity for appropriate skills and expertise

Key to the success of this innovative project has been the recruitment of appropriately experienced and skilful staff. This is critically important in an organisation with no previous experience of working with refugees and asylum seekers. The resource implications must not be minimised, however, as the project would not have worked without the input of these staff members.

The first project coordinator combined extensive experience of working with refugees and asylum seekers with an understanding of how cultural organisations can make a unique contribution to social agendas. She was able skilfully to negotiate her way through the sometimes challenging local politics of provision for refugees and asylum seekers, which was particularly important when funding for one group, considered as a model of good practice as it was led by refugees and asylum seekers, was withdrawn. This coordinator lay down the bedrock for the project, strategically placing the project both in the museum and the wider community.

A successful project development model

Sustainability has been built into the project through fostering long-term community relationships and making contact with community agencies. This 'outreach model', which prioritises negotiation with community participants and partners and the incorporation of perspectives from outside the museum,

can be contrasted with the 'marketing model' used by some elements of some projects in the earlier phases of *Engaging Refugees and Asylum Seekers*, where the museum's need for contact with a specific audience was superimposed on the interests and needs of that audience.

Being part of a national programme gives a local museum increased status

The DCMS/DCSF programme, the national and regional museum partners have given Salford Museum a higher profile within the local authority.

5.4.4.4 Conclusion

This is a mature project which has successfully consolidated the achievements of the earlier phases and at the same time has moved forward in an innovative way. It is being very well managed and has successfully recruited staff with the appropriate skills and expertise. Sustainability has been built into the project through the quality and depth of the relationships with community groups and agencies. While heavy on resources, the outcomes for participants are significant and impressive. The approaches taken in the development of the project could be used as a model for this kind of work.

The project is making a contribution to community cohesion through making the stories of the refugees and asylum seekers visible to their host communities and through enabling the refugees and asylum seekers themselves to develop a sense of place and belonging. The relationship between these vulnerable individuals and the frequently suspicious local people is a difficult one but the museum has found a way to address the issues and to play a role in the development of tolerance and readjustment.

5.5 Image and Identity

Case study: Manchester Art Gallery and the Victoria and Albert Museum

5.5.1 Overview

The *Image and Identity* project has been running since the initial DCMD/DCSF Strategic Commissioning programme in 2003, led by the Victoria and Albert Museum in London. It is complex and multi-layered. The regional partners have changed slightly, and currently the partners are Sheffield Galleries and Museums Trust, Shipley Art Gallery, Tyne and Wear Museums, Manchester City Galleries, Brighton and Hove Museums, and Birmingham Museum and Art Gallery. A significant feature of this project is the partnership between the V&A and NCH - the children's charity, which from its beginnings as a sponsorship arrangement has developed into a much more substantial relationship.

The intended aims of *Image and Identity* are to engage young people in responding creatively to museum collections through the arts; to increase young peoples' self-esteem, develop their creativity and deepen their understanding of diverse cultures, shared identities and varied attitudes to learning; and, in addition, to influence positively teacher and youth worker motivation, enjoyment and practice, helping them to use museums as resources for exploring issues of identity with the young people with whom they work.

A new addition for this year of the project was a unifying sub-theme 'The year of Muslim culture'; this was felt to make the underlying objective of developing awareness of different cultures more explicit within the project. The intention has also been to develop a Youth Forum where a number of young people from each of the groups that the partner museums have been working with will meet together and share ideas about their identities and experience of the projects.

The V&A and their regional partners are each undertaking a series of sustained activities with three or four groups of young people, working with local secondary schools and NCH groups. Local circumstances will inform the types of group with which each museum works. As a general rule, each group has had five to seven contact sessions, which includes both outreach sessions and visits to the museum.

As part of this case study, visits were made by RCMG to three projects at two of the project venues. Firstly, two events taking place at Manchester Art Gallery were visited; the first with NCH Foundations which is a family support project based in Collyhurst; and the second with Broome Hall, a residential home for young people in Didsbury. The third visit took place at the V&A to observe and meet a group of young people from NCH Hillingdon. During each of the three events, a group worked with an artist to produce their own artworks, exploring themes of identity and Muslim culture. At the time of the visit, all three projects had been completed and in one case the work was on public display (at the V&A).

This case study was selected for its links with the themes of community cohesion and cross-cultural understanding, and to explore the impact on involvement with museums on excluded individuals.

5.5.2 Research process

The account of this case study is based on interviews conducted by Jocelyn Dodd between December 2006 and April 2007. These interviews provide a number of perspectives from which to gauge the impact of the projects.

A visit to Manchester Art Gallery took place on 12 April 2007 when interviews were held with individuals who had participated in two projects under the *Image in Identity* umbrella. Interviews were held with Harriet Hall, *Image and Identity* co-ordinator at Manchester Art Gallery; Salman Aktar, NCH Foundations worker; and Fauzia Khan, an artist. These interviewees provided their viewpoints of the project. Unfortunately it was not possible to interview any participants from the NCH Foundations group as this organisation works intensively with families with the intention of enabling them to move back to the mainstream society and in this specific case, all the participants had since moved on. It was possible, however, to talk to two participants from Broome House to explore their feelings about the events in which they had participated. In relation to the Broome House project, interviews were held with Michael Brownrigg from Manchester City Council social services and Shaista Nazir, the artist who worked with the young people. In addition to this visit, two phone interviews were held; the first with Marnie Hardy, *Image and Identity* project manager, on 11 December 2006 to obtain the context for *Image and Identity* as a whole; and the second on 4 May 2007, with Lisa Hughes, a senior practitioner from Social Services, Manchester City Council, to enable her to give her perspective on the impact for the young people of Broome House.

A visit to the Victoria and Albert Museum took place on 20 April 2007. There was the opportunity to hold a focus group which included Sharon Trotter, acting *Image and Identity* project manager⁵⁵; Tracey Owen, Arts Initiative Co-ordinator for NCH, the children's charity; and Su Hepburn, senior learning officer from Brighton and Hove Museums. The aim of the group discussion was to explore issues of partnership and to clarify other elements of the project. Afterwards, a visit was made to Uxbridge Library to observe a celebration of work produced by the group from NCH Hillingdon which was on display in the library. Here, there was the opportunity to interview Sarah Rayner, Children's Rights Co-ordinator from NCH Hillingdon Children's Rights Service and two looked after young people who had participated in the project.

5.5.3 Context and background

Manchester Art Gallery

In Manchester, the Art Gallery worked with families supported by NCH Foundations, based at a centre in Collyhurst, and a group of young people from Broome Hall a residential home for young people in Didsbury, South Manchester.

NCH Foundations in Collyhurst, Manchester is "one of NCH's intensive family support projects, which work with families whose anti-social behaviour has put

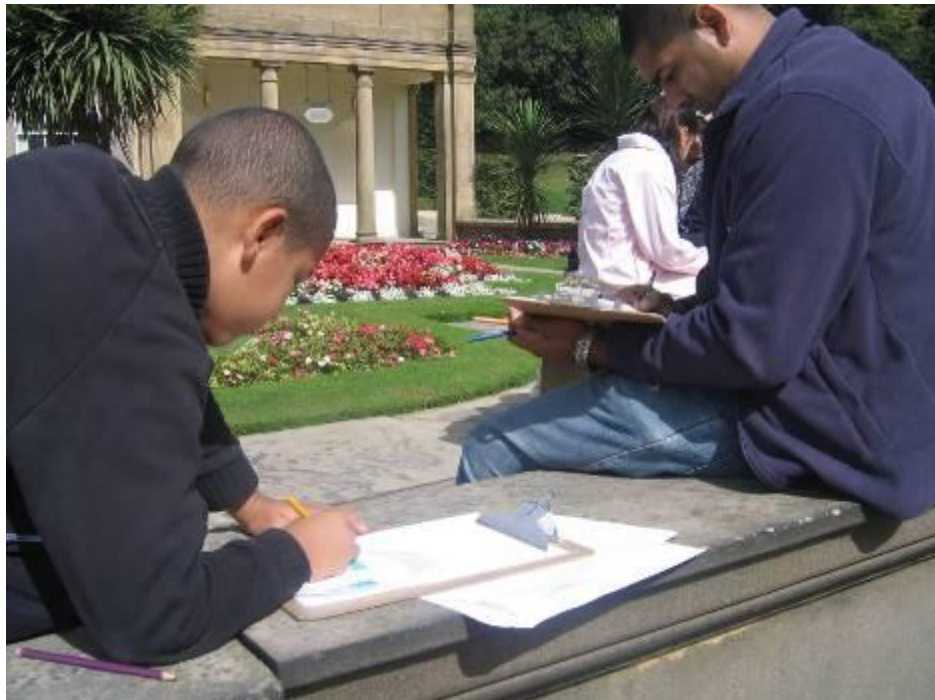
⁵⁵ Marnie Hardy was at this point on maternity leave

them at risk of eviction and their children entering care.”⁵⁶ NCH Foundations is described as a 'last shot saloon', working with families who are in crisis through providing twenty-four hour support, with accommodation for up to five families, working intensively with them to restructure their lives so that they can be kept together as a unit. As well as offering support, they challenge the family to change their behaviour and insist that they must be committed to change.⁵⁷

A group of ten participants from three families worked with an artist on the theme of peace, culminating in a series of vinyl glass windows which now hang in the centre. As part of the project, they were involved in a number of activities which included visits to the museum, looking at aspects of Islamic art and civilisation, (tiles and calligraphy), searched for the things that make them feel peaceful, and they also visited Heaton Park for inspiration. The group worked with an artist who was very strong willed and at times uncompromising.

NCH Foundations is based in Collyhurst, a predominantly white working class, rundown area on the outskirts of North Manchester. Formerly, it was a thriving industrial area, as by the mid nineteenth-century coal had been discovered nearby and Collyhurst had expanded rapidly. By the late nineteenth-century, Collyhurst was heavily industrialised, but since the early twentieth-century the resident population has gradually and consistently declined leaving many derelict and abandoned Victorian terraces amidst the new housing initiatives. Collyhurst is still scarred by its industrial past.⁵⁸

Fig. 5.5.3a: Young people involved in the *Image and Identity* project in Manchester



⁵⁶ <http://www.nch.org.uk/stories/index.php?i=388> [accessed 9 05 2007]

⁵⁷ See the NCH website <http://www.nch.org.uk/stories/index.php?i=388> for more information [accessed 9 05 2007]

⁵⁸ From <http://www.manchester2002-uk.com/districts/collyhurst.html> [accessed 9 05 2007]

The second group that Manchester Art Gallery worked with was a group of looked after young people from Broome House residential home in Didsbury. Looked-after children have been identified as an 'at-risk' group, which has led to increasing emphasis on the need to improve their life chances and educational opportunities. Being in public care is linked with social exclusion, homelessness, higher conviction rates and poor general health. Young people may face a greater risk of teenage pregnancy, substance misuse and mental illness.⁵⁹ On the whole, children and young people in public care are at a higher risk of social disadvantage, ill health and poor educational achievement. It is felt that projects such as *Image and Identity* can help in the process of reversing some of these trends.

Broome House is known for its therapeutic and structured approach to helping young people to grow up in care. It is one of the biggest residential units for looked after children in Manchester city centre and currently looks after nine young people aged between 11-16 years, although the unit can take older young people depending on the circumstances. The unit is in Didsbury, a leafy suburb of south Manchester, which is seen as an advantage for the young people:

"The good thing about where we live in Didsbury, it's a very cosmopolitan area; you've got a lot of different identities there." – Michael Brownrigg, Social Services

However most of the young people put into care are from North Manchester, which as an area exhibits some of the same social problems which NCH Foundations in Collyhurst works to resolve. It is Manchester Art Gallery's third year of working with Broome House, and some of young people have been following the whole *Image and Identity* programme. Carers are now using the museum independently.

Fig. 5.5.3b: Young people from Broome House



⁵⁹ Viner, R.M., and Taylor, B., 'Adult health and social outcomes of children who have been in public care: population-based study,' *Pediatrics*, 115 (4), April 2005, pp894-899

Through *Image and Identity* the young people were given the space and opportunity to reflect on their individual identities, during a series of carefully planned and facilitated events, visits and workshops. A very systematic approach to the project was taken, beginning with a workshop at Broome House investigating an Arts and Crafts chest with Islamic designs on it. The young people researched the chest using the Internet and then moved on to investigating the real object. This provided inspiration for when they worked with the artist, who was very gentle in her manner and approach. The participants made textile postcards and developed images related to their identity threaded through with Islamic references. Making the postcards involved learning embroidery stitches. The finished postcards were then sent to other groups working with regional museum partners to share their identities and thoughts.

Fig. 5.5.3c: A finished textile postcard



The Victoria and Albert Museum

The Victoria and Albert Museum in London worked with a group of looked after young people through NCH Hillingdon. They were not a cohesive group; the NCH was working with them on a one-to-one basis as their advocate to ensure they have a voice in the system:

“Basically any child who is looked after has the right to an independent advocate... our key thing is making sure that the views and wishes of children are taken into account when decisions are being made. So that’s my role. So it’s about listening to young people, valuing their views, their opinions.” – Sarah Rayner, Children’s Rights co-ordinator

London has a higher rate of looked after children and young people compared to the rest of the UK and numbers have been rising, particularly in outer London. Furthermore, 71% of England's 2400 looked after unaccompanied asylum-seeking children are in London.⁶⁰ In the Hillingdon area there are approximately five hundred children in care; three hundred are UK-based, and two hundred had arrived at Heathrow as unaccompanied minors from overseas. In addition to being at greater risk of social disadvantage, looked after children and young people are presented with significant challenges in life. Compared with young people in the general population they often have to cope with the challenges and changes of independence far earlier. Very few young people remain in placements after 16 and "in short they have compressed and accelerated transitions to adulthood."⁶¹ Enabling young people to take part in projects such as *Image and Identity* exposes them to a new experience, one that can be enjoyable as well as having a significant learning outcome.

The young people selected to be involved in the *Image and Identity* project were chosen for different reasons, sometimes because it was felt that it would help to build their confidence or because they had demonstrated a specific interest in art and drawing. They were aged between 11-15 years, and had been living in either foster care or children's homes.⁶² The activities that they were involved in over the project's duration included visits to the V&A and, using the Jamile Gallery, creating their own collages and working with artists in Hillingdon to create a wall hanging. The wall hanging is currently being exhibited at Uxbridge Library.

Alongside activities with the separate groups, the Youth Forum brought together people from different projects, getting the views of young people to help the V&A plan for the future.

5.5.4 Key findings

5.5.4.1 Management matters

Image and Identity- a powerful theme

Image and Identity has proved to be an effective and versatile theme, one which has now tried and tested over a number of years. It resonates with young people who are at a time in their lives when they are receptive to change, approaching adulthood, and when their own image and identity is emerging. Many of the participants are vulnerable young people whose experiences of life so far have left them with low self esteem. Through skilful facilitation the project has enabled them to analyse and reflect on their identity, their uniqueness, their individualism, and their distinctiveness. This

⁶⁰ *The State of London's Children report*, Greater London Authority, December 2004

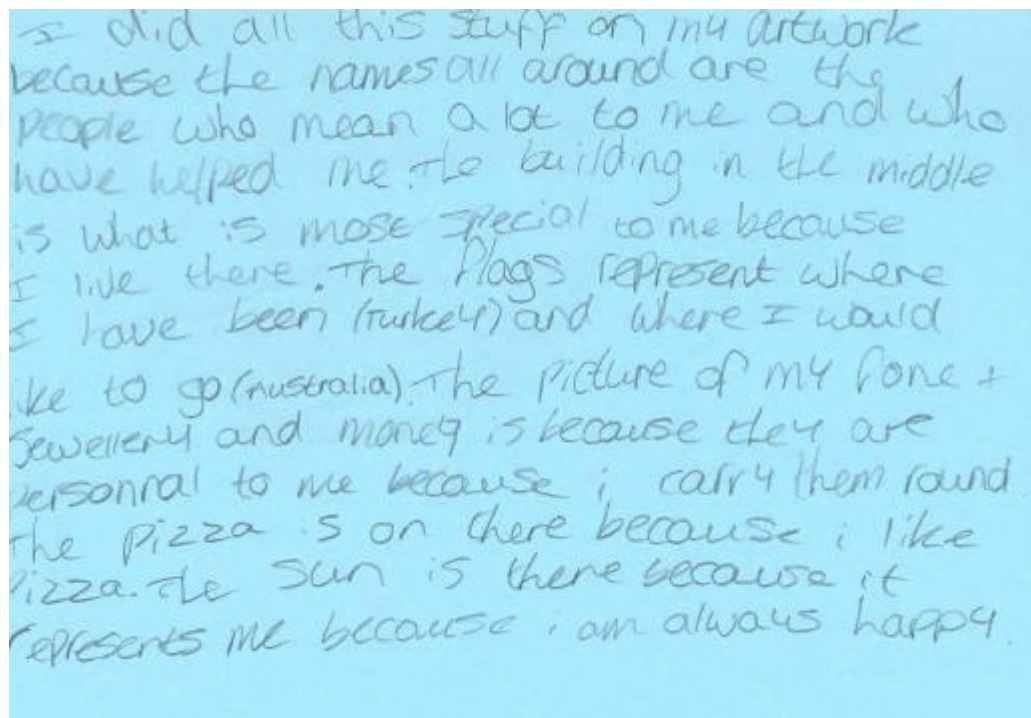
⁶¹ Stein, M., *What works in leaving care? – Summary*, Barnados, 1997, available from http://www.barnardos.org.uk/resources/research_and_publications/research_and_publications_what_works.htm [accessed 19 06 2006]

⁶² From Hillingdon news release, <http://www.hillingdon.gov.uk/news/archive/2007/apr/imageidentity.php> [accessed 9 05 2007]

process helps them consider their own value, and for some, better understand the circumstances that have shaped their image and identity.

For example, some young people in care whose identity has been shaped by loss and abandonment have, through the programme, been able to come to terms with their situation. Rather than being trapped by sadness, anger and frustration at their circumstances, they have been able to acknowledge and express it. This expression becomes a process of moving on, looking to the future rather than being consumed by the past.

Fig. 5.5.4.1a: Becky writes about how she expressed her identity through her textile postcard



The public display of participants' work around their identity creates a place for interchange, enabling the museum public to enhance individuals' self esteem and for the public to better understand the identities of young people. The addition of the sub theme of 'The year of Muslim culture' has prompted participants to think more about Muslim identity and through this become more informed and tolerant of difference.

The strength of *Image and Identity* as a theme is its adaptability and its relevance to everyone. The programme also demonstrates how effective and rich museums can be in supporting this.

Image and Identity and the challenge of the sub-theme Muslim culture

In addition to the theme *Image and Identity*, in response to users' request for a new dimension, the project was over-laid with the additional theme of Muslim culture. The contemporary relevance of this is huge, globally and locally, and thus it was a valuable but challenging theme. The Jamile Gallery at the

Victoria and Albert Museum offers a complete range of collections but it was a struggle to implement the theme in some museums. For example, Brighton had few Islamic objects on which they could draw. But on the whole, museum staff were good at thinking about the ways in which cultural understanding could be promoted, for example by drawing on the symbolism of Islamic tiles and showing the Islamic influences on Western artists such as William De Morgan, William Morris and, more generally, Liberty's Department Store, to stress the inter-relationships between different cultures.

Selecting appropriate artists for sessions which are culturally specific was crucial. Manchester Art Gallery took this as an opportunity to extend their freelance pool of artists. However, finding artists with a knowledge and understanding of Muslim cultures combined with understanding the needs of very vulnerable groups was not always easy. Some artists skilfully achieved this, while others failed to acknowledge fully and understand the context of some groups. Working with a Muslim woman wearing a headscarf was a significant step forward for the very vulnerable participants from NCH Foundations as they come from a very mono-cultural area, whereas the young people from Broome House who live in a much more diverse community were able to engage in, and understand, the nuances of Islamic culture in more depth. The artist responded to the young people's general questions and talked to them about her experiences as a Muslim woman as well as talking about Islamic Art.

"...she's got a very soft voice which I think is a good nurturing, you know, when it comes to talking to young people" - Michael Brownrigg, Social Services

One issue that arose is the question of how far projects should go in establishing cross-cultural relationships. There was a sense that it was sometimes conceptually difficult for the project-workers to articulate the benefits of this approach to the young people involved. Does this impact on the effectiveness and the extent of the impact of the work with the young people?

"...we didn't have this kind of wealth of knowledge and we felt very much that we didn't know enough to then give that information to artists and then the projects, we were a bit nervous about it. But our main aim was to raise awareness." - Su Hepburn, Brighton and Hove Museums

The project demonstrates that facilitating cross-cultural understanding is challenging, especially with vulnerable people, and needs to be done very thoughtfully. It remains an area which needs further thought and work, which may not be possible as it is intended to adopt a new theme for the next year.

A valuable partnership - a national museum in partnership with national charity and regional museums

A particular characteristic of the *Image and Identity* partnership is a sustained and fully integrated partnership with an external organisation, the children's charity NCH which is a partner alongside the regional museums. This model of partnership has facilitated a national museum to reach out to vulnerable young people across the county through an existing network built up by NCH as a national charity. For the national and regional museum partners, the partnership with NCH has given quick but strategic access to specific groups of

young people (with the exception of Sheffield), through key workers who understand the needs of the young people. This model of practice - of a national museum working with a national social organisation - is one which offers many strengths. It has the potential to be replicated.

The partnership works well because both organisations spent a large amount of time at the beginning of the project planning in detail. An important element is that they are working to a common goal and both organisations can see the benefits of working in partnership.

It is the combination of the different skills of the artists, the project co-ordinators at the national and regional museums, the skills of the NCH workers and the museums involved which create the fruitful process. Like the concept of the 'trading zone,' each element of the project brings something different to the partnership, making it more than the sum of its parts. An intensive working process has also meant that they have thought about and discussed their practice in a great amount of detail, and spent a huge amount of time thinking about how identity can be communicated effectively.

There have been many benefits of *Image and Identity* for NCH. It has enabled them to extend their arts provision to the regions, as most of the sponsors of their arts initiatives are:

"...very London-centric and that's one of the things that NCH is very keen to break away from is that, you know, the opportunities that only happen for the service users that are based in London. And that's what we've been able to do through Image and Identity." – Tracey Owen, NCH

The regional network of museums works well for NCH and the partner museums and it has enabled more sustained contact with NCH groups within the regions, some of whom are using museums independently. This is in contrast to other externally-funded NCH projects which are often short-lived and far less realistic in the sense of what can be achieved:

"...they've actually still kept in contact with the coordinators and they've gone to access things in the gallery or the museum. But, you know, they would never have done that before." – Tracey Owen, NCH

The longer term elements of *Image and Identity* are important for the NCH; one of the reasons why it has worked so well over the last five years is that *Image and Identity* has developed a 'brand identity' within NCH and, as a result, NCH workers are much more trusting. They can see the significant benefits of the project and this is significant in an organisation where many workers have had little or no experience of the arts. The success of *Image and Identity* within NCH has led in part to the appointment of a Participation Development Manager, a new strategic post to encourage participation in the arts.

A degree of organisational change

Image and Identity has become a flagship project, the largest project V&A have worked on. It has worked with hard to reach 14-19 year olds, a difficult

target audience, and enabled skills-sharing between the partners. Internally for the V&A, it has raised the profile of the museum with DCMS and its trustees.

Image and Identity has provoked a degree of organisational change. Traditionally, the national/regional museum partnerships have been dominated by a focus on collections and exhibitions. *Image and Identity* on the other hand has significantly raised the profile of the learning team at both national and regional level:

“Certainly in Brighton it has raised, because most of the partnerships previously were within collections or our conservation team and not a learning team. So it’s definitely raised our profile within the organisation.” – Su Hepburn, Brighton and Hove Museums

Further evidence of cultural change at the V&A itself, is the hosting of an NCH conference on domestic violence, with the V&A providing a free, London-based venue in exchange for training sessions for V&A staff from NCH on safeguarding children and child protection.

Resource issues: working with vulnerable people requires time, maturity of thinking, skilful facilitation and organisational commitment

A sense of stability combined with an evolutionary approach was very apparent in *Image and Identity* at Manchester Art Gallery. Here the development of an organisational memory, building upon the project incrementally over a number of years, was very apparent. There was a significant commitment from the gallery, which saw the project as meeting its strategic aims. It wanted the outputs of the project to be visible through displays of participants’ work and through using the young people as exhibition guides.

Manchester Art Gallery has created an appropriate supportive and strategic framework in which the project worker has been able to flourish. This project coordinator was working with very challenging groups of people very sensitively, after having created effective partnerships with outside agencies. It was important that the project worker helped these agencies to understand of the needs of the gallery and how to use the museum and its collections. The project worker was not afraid to intervene in projects, sometimes not allowing the artists complete freedom, and this ensured that the work remained relevant to the needs of the group and to the gallery. The project worker had insight into the needs of the participants and was immensely respectful to them. As a consequence of this, the project has helped to build the confidence of community workers who were not museum users:

“I’d never stepped a foot in a museum until I started working with these young people and like I say, I’m ignorant. I like looking at pictures, yeah there’s not doubt about it I love art and I like to draw, I’m not a great drawer and again it’s another thing that it’s not about being a good drawer, it’s about you having fun, enjoying the experience. And again I kind of said to them, never been here before, it’s all new to me” – Mike Brownrigg, Social Services

The partnership with the museums has challenged some community workers who were quite reticent and protective about young people and concerned as to the extent they would be able to engage with the activities and themes that the museums proposed. However, they rose to the challenge of being taken out of their 'comfort zones' and as a result of this, the project has exposed key workers to new ways of working and to the opportunities that cultural resources can provide for the young people in their care. However, where the relationship between the gallery and outside groups was less mature, less well established and less expertly facilitated, this was less successful. A key worker from NCH Hillingdon for example was very cautious about the work being done with artists, was uncertain about what they were trying to achieve and remained tentative about the benefits of working with museums. One reason for this may have been that the artist had not communicated the aims of the project very clearly:

"I didn't particularly understand the way she planned it and the journey to get to the end piece. It was a little bit, a bit of this a bit of that. The young people didn't mind at all." – Sarah Rayne, NCH Hillingdon

This lack of confidence in the intended outcomes of the project was compounded by the key workers not having an art background themselves or them being very protective of the young people:

"But I think most of it is worrying about putting young people or children in a situation where they're going to feel perhaps intimidated... the project staff would sit there and think, I don't know if our young people can do that. And I suppose it's about not wanting to set them up to fail..." – Tracey Owen, NCH

Some of the protectiveness of the key workers also came from their awareness of the young peoples' backgrounds and their vulnerability. It meant that they were sometimes reluctant to challenge them if the project demanded it:

"I think sometimes it's because they know their service group so well and they know them, they know every single little thing about their lives and their kind of vulnerabilities, that sometimes there is a tendency perhaps not to stretch them or to kind of think that perhaps they're taking them out of the comfort zone. Perhaps they haven't got the confidence to take them out of that comfort zone, especially when it's something art-based." – Tracey Owen, NCH

It is because of this lack of familiarity that one of the stated aims of the project is to open the NCH workers up to new experiences that they can pass on to the young people that they work with:

"...if the project worker hasn't got a particular interest in art or, you know, visiting galleries is not necessarily something that they would have introduced to their service users."

When maturity of thinking, skilful facilitation and organisational commitment combine, the impact of projects on participants will demonstrate the value of

museums, but if all these elements are not in place then the impact is less significant, particularly for key workers who are the gate keepers for these groups.

The challenge of involving young people in consultation

An addition to *Image and Identity* in 2006-7 was consultation with young people, the participants. There was a lack of clarity about the focus of this consultation, what were they trying to elicit from the young participants? The consultation appeared to be over-laid with activities which detracted from the consultative process which was administratively cumbersome. The museums were aware that getting young people from lots of different groups to come together was hugely time-consuming and this took a disproportionately large amount of time to organise without many successful outcomes. As a consequence not all projects were able to participate. *Image and identity* focused on one methodology for consultation, but perhaps exploring other methods more widely would have resulted in a more appropriate methodology, and a more focused and effective process. Using the expertise and skills of facilitators who specialise in consultation may also have helped this process.

5.5.4.2 The outcomes for participants

The looked after young people from Broome House, Didsbury

Enhancing communication skills and extending self expression

One of the outcomes of the Manchester project with Broome House was the impact on the young peoples' communication skills, and the opportunity it gave them for self expression through exploring artworks where artists freely use emotional expression. Many young people in care find it very hard to express their emotions and in order to protect themselves they suppress their emotions or express themselves through anger. Artists' work often involves emotional elements with the inclusion of personal circumstances and the young people benefited from understanding that it is constructive to express their emotions in more positive ways:

"It's all frustrating for them and they're upset about something, maybe it's at school or something maybe could be at home or anywhere else just on the street with their friends. Things can trigger them off and they bottle it in and they just don't know how to tell you and they feel a bit embarrassed or, you know, they feel as though they're letting their guard down." – Michael Brownrigg, Social Services

The creative outlet gave them a means of expressing their feelings through an (new) emotional vocabulary:

"I've seen a big difference in how [their] confidence has grown massively, to a point where when we first started on the Image and Identity Programme, we had these young people who are angry and do not show, you know, experiences about their emotions because it's that brick wall they've built up and they now express themselves saying'

oh I feel sad today.' And that is a massive leap forward." – Mike Brownrigg, Social Services

Image and Identity - a highly significant theme for vulnerable people who are lacking self esteem

Image and Identity gave the young people the opportunity to reflect on their individual identities and relate this to their personal experiences. It gave them space to think and reflect without pressure. They responded well to the calm, gentle style of the artist and the museum worker, who created a safe and quiet space for the young people to be able to reflect. Such time is crucial for young people who may be expected to cope with chaotic, often traumatic circumstances.

Another important skill was that of analysis and the workshop enabled them to take their experiences, circumstances and interests together, synthesising them in relation to thinking about who they are and who they want to be.

Breaking down stereotypes and challenging labels

Young people in care are often labelled as difficult. Such attitudes may deny young people a say in their future; they may be considered inconsistent, untrustworthy and unable to make valid decisions.⁶³ Young people in care have also identified a lack of a child-centred approach, inadequate support and a sense of stigmatisation as creating barriers to opportunities.⁶⁴ These issues were fully understood:

"I mean being a looked after child it tends to be they're stigmatised in many ways from other young people who are not looked after, you know, in a school environment especially. And they get a lot of finger pointing, a lot of bullying towards them that way." – Michael Brownrigg, Social Services

Image and Identity enabled adults who would not normally have direct contact with young people in care to get to know them outside such stereotypes. For example, the artist who worked with the young people from Broome House did not know what to expect of the young people, as all too often children in care are portrayed in the media as naughty or criminal:

"I think the only thing that it was because I knew that they were from a care home, but when you talked to them, they were no different to any other young person apart from the fact that to me they came across as very knowledgeable, very sensible as well, intelligent people." – Shiasta Nazar, artist

Such experiences can help creative practitioners learn about young people in care and consider how museums might enable young people to best fulfil their potential.

⁶³ Morris, J., *Having someone who cares? Barriers to change in the social care system*, Joseph Rowntree Foundation, National Children's Bureau Enterprises, London, 2000, <http://www.jrf.org.uk/knowledge/findings/socialcare/380.asp> [accessed 19 06 2006]

⁶⁴ *The State of London's Children report*, Greater London Authority, December 2004

Meeting significant, positive adults

The projects in both Manchester and London brought the young people into contact with significant, positive adult role models who acted in some capacity as mentors:

"I mean it's about the people they're around, the people they work with and, you know, the likes of Harriet, the likes of myself and we can talk freely about it and they're learning, you know, the traits from us to that degree. I suppose you could say we're like the mentors to that degree cos we are a parent figure, you know, cos we are the adults as such. And that's how children do learn, they learn how to, you know, to console somebody's who's unhappy." - Mike Brownrigg, Social Services

Validation of the young peoples' experiences by the museum

For the young people, it was significant that their work was displayed in a public gallery. The artwork, with its emotional and personal content, was acknowledged and validated by being publicly displayed and this had the effect of rendering the young peoples' emotional responses to their own lives legitimate.

NCH Foundations- families at risk

Enabling young people to access neglected elements of their heritage

Image and Identity enabled mixed-race young people who have no contact with their father to discover a different side to their identity. One young person, who was brought up as white working class and had no experience of their Asian cultural background, was able to have some experience of Asian culture and to be able to begin tentatively to explore this part of their identity.

"They have no identity apart from that which their mother gives them and she's not Asian, she's not Muslim... she comes from a completely different background and you are however you are brought up. So you know, as you get older you may or may not want to go and find out about it, but the thing is that the other problem, you see there's three aspects with the children. Their mother is bringing them up in the best way she possibly can, she can only bring them up in the way she knows best which is all well and good, and then you've got the father who has not had any input in them, so they have no education about their heritage from that side, and then you have the negative media image constantly barrage and Islamophobia in the news and programmes and the way Muslims are portrayed." – Fauzia Khan, artist

Exposing families to new experiences

The area of the city that the families came from tended to be mono-cultural, and much less cosmopolitan than other parts of Manchester. The group therefore generally had little experience of meeting anyone outside of their community (even where an individual might have a parent from a different culture), so meeting a Muslim woman with a scarf was a significant experience for them.

"And I think it's enough for a group like that just to have a positive experience with a very strong Muslim woman that has a headdress and for them to interact with her." – Harriett Hall, Manchester Art Gallery

The transient nature of the group creates challenges for the museum in terms of sustaining contact and creating long-term relationships

The nature of NCH Foundations, in terms of the movement of families, meant that the groups working with this agency were mostly new to using the museum. As a result, they were tentative and lacked confidence, which sometimes took the form of disinterest from the young people. Some did not want to get messy while making art and it took them time to relax into the activities.

"...they were absolutely brilliant, but very unsure of themselves, not very confident in creating art or being in an environment like this. And sometimes that came out in kind of disinterest or, you know, I mean it's often the same, confidence of kind of putting pen to paper or... and when we did the evaluation at the end, a lot of them really struggled, adults included, with actually writing, the literacy side of things."
– Harriett Hall, Manchester Art Gallery

The lack of experience and basic skills levels of the group also created issues in terms of how far the museum could take the focus on Islamic culture and civilisation; for instance, many of the nuances of Islam were beyond the group's capacity and the skill of the project worker was necessary to flexibly relate the group's needs in relation to what the artist wanted to achieve.

Art as a means of reflection, away from the stresses of ordinary life

The nature of the group meant that they had chaotic and troubled family lives. These are 'problem families' with little structure to their lives, much of which can be traced to low self-esteem:

"A lot of the families I come across and work with, they really don't have a lot of self-worth, they've been knocked down all their life, been told they're not going to amount to anything, and just to pick them up a little bit and say to them actually you know you can do something with yourself." – Sal Atkar, NCH Foundations

Image and Identity was felt to give the families some space with which to 'switch off' from the everyday stresses of their lives:

"There's an aura of stress around them because obviously they're in temporary accommodation, they've got kids who are quite demanding and they, you know, most often than not they're single parents. So they've got that worry and that issue of, you know, whatever and when they're able to just switch off from that and just concentrate on the artwork, you could just see the change in their faces, you know, the whole aura around them for want of a better word. It was completely different." – Fauzia Khan, artist

Reducing the stigma for a 'problem' family

Being involved with NCH Foundations carries a certain amount of stigma for families. However, they were treated with the greatest respect by the museum, which the museum staff hoped may have helped them to feel valued rather than judged:

"I think that they are judged a lot in their social, you know, situation, that they feel, you know, that they're in this centre, they've obviously got family problems and what have you and I think that I mean they come to this and are treated with the greatest respect and it's from them, you know, it's led by them and their interest and things that excite them..."

– Harriet Hall, Manchester Art Gallery

Victoria and Albert Museum – Looked after young people, NCH Hillingdon

Building the confidence of vulnerable young people

One of the reasons for involving young people in the project was to help build their confidence. The opportunity to do this was valued by a service which works with the young people in presenting their needs and feelings through consultation and group participation:

"...participation is to do with getting the young peoples' views, feeding it into service development in Social Services. But it's also about building young peoples' confidence, because young people, particularly young people in foster care or children's homes, are not instantly going to be confident to speak up." – Sarah Rayne, NCH Hillingdon

The young person interviewed by RCMG demonstrated increased confidence as a result of the experience with the V&A; he talked about having to feel confident, though at times being nervous.

Barriers to the effectiveness of the project

Some of the barriers to the success of projects became clear during this case study. There was a sense at times that the key worker from the NCH was not completely convinced of the value of the project which led to a lack of enthusiasm and commitment. In addition, it seemed that in this instance the artist's project management skills were not always fully effective; the key worker talked about being unclear about the artist's objectives and the young people were not able to focus well on the work which, as a result, was rushed:

"...unfortunately, because the particular group of young people can either get very excited, which makes them not focus, or they can get easily distracted, and I think it was quite difficult for the artist to keep the group of them, you know, focused on something. Which meant towards the end they very quickly... quite quickly had to rush to finish."

Another issue for the key worker was that the artist was not always clear about the relevance of the work to the young peoples' experiences:

"But what she didn't do so well was they relate it back to themselves. I do think she had thought of it, but I don't think it became obvious."

The value of a novel experience for young people

What emerges very strongly from this case study is the value of the museum experience for some. This was a new experience for these young people and it generated excitement and motivation to take part. One of the young people interviewed was really, really enthusiastic about the V&A and was captivated by the copy of Michelangelo's David in the sculpture gallery. He was full of excitement at seeing something familiar, but also thrilled by the sculpture itself; 'it was wicked.' He was inspired to develop many ideas for his work and found this very stimulating.

However the key worker, possibly because of the issues described above, found it hard to articulate the impact the experience had on the young person:

"I think it was a great opportunity for him. I don't really... I wonder... I mean I don't know how you can see how he sort of views it."

However, the project was successful enough to encourage the key worker to see the value of maintaining the enthusiasm built up by the project:

"Well we're going to use the relationships the group has made through it, to start running our regular looked after group. And because they have got so much into the art, I mean we hope to do more using art and drama and things because, you know, we could really see how much they enjoyed that. So I mean we do hope to keep the energy that's come from it."

5.5.4.3 Conclusions

This project was one of the many which worked with groups and individuals who could be seen as vulnerable to social exclusion. These included families at risk and looked after children and young people. The theme of *Image and Identity* has proved to be flexibly valuable to the various participants who have been able to use the theme-related work to reflect on their own positions in life, improve their communication skills and self-knowledge, and enhance their powers of self-expression thus building their self-esteem. The project participants, many of whom felt themselves to be at the margins of society, gained from meeting positive adults and from being involved in museums, which have a high standing and a central position in society. The opportunity for quiet reflection away from stressful lives was judged to be valuable by the museum staff who worked hard to understand the interests and motivations of their community participants and to treat them in a respectful manner.

Image and Identity is a remarkably robust and effective theme but the addition of an annually changing sub-theme raises the danger of tokenism, especially when the sub-themes are themselves challenging. Replacing the current theme of cross-cultural understanding ('The year of Muslim culture')

next year will be the theme of Slavery. Both of these are vast areas and there is a danger that the museums will not fully probe their extent and significance. In addition, the level of knowledge and awareness of the sub-theme may not be well developed in partner organisations or in participants.

This project demonstrates the high level of knowledge, skills and experience required by key workers who have to understand the character and needs of the museum and also of the participating group.

It was challenging for the museums to build long-term relationships with individuals and groups that do not remain in stable circumstances for long. It was also a challenge to develop relationships with some community leaders who could not see the value of working with a museum. It also proved difficult to consult with young people, and the museums need to think this through more clearly and develop their expertise in this field.

On the whole, the management of this project was strong, with mature thinking in evidence.

5.6 Take One Picture, North, East, South, West

Case study: The National Gallery Initial Teacher Training (ITT) Cultural Placement Partnership with Roehampton University, Nottingham Trent University, Nottingham City Museums and Galleries, and Pelham Primary School, London

5.6.1 Overview

There are two strands to the National Gallery's *Take One Picture* programme for 2006/2007. The first strand is an autonomous *Take one Picture* project run by the Laing Art Gallery in Newcastle-upon-Tyne, a long-term partner of the National Gallery. The second strand is the Initial Teacher Training (ITT) Cultural Placement Partnership run by the National Gallery in conjunction with three higher education institutions and their relevant partner museums. This latter strand is the subject of this case study.

The National Gallery is working in partnership with teacher training providers to offer week-long cultural placements for students from Roehampton University, Oxford Brookes University and Nottingham Trent University. ITT students in the regions will also visit the Ashmolean Museum, Oxford and the Castle Museum, Nottingham working with local paintings. The cultural placements scheme was developed in response to the Training and Development Agency for Schools (TDA) requirement for each student teacher to have the experience of teaching in "a setting other than a school"⁶⁵ and extends a longer-term relationship established between the National Gallery and Roehampton University.

The purpose of the case study was to follow the experience of an ITT student from their cultural placement at the National Gallery to their teaching placement at a primary school. The following themes would also be addressed: access to high quality national collections, access to specialist expertise in visual literacy, the growing momentum of a project which has been funded over time; the big ambitions of the scheme.

5.6.2 Research process

There were a number of separate elements to this case study and a total of four visits were made between November 2006 and April 2007. The researchers were Jocelyn Dodd, Anna Woodham and Ceri Jones.

On the 23 November 2006 Ceri Jones visited the National Gallery to observe the last day of an ITT cultural placement for 10 second-year BEd students from Roehampton University. During the full-day session, the ITT students followed school groups around the gallery to observe the style and strategies of the National Gallery facilitators. In groups, they presented their ideas for cross-curricular work for three paintings they had been asked to research and then went into the galleries to present their chosen painting to the rest of the group.

⁶⁵ In accordance with *Qualifying to Teach: Professional Standards for Qualified Teacher Status and Requirements for Initial Teacher Training*, published by the Training and Development Agency for Schools (TDA), 2002

The session was designed to build their confidence in using paintings with school groups and to develop their own style of facilitation which is built on the way in which the National Gallery works with children and young people.

On the 15 February 2007, a focus group was held by Jocelyn Dodd, with Anna Woodham observing, with Nottingham Trent University and Nottingham City Museums and Galleries, who were working in partnership with the National Gallery for the first time in 2006/2007. Present were Dr Tony Cotton, Principal Lecturer in Primary Education and Programme Leader, and Kathryne Warren, PGCE Art & Design, from Nottingham Trent University, along with Anne Coyne, Education Officer, and Sarah Skinner, Art Curator, from Nottingham City Museums and Galleries. The involvement with the scheme was felt to be very positive for both the University and the Museum; the cultural placement in particular was felt to be beneficial for students in terms of widening their experience and developing their confidence in using museums.

On the 21 February 2007, interviews were held with Karen Hosack, Head of Schools at the National Gallery, to gain her perspective on *Take One Picture* in its entirety, as well as to look more specifically at the partnership with Roehampton University. The National Gallery has been working in partnership with Roehampton University since 2003, developing creative schemes of work for ITT students. The success of this partnership has been instrumental to the development of the cultural placements scheme. Julie Shaughnessy, Programme Convenor PGCE Primary, and Jane Graham of Roehampton University were interviewed to gain their perspectives of the scheme and of the value of the partnership with the National Gallery. The researchers for both of these interviews were Jocelyn Dodd and Anna Woodham.

The final visit for this case study was made on Thursday 3 April 2007 to Pelham Primary School in the London Borough of Merton by Ceri Jones, where one of the student teachers was on her teacher placement with the Year 5 class. Verity was one of the ITT students observed at the National Gallery cultural placement in November. The researcher interviewed Verity, the Year 5 class teacher Sarah Lyne by telephone, and the head teacher, Maria Keenan. The researcher also spoke to a group of pupils from Year 2-Year 6 who had been involved in the *Take one Picture* project the previous autumn. Verity had introduced her painting, *The Fighting Temeraire*, to the class but was yet to begin her work with them until after a trip to the National Gallery the following week.

Pelham Primary School is a single form entry, community school for pupils aged from three to eleven years old, which serves an ethnically rich and diverse local community. The socio-economic backgrounds of families tend to be close to or above the national average.⁶⁶ Around 40% of the pupils have English as an additional language, and around 27 different languages are spoken amongst the pupils. It is a small, friendly school with a stable and experienced staff. The school is one of 570 schools which work in partnership with Roehampton

⁶⁶ *Inspection report for Pelham Primary School, Ofsted, May 2003*, <http://www.ofsted.gov.uk/reports/pdf/?inspectionNumber=246220&providerCategoryID=4096&fileName=.pdf> [accessed 23 May 2007]

University to provide placements for ITT students and Pelham Primary School is very supportive of the scheme:

"...they see [the ITT students] as part of the partnership and the students generally enjoy it..." - Julie Shaughnessy, Roehampton University

The school has signed up to an agreement whereby the school provides the mentor and a tutor from Roehampton is attached to the student. They have at least three teacher tutors at the school who do the supervision. This is one of three models used by Roehampton which acknowledges the complex situation in London where some schools have a high turnover of teachers. Another link with the *Take One Picture* scheme is that the head teacher, Maria Keenan, is a former senior literacy consultant for the LEA who, in this role, arranged an art and literacy project for the borough of Merton in conjunction with Jan Young at the National Gallery:

"...it was an LEA project to encourage schools to work in that Take One Picture way... but not just using one painting, using paintings as a stimulus for children's literacy." – Maria Keenan, head teacher

Several of the teachers at the school, including Sarah Lyne, took part in this project which saw them receive training very similar to that given on the ITT cultural placements although with an emphasis on art and literacy.

5.6.3 Context and background

The development of the *Take One Picture* scheme

The *Take One Picture* scheme was initially inspired by the work of one class from Windmill Hill School in 1995 when their teacher used a set of teaching resources from the National Gallery around the Wilton Diptych to do a number of activities including exploring history and religious symbolism, looking at pigments and making colour, learning how to make paint from egg, and making their own altar pieces:

"The head teacher got in touch and said come down and see this, and my former colleague went to see it." – Karen Hosack, National Gallery

From these beginnings, growing out of teacher practice, the *Take One Picture* scheme has become nationwide. Now going into its twelfth year, the numbers of teachers and pupils involved in the scheme has been steadily growing as the success of the project encourages more and more schools to take part. In terms of scale, currently the Gallery offers interactive guided tours to over 80,000 school-aged students each year, and for the 2007 *Take one Picture* exhibition at the National Gallery there were 43,000 teachers, parents and children involved, increasing from 35,000 the previous year. There is growing evidence that the approach of the scheme, using paintings as a stimulus across curriculum subjects, enriches teaching and learning. For instance, a retrospective evaluation of the scheme 2000-2006 by Alix Slater, University of Greenwich demonstrated that 92% of teachers who had participated in the scheme

'believed that the approach improves pupils' learning and performance.'⁶⁷ Alongside this national scheme, the National Gallery has used funding from the DCMS/DCSF Strategic Commissioning programme to develop *Take One Picture, North East South West* with partnerships with the Laing Art Gallery, Tyne and Wear and Bristol Museum and Art Gallery. This current year, 2006/2007, the focus has been on the partnership with the Laing Art Gallery and the development of the ITT Cultural Placements Partnership.

Take One Picture, North East South West: 2006/2007

As one of the project strands for 2006/2007, the Laing Art Gallery in Tyne and Wear are running their own *Take One Picture* scheme separately from the National Gallery. They have been working in partnership with the National Gallery since 2003 and a key approach adopted by the Laing is using artists as facilitators to run the scheme. Their involvement in the scheme has been continued due to popular demand from local schools, which have come to see *Take One Picture* as a yearly offer from the Laing, and this has indeed been possible due to consistency in key members of staff.

The ITT Cultural Placements Partnership has developed from a partnership between the National Gallery and Roehampton University, initially forged over the desire to help teachers develop a creative scheme of work. At the same time, a conversation with Stephen Berkeley from the TDA highlighted the need for teachers to obtain experience of teaching in environments other than from schools. The idea of a cultural placement for ITT students was developed with Roehampton, and the network of universities involved was extended with the inclusion of Nottingham Trent and Oxford Brookes, who responded to a DVD sent by the National Gallery to promote the scheme.

The placement enables ITT students to develop a scheme of work using the *Take One Picture* framework. The ITT students are introduced to the methods of *Take One Picture* through a week-long cultural placement at the National Gallery, which covers training in visual literacy, using a painting across curriculum subjects and during that week they are exposed to a number of different styles and strategies used by the National Gallery facilitators. ITT students in Oxford and Nottingham have a further day at a relevant museum where they work with paintings from local collections. The skills and methods learned are then taken by the student into their school placement, where there is the option for the student to take their class to the National Gallery, Castle Museum in Nottingham or the Ashmolean Museum in Oxford, depending upon which University they attend. ITT students will be assessed on their scheme of work, submitted as part of an assignment.

⁶⁷ From the ITT Student Handbook provided by the National Gallery to all students on cultural placements

5.6.4 Key findings

5.6.4.1 Management issues

A project with big ambitions

Take One Picture is already a large scheme, but it has ambitions to grow on a national basis. Since its beginnings the scheme has increased in scale, both in the number of schools they actually reach and the number of schools they can potentially reach through working with teacher training courses. At the present time, up to 3000 teachers come on their courses in a year and 106 students are currently involved in the ITT Cultural Placement Partnerships across the three teacher training providers. The longer-term vision of the gallery is to see a network of universities across the country paired with relevant museums and galleries. At first the National Gallery would be involved in developing the network, but over time it would become more hands-off so that museums could become self-sufficient.

Possibility of extension through external support?

The National Gallery's desire to extend visual literacy to so many student teachers through the *Take One Picture* approach is ambitious. However the Gallery is tentative about the practicalities of this, and is apprehensive about taking a lead role in any future development of the scheme which it sees as the role of an external body. Working in partnership with an external strategic body, the National Gallery would be very interested in taking a lead role in any future 'vision' for the *Take one Picture* project. This presents a significant and potentially highly valuable opportunity for the extension of the DCMS/DCSF scheme.

A significant example for other museums

It is now a government requirement that student teachers are introduced to methods as to how to use places outside school for learning. This represents a potentially highly significant opportunity for museums and galleries which provide some of these alternative learning environments. In the case of the National Gallery, it was a member of the TDA who encouraged the National Gallery to see that they could respond to the TDA's requirements and the ITT Cultural Placement Partnership was the outcome. The National Gallery example could inspire other museums to become involved in working with student teachers in this way.

A mature project

The *Take One Picture* scheme demonstrated a high degree of maturity. While to some extent this could be because of the long-running nature of some elements of the partnerships - Roehampton University and the Laing Art Gallery, for example, have worked in partnership with the National Gallery for longer than the partners in Nottingham – there were other characteristics of maturity that are of note.

Maturity of thinking can be demonstrated in the way that some partners, such as the Laing Art Gallery, have put their own stamp on the scheme. Not only are they passionate about the scheme, but staff there have also embedded it into their practice and have developed it in new ways, by, for example, using artists

to facilitate the sessions with schools and young people. The success of their approach is reflected in the enthusiasm of local schools to take part and the Laing has responded to that enthusiasm. As has been acknowledged positively by the National Gallery, they have:

"...totally taken on board the Take One Picture methodology." – Karen Hosack, National Gallery

For the University of Roehampton, the *Take One Picture* project has aligned itself well with their mission and values. Not only do Roehampton really value the benefits the scheme brings for their students, but they have also used it to question and inform their academic research. Crucial to Roehampton is the child-centred perspective of learning that the *Take One Picture* methodology advocates:

"Our involvement started with a methodological focus, looking at the nature of active learning and thinking about the visual arts as a medium by which children could develop their understanding of the world and begin to interrogate values and concepts and ideas." – Julie Shaughnessy, Roehampton University

The holistic approach to the curriculum is also crucial:

"...the idea was to look beyond curriculum boundaries... to look at that experience as a springboard to offer students an opportunity to engage across the curriculum." - Julie Shaughnessy, Roehampton University

The university staff have been able to use the scheme to model learning so that students can replicate the process and use it as teachers. In addition, *Take One Picture* offers an important resource that can be used by all students, not only art specialists and this is seen as very significant.

In this respect the partnership between the National Gallery and Roehampton University is at a greater stage of depth and maturity than the partnership at Nottingham, where there seemed to be a much more passive acceptance of the scheme with little sense of having reviewed it or analysed the process critically in relation to their aims or strategy as an organisation. However, both the University and the Museum Service could see the scheme's value and were very positive about its benefits. The *Take One Picture* project was very popular for example with the museum staff, who emphasised the fact that it came as a ready-made scheme. They were keen to be involved in the project because it has been successful elsewhere. In time, this may potentially have a longer-term impact on their provision. However, at present there is no sense of any greater aspiration either on the part of the University or the Museum to develop the scheme further, and the approach is relatively mechanical and unsophisticated. There was a sense from the National Gallery that they would like to see the Nottingham group develop the scheme further, for example, through widening the offer to all students rather than focusing on arts specialists as Nottingham Trent University is doing at present. The maturity of thinking that characterised the longer-established partnerships had yet to be developed in the more recent one.

A catalyst for organisational change?

There is evidence that the *Take One Picture* scheme has had a range of impacts across the organisations involved. The extent to which these impacts can be viewed as a catalyst for change within the organisations, however, is variable. The scheme, of which the cultural placement is part, has certainly become much more embedded in the National Gallery. The annual exhibition of work from the project is now displayed in a more prominent gallery. The original 'One Picture,' the painting used to stimulate each phase of the scheme, is now displayed alongside the pupils' ensuing work. Research into the impact of the scheme by the University of Greenwich over a number of years validates the experiences of participants.⁶⁸ This long-standing project has become highly regarded and has been given a higher profile in the gallery. The work of pupils has been increasingly well regarded and, because of this, given higher prominence. The link with the Universities and the informal validation of National Gallery Education programmes by Roehampton also strengthens the scheme's credibility.

In Nottingham, *Take One Picture* has had an impact on how the staff approach their collections. They are developing new ways of using paintings at the Castle Museum, utilising the new skills around visual literacy that the National Gallery has given them. They are now able to look at their paintings in much more depth, in greater detail and be more focused. Yet the scope for greater organisational impact has been limited because the museum could not always see the wider benefits of the project. It was felt that the staff were often looking at the scheme from the museum rather than the users' perspective; they wanted students and schools to use the collections, however they did not think enough about how users could get the best out of the collections. They felt that the scheme could, perhaps, help reposition the Castle 'Museum' more as an art gallery. Staff mentioned that the scheme and the students had given them a fresh perspective on their collections:

"I think as a curator you get kind of get a bit blinkered to be honest. You can get kind of bogged down in art history..." - Sarah Skinner, Nottingham Castle Museum

More could be done here to grasp the underlying student-centred philosophy of *Take One Picture* and to relate this user perspective to the museum culture.

5.6.4.2 Partnership issues

The benefits of the National Gallery as a centre of excellence for its partners

The National Gallery has highly developed expertise in visual literacy and is a centre of excellence. It has teams of highly trained and skilled gallery facilitators who are able to draw on a considerable amount of contextual research from curatorial colleagues. The education team have developed highly-tuned strategies and skills for the interpretation of paintings with schools which the *Take One Picture* scheme uses to develop approaches to interpretation. These

⁶⁸ See for example, Alix Slater, (2006) *Evaluation of Teacher training cultural placements at the National Gallery*, Business School, University of Greenwich

approaches have since been adopted by the Gallery's partners, for example, the Castle Museum, Nottingham:

"It's given us the chance of looking at the pictures that we've got. We learnt a lot and we now use other paintings for education sessions which we didn't do before... we learnt a lot from the students as well." – Anne Coyne

The status of the project, and the fact that it is so successful nationwide, meant that Nottingham University was keen to be involved in the project; the value of the scheme is articulated by the experience of partners such as Roehampton:

"I think the kudos side and being within an organisation and understanding the sort of access you can have as a teacher to organisations like the National Gallery is something that the students are not as aware of and they do feel privileged to be working in that environment." – Julie Shaughnessy, Roehampton University

For Roehampton, the approach to the project has been significant and difficult to find elsewhere:

"...the really practical approach that the students can access has given us an opportunity to present that to them which we have possibly looked for in other areas but not found." – Jane Graham, Roehampton University

Access to high quality national collections and expertise

The Cultural Placement Partnership gives ITT students exposure to high quality national collections and unrivalled experience of a wide range of high quality facilitation around visual literacy.

"...we are well placed to help the students in a very short time to have a very diverse range of experiences. Because we take so many schools, they get to see foundation range children and teenagers engaging with paintings. To be able to see lots of styles and strategies with lots of age groups; we can do that very well here..." - Karen Hosack, National Gallery

The quality of the experience offered by the National Gallery was valued by the teacher training providers. Nottingham Trent staff, for example, mentioned the 'secure learning' that the scheme offers their students, suggesting that quality is important.

The entitlement to national collections through the scheme was valued highly by Pelham Primary School, because it enabled both physical and intellectual access to the children's cultural heritage, encouraging them to learn about and so understanding the paintings:

"...it gives children access to that part of their cultural heritage which I think is really, really important... these paintings are yours and they're free." – Maria Keenan, head teacher

Through the scheme the National Gallery are able to provide access to high quality resources for schools and museums which was very much appreciated. Staff from the Castle Museum, Nottingham, for example, were enthusiastic about having access to specialist technical staff to create high quality web-based reproductions; 'zoomable' images of paintings in their collection. Pelham Primary School teachers valued these images because they could use them on the interactive whiteboard in the classroom where they could magnify different parts of the images.

However, expertise within the project is not only one-way. The National Gallery has been able to draw on the expertise of teacher training providers. Karen Hosack describes how, because their partners are experts in teaching and learning, their expertise complements the expertise of the Gallery in using paintings for cross-curricula learning. The partnership between them has a '*cyclical benefit*' which informs the national *Take One Picture* project as well as the *North East South West* strand of the project.

Diversity in the quality of the partnerships

There was a considerable difference in the quality of the partnership between the National Gallery and the various teacher training providers because of the different levels of maturity.

The staff from Nottingham City Museums and Galleries were very positive about the National Gallery but stressed that they couldn't possibly compete with the level of facilities that the National Gallery offered and so were content to be passive recipients of the scheme. There was a sense that the relationship was not a partnership in terms of a reciprocal learning relationship; the museums were simply offering a service to each other. In contrast, there was a real sense that the National Gallery has developed a high quality partnership with Roehampton, one which had evolved and developed in a thoughtful, incremental way. These partners gave the impression that they were learning together and they were both very respectful about what each partner could bring to the relationship:

"...the project has been a teasing out of what it does mean to engage children in a powerful learning experience and that has required both partners to step outside of their comfort zone and learn a lot along the way. And I think we both learned a lot along the way." – Julie Shaughnessy, Roehampton University

"...they have given so much to the project. They are experts in teacher training and we are not. We are experts in using museum gallery resources with young people and they are not. We have complimentary skills." – Karen Hosack, National Gallery

Together, the National Gallery and Roehampton are achieving more than working apart. For example, when developing the sequence web learning tool www.nationalgallery.org.uk/education/itt/index.html the National Gallery could not have done this without the help of the University and five former ITT students. Karen Hosack from the National Gallery commented that she was much more informed about current education through their partnership with Roehampton,

that she was now understanding excellence and enjoyment and personalised learning for instance. Furthermore, partnering with the University means that they:

"...acknowledge what we do here and are able to give us the academic profile." – Karen Hosack, National Gallery

Different approaches to students

One difference between the partners at Roehampton and Nottingham Trent was that the regional university partner was much narrower in their approach to the type of student who would benefit from a cultural placement at the National Gallery. Nottingham Trent limited participation to students who specialised in art. There were a number of benefits to this approach, for example it helped the students to develop their own arts practice as well as within schools:

"They developed lots of imaginative ways of teaching using different materials. It got away from just painting and drawing, it became much more inventive." – Kathryn Warren, Nottingham Trent University

They felt that the scheme had helped to increase the profile of art in schools, and a good indicator of success was that schools now want to have art students on placement:

"Another thing it might have done is to give them confidence to fight their corner to do some art back at school." – Tony Cotton, Nottingham Trent University

By contrast, staff at Roehampton were more open to the benefits of the experience for all students from all disciplines. This fits better with the original ethos of the scheme.

"...We don't just make it an experience for just a few but we try to make it available for all the students, so they can think about and engage with the issues." – Julie Shaughnessy, Roehampton University

The best ways of seeking strategic partnerships?

The success of the partnership with Roehampton and the less developed relationship with Nottingham Trent University may be linked to the way in which the partnerships were brokered. The partnership between the National Gallery and Roehampton was evolutionary, developing over a number of years, and is a very equal relationship. In contrast, Nottingham Trent and Oxford Brookes responded to a DVD about *Take One Picture* that was sent by National Gallery to every Higher Education institution in England. Although they were both keen to be involved, it is perhaps surprising that the National Gallery did not approach the potential partners more strategically. Could they have developed the ITT scheme in partnership with organisations that were already confident about using *Take One Picture*, such as for example the Laing Art Gallery? It may be that one of the weaknesses of the partnership with Nottingham is that there were too many 'new' elements to the partnership to be comfortable; it is the first time the National Gallery have worked with Nottingham City Museums and Galleries, who are using new methodology and lack the experience in running *Take One*

Picture successfully. There is a lot of risk involved. The National Gallery want to maintain the integrity of the scheme and they could have approached the development of partnerships more strategically, perhaps going through one of the teacher training organisations?

5.6.4.3 The impact of the cultural placements partnership on the ITT students

Developing the confidence to visit museums and galleries

As schools are encouraged by DCMS and DCSF to visit more museums and galleries, an important element of the project was helping future teachers to become more confident using museums and galleries. For the museum staff, there was the sense that the experience at the gallery was combating barriers to visiting museums and they suggested that the scheme enabled students to feel as though they could go into any museum. It was felt that many of the ITT students were not used to visiting museums:

“Going into a gallery is unusual for some students and I think there are many students who would not go into a gallery... [they see] it's not just where posh teachers go.” – Tony Cotton, Nottingham Trent University

In the longer-term, using the museum becomes embedded in the student teacher's thinking. However, the confidence is not just the physical aspects of organising the visit to the museum or gallery, which student teachers are given the chance to do, but, as the following student implies, it is also confidence in knowing how to use the gallery with the class:

“I feel confident taking the whole class to the National Gallery next week because I've seen how they handle the classes and how the tour guides operate, everything else like that. And I feel comfortable teaching in front of the painting there, specifically now I know them.” – Verity, ITT Cultural placement student

The value of the *Take One Picture* approach is that teachers do not feel they have to come from an art historian or an art specialist background. The Year 5 class teacher at Pelham Primary School had attended a training course at the National Gallery and felt passionate about visual literacy. All her confidence had come from the training sessions she had attended. This was confirmed by the head teacher of the school who felt that such training impacted on a personal as well as career level:

“...the feedback from [teachers] was that they found it beneficial on two levels, on a personal level because they were looking at paintings which maybe they wouldn't have looked at... developing that interest and knowledge. But that also fed into their teaching... more knowledge and ways of how to use those paintings with the children.” – Maria Keenan, head teacher

How aware are museums of this confidence issue with (young) teachers? Is this something that museums could be more proactive in developing?

Exposing student teachers to new experiences

As well as the National Gallery training to develop the confidence of both qualified and student teachers, the ITT cultural placements were seen to be beneficial for exposing students to new experiences which they might not otherwise have had. Firstly, the student placement was seen as a good bonding experience for students:

“What helps students on the course is being in small groups and working together. It is hard on the course and they need to have someone to talk to. Being away is bonding.” - Tony Cotton, Nottingham Trent University

Secondly, the placements were seen as crucial for developing life skills in the students, extending their experiences as adults and giving them a greater knowledge of the wider world:

“We want people who are rounded adults because they have more to offer to children.” – Kathyne Warren, Nottingham Trent University

Such experiences may also help to change their perspectives on education and encourage them to be more thoughtful. This has been seen on other occasions, for instance at Nottingham Trent University when they take them to the Holocaust Museum:

“...out of 120 probably only one or two will have been before... they don't know about Rwanda and genocide. They say ‘why were we not taught about this in school?’ and it shifts their perspective about education. They see what might have happened in their education and how they might make things a bit different.” – Tony Cotton, Nottingham Trent University

Museums have a key role in providing the stimulus for these experiences.

Creating advocates for Take One Picture

The net result of the scheme is that it is seen as incredibly positive by all those involved, and it is creating new advocates for *Take One Picture*. For the National Gallery, it is inspiring to see the positive impact that the cultural placements are having on the ITT students:

“...What motivates us is to listen to students at the end of the week to see their progression. When they come in on the Monday they are not sure what to expect, it is seen as a traditional gallery visit. ... Then without fail you get students saying that it was just a most inspiring week and I will be using that throughout my career. And that is very motivating.” – Karen Hosack, National Gallery

This was reinforced by ITT student Verity, who was full of praise for the placement and the unique experience of working in the gallery environment:

“...I love it there and it was so good to go and do that week... it's such an amazing sort of environment to be working in.” – Verity, ITT Cultural placement student

The significance of the scheme was clearly very important to her and she was prepared to persuade others of the benefits of the approach because it was so beneficial to the children:

"...we've planned [the literacy module] with another school and another AST [advanced skills teacher] who wasn't very keen on our, my idea of using paintings. She's very much, 'we're doing persuasive writing let's do it on football, let's do it on anything else' and I was sort of trying to tell her that getting these kids interested in the paintings is so important to them just to realise that... all the paintings belong to them... Even the most sort of hardened boys in the class are really enjoying it and actually looking at them thoughtfully and learning how to read them and sort of going 'yeah I don't really like it but there's obviously something interesting in there otherwise we wouldn't have it up in the classroom...'"

Exploring the value of cross-curricular working

Communicating the value of cross-curricular learning is crucial to the *Take One Picture* scheme and the success of the approach is something which is highly valued by former ITT students and this enthusiasm is carried into the schools they eventually work in:

"...[Matt] realised how successful and effective [Take one Picture] was and how the children had enjoyed it. He went into supply jobs... the feedback was that he would use his experiences as often as possible and about him modelling his approach and that had had an impact on a number of schools..." - Jane Graham, Roehampton University

For Verity it was too early to gather evidence of the impact on her teaching but she was keen to put into practice the experience she had at the National Gallery. She could see the value of cross-curricular learning in that the pupils had a greater sense of where their learning was leading. Rather than being fragmented, it gives it coherence:

"...it makes it just so much more continuous, they can see what they are working towards rather than it just being this is literacy, this is the numeracy hour and all being completely separate." – Verity, ITT cultural placement student

The 'joined-up' approach to the curriculum was also advocated by the head teacher at Pelham Primary School:

"...what I saw happening in lots of schools was that children's learning was quite compartmentalised... but children's learning is actually linked up and they can feed off and inspire each other so I think again because the project was focused on doing that through that central theme of a painting [it] was also really important." – Maria Keenan, head teacher

Verity was therefore working in a very supportive environment. The school clearly made a commitment to *Take One Picture* and had taken part in the scheme the year before. The head teacher felt it was important for a student teacher to be in such an environment whilst training:

"...it's important I think that students have that chance... to go into a school where they'll be encouraged to work in that way as opposed to what I know sometimes happens... teachers say 'my head wouldn't let me do that' and it's all much more rigid in terms of that curriculum. So I thought as a student you don't want to have a battle..." - Maria Keenan, head teacher

This was something that was also mentioned by Roehampton University:

"It makes a difference if the school... knows about the scheme." – Jane Graham, Roehampton University

While the benefits of the *Take One Picture* scheme were very clear, there were also challenges for the ITT students whilst in their school placements. For example, Verity described how she found it challenging to fit her own scheme of work into the scheme of work already developed by the class teacher around the curriculum and having to limit the bulk of her work to English and art lessons when she wanted to use it more broadly.

There was also tension between the student having lots of ideas for cross-curricular work but not always being clearly focused on the intended learning outcomes. The Year 5 class teacher had been trained to use *Take One Picture* for art and literacy and the ITT student had been trained to use it more widely across the curriculum. The class teacher felt this was in some ways a weakness because it felt to her like returning to the idea of topic work and she was concerned that the student was not always aware of the learning that was involved for the children. Furthermore, there was a danger that activities may not always be linked to the curriculum and would not therefore be relevant. However, the class teacher was keen to stress it was not a criticism of the scheme or the National Gallery's teaching, but something the student needed to be aware of. Karen Hosack talked about a similar concern, that because *Take One Picture* is a complex process it might not always be used in an in-depth way:

"...it is about getting kids to look at paintings and to follow their own lines of enquiry. At first it can be quite superficial in the way it is used; you have to stick beyond the obvious." – Karen Hosack, National Gallery

Exposing ITT students to pupil-centred learning

The value of *Take One Picture* for pupils was that the scheme is seen as more than helping young people to understand paintings; through the approach it is helping them to become confident self-learners, who are curious and able to understand quite challenging concepts. This is very much pupil-centred learning:

"...it comes with that having an understanding that looking at a painting for a long period of time, giving children the opportunity to spend quality time, to look and ask questions, to reflect, to become self-learners, to differentiate questioning and for pupils to become confident self-learners..." - Karen Hosack, National Gallery

There was evidence that the ITT students have picked things up from their experience of the cultural placement which they are able to apply directly to their own teaching:

"...it was so brilliant to see how they deal with the kids and how they draw the information out of the kids. It also made me realise that you know, you've actually got to give them that thinking time... I've been consciously trying to give them a lot more thinking time and time to answer rather than moving on straight away from each question." – Verity, ITT cultural placement student

Something that was felt to be important to many of the interviewees was the idea that the *Take One Picture* approach was enabling children to develop their own opinions, that it was permissible to have an opinion:

"...they know its okay to say I think it's boring and I don't really like it. And I know it's fine for them to say it... it's almost like a different freedom of speech, having their own ideas..." - Verity, ITT cultural placement student

Because Pelham Primary School was used to using the scheme for art and literacy, the responses of the teachers were very much focused on the benefits for literacy. For example, the Year 5 class teacher from Pelham Primary School emphasised that the value of the scheme was not just because children enjoy it but because it is an inclusive way of teaching literacy. There is not necessarily a right or wrong answer for children and it empowers them to feel that it doesn't matter if they get it wrong. Also important for literacy was that it enabled children to have something to write about:

"...when you want children particularly to write it's about getting those pictures in their heads and those images so [with Take one Picture] you've actually got an image." – Maria Keenan, head teacher

It was also felt that by taking a whole school approach to the project was beneficial for the pupils because it helps to bring different age groups across the school together:

"I think the one they did as a whole school I thought it was very much they all enjoyed it as a school community... you know it was a topic of conversation in the playground... As I can guarantee none of them [the pupils] go in and talk about their division lessons and multiplication lessons but they do talk about 'oh what are you doing with the painting? What's your class doing?' ... then they talk about it at home..." – Verity, ITT cultural placement student

5.6.4.4 Conclusions

Take One Picture is an ambitious and mature project which has been adopted enthusiastically by all concerned. The Cultural Placement scheme has enormous potential and the National Gallery sees this as capable of expansion on a national scale if an appropriate external body could be found to assist it. There were a number of impacts which could be identified as beneficial to the ITT students who attended a cultural placement. They are gaining skills, developing a broader visual literacy, and an interest in paintings. Exposure to the use of cultural organisations and artefacts in teaching, experience of a student-centred approach and exploration of cross-curricular work was of great value to these students.

There were some areas where fine-tuning was needed. One of these was the fit between classroom practice and the ways in which ITT students used *Take One Picture* in the classroom. Careful negotiation is needed between the teacher and the student such that the teacher's and the student's planning can work in harmony. The other is the choice of university and museum partner, which could possibly be approached in a more strategic manner, taking advantage of existing networks and experience rather than starting from scratch. The existing expertise at the Laing Art Gallery in Newcastle, for example, might have suggested a higher education partner in the region; this would have reduced the number of new elements within the project at the local level and perhaps increased the chance of flexible and effective work. Where both museum and higher education partners were new, as at Nottingham, the learning curve is very steep for both partners and this may account for a somewhat mechanistic and inflexible application of the ideas. However, a further phase of the project could enable a more critical, rigorous and imaginative approach.

The project has had a limited impact on organisational change. At the National Gallery, the annual exhibition is displayed more prominently, and the project has become more highly regarded. The extent to which the core values of the organisation have been affected, however, is open to debate. At Nottingham, staff have learnt from the project, but again, core values do not seem to have changed much.

5.7 Campaign! Make an Impact

Case study: Hull Museums and Winifred Holtby School Technology College

5.7.1 Overview

Campaign! Make an Impact is a project led by the British Library working in partnership with Harewood House and Hull Museums with support from the Citizenship Foundation.⁶⁹ The project takes as its core an enquiry approach to Citizenship, which is central to British Library Learning. Pupils from three schools, Eastlea School in Newham, London, Winifred Holtby School Technology College in Hull and Easingwold School near York, were actively involved in the selection, development and running of a modern day campaign. This was achieved through building the pupils' understanding of the historic context of social and political campaigning to enable them to develop a political campaign based on a contemporary issue of their choice. Teacher placements have also been offered at each of the three partner venues aimed at increasing their skills in using heritage organisations and collections with their pupils. Following advice from the Citizenship Foundation it was agreed that the young people looked at issues that they thought were relevant to them and that they believed they could have the opportunity to change. As well as the final campaign, further intended outcomes were the development of innovative Citizenship resources.

An important element of the project was the building of the pupils' capacity for discussion and debate, enabling them to develop the skills they would need to produce their campaigns. Stimulus was provided in the shape of the historical campaign for the Abolition of the Slave Trade, tying in with the bicentenary on 25 March 2007 which marked the 200 years since the passing of a Parliamentary Bill to abolish the Slave Trade in the British Empire.⁷⁰ Taking a multi-faceted and student-centred approach to learning, the young people from the three schools used objects, documents, and local museum collections assembled for the project and worked with a creative practitioner in order to produce their final campaigns.

This new project on active citizenship is one of the long-term outcomes of the ongoing *Understanding Slavery* project which began as part of the first phase of national/ regional museum education partnerships. The DCMS/DCSF *Understanding Slavery* project was an early initiator of what has, in 2007, become a large national movement.

Winifred Holtby School Technology College was approached to take part in the project after it was ascertained that the school did not normally use museums through research into non-participation by Yorkshire Museums, Libraries and Archives Council.⁷¹ A group of Year 9 pupils from the school worked for seven

⁶⁹ The Citizenship Foundation is "an independent charity which aims to empower individuals to engage in the wider community through education about the law, democracy and society." <http://www.citizenshipfoundation.org.uk/> [accessed 21 05 2007]

⁷⁰ <http://www.direct.gov.uk/en/slavery/index.htm> [accessed 02 05 2007]

⁷¹ QA Research (November 2005), *Museums Alive! For schools, Providing a comprehensive service for schools*, for Yorkshire Museums, Libraries and Archives Council, York

days over one and a half terms with creative practitioners, which including actors, a film-maker and a journalist, to produce campaigns which were firmly rooted in their own interests and local area. Two of the students were given the opportunity to visit 10 Downing Street with museum staff from Hull to meet the Prime Minister, and the group took part in a reconstruction of Abolition of the Slave Trade debate at the Guildhall, Hull with other schools involved in the project.

The purpose of the case study was to look at how the project was encouraging young people to become 'active citizens;' in addition, the focus on slavery collections was felt to be relevant, interesting and timely.

5.7.2 Research process

Jocelyn Dodd visited Hull on 21 March 2007. The first visit was made to Hull Museums Education where there was the opportunity to interview Alison Bodley, the project manager for *Campaign! Make an Impact*, and other museum staff involved with the project including Sarah Howard, Senior Project Co-ordinator, Jane Avison, Senior Education Officer and John Pywell, Head of Education and Life-long Learning for Culture, Leisure and Sport Services, Hull City Council. This enabled a discussion of the background to the project and presented an opportunity to obtain the project leaders' perspective of the project's successes and challenges.

In the afternoon, a visit was made to Winifred Holtby School Technology College in North Hull to interview the head teacher, Mr Liddle and the head of History, Fran Kennedy and pupils involved in the project. Unfortunately, due to illness, it was not possible to interview the head of Citizenship who had played a key role in the project. The pupils had completed their campaigns by the time of the research visit so they were able to take a retrospective look at what they had done over the course of the project.

As part of the visit, the researcher was able to view some of the resources which the school had used. Wilberforce House itself was closed for refurbishment for the duration of the project, but the young people had had access to slavery resources at Hull Museum Education Learning Centre, and they visited Harewood House so that they could see slavery from the perspectives of those who supported it.

The project had had an unexpected amount of media coverage because it coincided with the bicentenary of the abolition of the slave trade. The debate in the Guildhall was filmed by Look North BBC regional new programme, the Politics Show came to see what the young people were doing in school and, as previously mentioned, two of the pupils from Winifred Holtby School attended an event at Downing Street which was linked to attempts to get slavery onto the national curriculum.

Fig. 5.7.2a: Two pupils from Winifred Holtby School visiting 10 Downing Street



5.7.3 Context and background

Hull has a population of around 258,000.⁷² Like many cities, it is one of contrasts and has seen much recent investment, particularly in the city centre and in the building of 'iconic developments.' However, there remain areas of relatively high disadvantage where communities are trapped in "high levels of unemployment, severe deprivation, low motivation and dependence on benefits."⁷³ Educational achievement for the city as a whole is lower than the national average and fewer than average numbers of over-16s go on to further education.⁷⁴

⁷² http://www.hull.co.uk/investing_economiclocation.aspx [accessed 19 04 2007]

⁷³ Trading Standards Council, *Inspection Report March 2001: Orchard Park and North Hull Enterprises*, <http://docs.ali.gov.uk/Inspreps/7/1791DET.PDF> [accessed 19 04 2007], p2

⁷⁴ *Ibid*, p2

Fig. 5.7.3a: Pupils from Winifred Holtby School with t-shirts and badges they designed for their campaign



Winifred Holtby School Technology College is a large comprehensive school serving the communities of Sutton Park and South Bransholme in north Hull, part of the largest council estate in Europe. There is little diversity in the area in terms of ethnicity, with 99% of pupils coming from a white background. Pupils' overall attainment on entry at the age of 11 is below average.⁷⁵ The school is in a disadvantaged area which is described as a typically white working-class council estate. While the young people may wear the latest trainers, they are limited in other ways. There is a very insular culture where people tend to do the same limited jobs as their families and neighbours, typically manual or practical jobs, often low-skilled, and there is little encouragement for social mobility or movement outside the area.

"It's [a] very like insular place... I mean the kids that we took down to Downing Street, never been on a train before and it was just great for them. Not only did they go on the train, they went on the Underground. By the end of the day, they were like masters of the Underground and

⁷⁵ Ofsted, Inspection report, April 2005
http://www.ofsted.gov.uk/reports/pdf/?inspectionNumber=268520&providerCategoryID=32&fileName=\\school\\118\\s10_118061_20050609.pdf, [accessed 18 04 2007], p1

they got to go to a city, whereas the furthest away they'd been is Sheffield." – Fran Kennedy, head of History, Winifred Holtby School

From the perspective of the adults involved in the project, the young people seemed to have low or limited expectations as they expected to follow the example of former generations. This project, therefore, was seen as an opportunity to expose them to new experiences and ways of working. It was also intended to bolster their confidence and their inclination to explore the wider world, to encourage them to take an interest in issues of relevance to them and to feel that they had the power to change things.

"...basically it's getting the children to work out what's important to them, what's important to their own community..." – Alison Bodley, Project manager

Hull Education is a new museum education service and uses new technology as an integral part of its education provision. It has well equipped new facilities including laptop computers which have been funded through the Renaissance in the Regions programme. In the museum sessions on slavery, the school group were able to use laptops for specific research around slavery materiel, especially using the *Understanding Slavery* website.

Fig. 5.7.3b: Pupils debate with 'William Wilberforce' during the reconstruction of the eighteenth-century Slavery Debate at the Guildhall in Hull



5.7.4 Key findings

5.7.4.1 Management issues

Effective project management despite a number of challenges

The management of the project demonstrated great maturity and thoughtfulness throughout its progress. This was despite the fact the project was fraught with challenges which included Ofsted inspections in two of the three schools, endless staff changes and absence, and long term illness. The continuation, and eventual success of the project, is due to a number of factors. These include the efficiency of the partners, having a dedicated and persistent project manager, the embedding of the project into the region, and a thoughtful and well-constructed idea which enabled the project to develop within the parameters of a clear and focused theme.

Partnerships which are effective and strategic

The partnership can be seen to have been successful, valuable and useful on a number of fronts. All partners have benefited and have been enabled to achieve collectively more than they might have done on their own. This has been achieved through access to a range of resources, combined thinking, and the cross fertilization of ideas from the well-established *Understanding Slavery* project.

For the British Library, *Campaign! Make an Impact* has acted as a pilot for long-term plans for developing resources around the theme of Citizenship. The partnership with MLA Yorkshire enabled the British Library to make contact with schools which don't normally use museums, and these schools have benefited enormously from the project. The partnerships with Hull Museums and Harewood House have meant that a broader perspective on slavery issues could be presented during the project, looking at both anti- and pro-slavery movements.

Hull Museums have clearly benefited. They have worked hard to make the project a success and their openness to learn has changed their practice. For example, they have been able to gain experience in using technology and in working with creative practitioners.

The partnership with the Citizenship Foundation has been crucial to the success of the project with the young people, specifically in relation to the advice that young people would be motivated to campaign about things that are directly relevant to them in their locality where they can see immediate benefit. Following this advice meant that the project was driven by the interests of the young people rather than the adults leading the project:

"I think the thing that a lot of people expected and I expected initially out of this project is that it would be oh now we're going to campaign against modern day slavery, which seems very appropriate, but following advice from the Citizenship Foundation, I can see actually it's more important that the kids do things that are relevant to them and that they can change and I think those points are quite key. So we have campaigning things that are very different from slavery, but actually if they follow them through, will actually change their lives. And you're actually... you're

actually learning the skills to change your life." – Alison Bodley, project manager

The benefits to the regional museum partner

Hull Museums education team felt that this project enabled their work to become far more significant through having access to a much broader resource base. Also, as a result of their inclusion in the project, museum educators not only have a greater knowledge of slavery, but they feel strongly that the museum has a responsibility to show the significance of slavery not just in the past but also today:

"I think that there's a bigger role responsibility-wise now than just kind of telling people about what might have happened in the past or interpreting a set of objects... it's about how does that impact on us today because there's links everywhere..." - Hull Museums staff

Hull Museums' involvement in the project will benefit them in the future through being able to attract more secondary schools. They have already had a much more positive response from schools to their education programmes as a result of the project.

5.7.4.2 An appropriate and effective approach

Strong focus on using collections as a stimulus

The slavery material was used in this project as historical evidence, but in addition, the project had a strong focus on using collections as a stimulus for learning. Although this is an approach which is very familiar in museum and gallery practice, it was innovative for the British Library which generally used documents and collections to illustrate historical periods. In addition, the purpose for which the collections were used, which was to stimulate active citizenship, did in fact represent a new approach to using objects for learning.

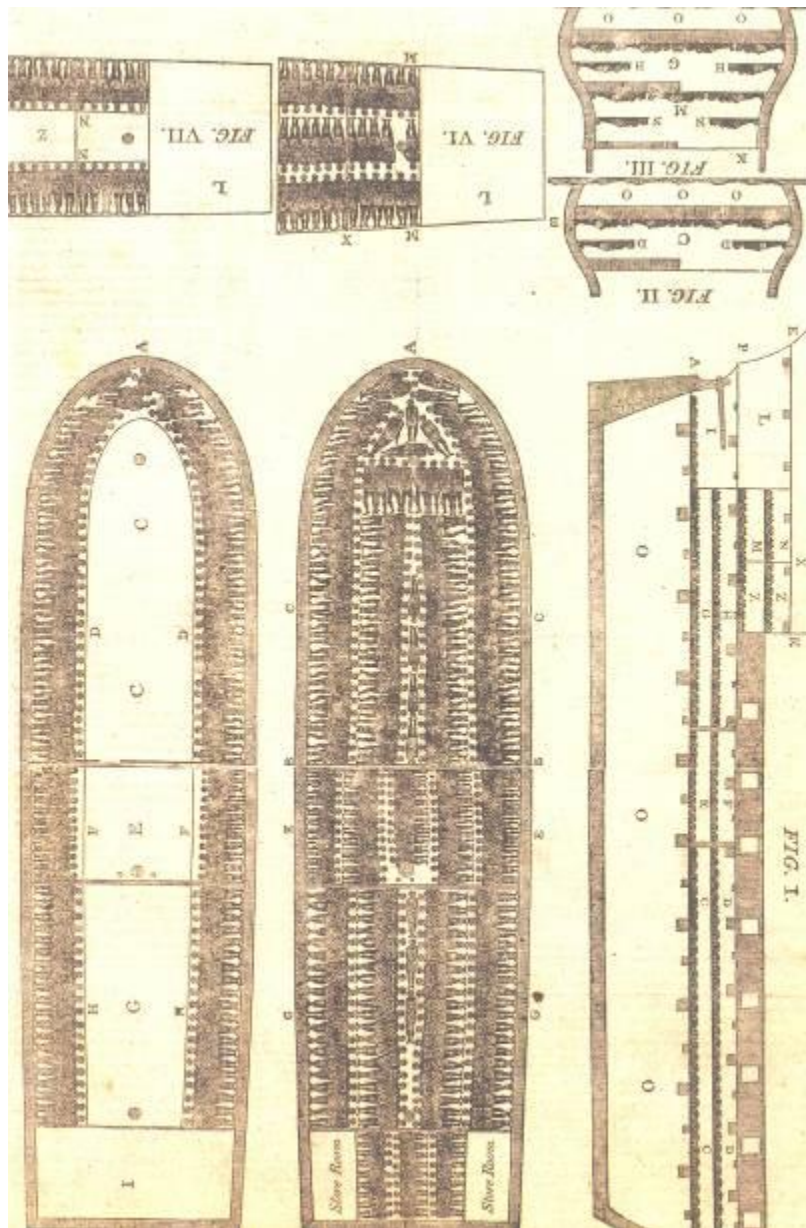
Fig. 5.7.4.2a: Nineteenth-century leg irons used to restrain enslaved people



The slavery collections were used in creative ways as a catalyst for the young peoples' participation, to inspire their campaign and, importantly, to encourage them to see that they could change things.

"It's taking the objects or documents from any of the institutions and using them as a stimulus to actually make a difference. So rather than people coming in, you know, focusing on slavery and going away and that was all very nice, it's actually using the objects and inspiring them to actually go off and change their own world and for me that's been like the key thing, actually using objects as a catalyst rather than an interpretation..." – Alison Bodley, project manager

Fig. 5.7.4.2b: Print of the slave ship 'Brooks' (1814)



© National Maritime Museum, London (Reproduced from *The Citizen Resource: Citizenship and the Legacies of the transatlantic slave trade* resources for Teachers)

This was facilitated by presenting the collections as having a clear contemporary relevance, and by linking historical methods of campaigning with modern ones:

"...And this is Wedgwood... it's based on the Wedgwood logo which was used as a badge by anti-slavery people. But it's a short jump from that to modern day badges or Make Poverty History, red wristband." - Alison Bodley, project manager

Fig. 5.7.4.2c: Anti-Slavery Jasperware Medallion (Wedgwood, 1786)



© Wilberforce House Museum, Hull Museums (Reproduced from *The Citizen Resource: Citizenship and the Legacies of the transatlantic slave trade* resources for Teachers)

Facilitating understanding between young people from very different backgrounds

The three schools who participated in the project had pupils from quite different social backgrounds and life experiences, from confident middle-class students from outside York to culturally diverse pupils from inner city London to white working-class pupils from Hull. Built into the project was the possibility of interactions and communication between the three schools to share their experiences of the project. In the end this was a relatively undeveloped part of the project because of logistical and practical elements; for instance, the blog designed to capture the project activity in all three schools was fraught with problems because of child protection barriers. The schools in Yorkshire did

manage to meet, but they were unable to come into direct contact with the school in Newham.

"I think we were quite ambitious in trying to link the projects, it would have been easier to run three unrelated projects. And we had hoped to get all the children down to the British Library and there was a budget to do it, but again it's the huge logistics of trying to do it." – Alison Bodley, project manager

Making links with the second school in Yorkshire proved to be very important for Winifred Holtby School as it brought the pupils into contact with young people from a very different social background from their own, which was felt by the head teacher to be very significant for them. This is explored further below.

Emphasis on skills development

The project was designed with a strong focus on developing skills in the young people rather than teaching specific knowledge or information. The focus was specifically on the skills needed to campaign, including communication skills, project planning, team working to deadlines, different methods of campaigning, film-making and life skills. The clarity of emphasis on skills was reflected in the responses of the young people who were able to identify the skills which they had learnt over the course of the project. The museum educators welcomed this somewhat unusual focus and it has encouraged them reconsider their practice and programming.

New technologies - opportunities and challenges

The project enabled Hull Museums and Winifred Holtby School to use a very rich and diverse range of resources. Both the school and the museum were very willing to incorporate new media resources into the project; for example the web-based blog which was designed so that the pupils from each school could record their experiences:

"It's been something that we've never used before. You know, you can really see the value of it and how it can be used... And it's meant that the other schools then can see what each other's been doing and what their views are." – Hull Museums staff

This particular resource had clear links to the kinds of skills which the project leaders wished to develop within the young people:

"...it links in so nicely with the debating element of it as well because it's, you know, it's like an online forum, it's an opportunity for people to sort of air their views and react to articles that have been put up there and things." - Hull Museums staff

Unfortunately the willingness to use the new technology was not always equally matched by the usefulness of that technology. There were a number of limitations, including technical hitches, of using blogs with schools. Logistical issues were raised around restrictions in relation to the need for child protection on the Internet. However, the use of video diaries enabled the pupils to reflect on their learning.

5.7.4.3 Outcomes for the school

A 'non-participating school' develops the confidence to use museums

Previously, Winifred Holtby School had not been using museums, nor had they worked with Hull Museums. However, the project has given the school such a positive experience that they are eager to maintain the relationship that has been developed and it has also given them the confidence to engage with museums in the future. They can clearly see the benefits that working with museums can bring:

"...the outcomes from those seven working days is phenomenal!" – Mr Liddle, head teacher

The school had found that there were considerable logistical challenges in accommodating the project-based activities, in getting the young people out of school and in enabling the teachers to have enough time to produce the necessary Citizenship resources. However, the head teacher was pragmatic about these problems in relation to the benefits and the enormously significant breadth of experience that the project provided for the young people:

"Because it's the short-term pain for the long-term gain."

Pupils exposed to different learning experiences

It was the exposure to a variety of experiences that was particularly valued by the school. The project, with its emphasis on student-centred and personalised learning, responded to the needs and abilities of the young people. The project took the pupils through a strong sequential process; it was well resourced, and built up a range of experiences incrementally for the young people. It was felt that this approach would have a significant impact in breaking the young people out of the 'comfort zone' of their life on the estate:

"These kids will hopefully break the mould because they will go and explore things like that. They will want to go further, do other things." – Fran Kennedy, head of History

Positive impact on pupils' performance and motivation

Over the course of the project there was a clear impact on the motivation, confidence and performance of the young people. Maintaining the enthusiasm generated is crucial for the Year 9 pupils when many of their contemporaries are switched off from learning. Part of this may be because of a lack of confidence or feelings of disempowerment, which could be seen in the attitude of the young people at the beginning of the project:

"...they didn't really kind of take an interest in it or think that they could change it in any way, and I think that's the biggest thing for me is now looking at the end products, they've actually decided to make these campaign films around some of those issues that they discussed on that first day, I think it really shows that they, you know, they feel now that they can make a difference about it." – Hull Museums staff

Their teacher was also able to report an improvement in the pupils' attainment in History as a result of the project. Half of the group have already exceeded their target for attainment in year 9 History. The improvement in the pupils' performance is in contrast to the general challenges that the school has in motivating Year 9 students. The group that took part in the project are now the only group who are performing well in History.

"Because this is special about the project, they've put more into it... we do have problems with Year 9s in particular, underachieving. Yet this group is sort of the anomaly in the system because they're not." Fran Kennedy, head of History

Impact on the curriculum

The project has had a direct impact on History teaching. The head of History is currently rewriting the curriculum in the light of the school's involvement, bringing the educational material used to teach about slavery up to date by making relationships with current issues and by thinking about slavery in the modern context. Both these approaches are new. There are also plans for an assignment next year on 'Was Slavery abolished in 1807?'

Esteem for the school

For the school, there was considerable prestige in being associated with the British Library. In addition, there was an unprecedented amount of media coverage because of the project's links with contemporary debates around slavery and the bicentenary of the abolition debate. This has been an enormous boost to the young people, the school and the community. The positive aspect of the media attention has been very important for a school in a disadvantaged area.

"...because of the position we find ourselves currently in, we're in a socio-economically deprived area, you've got a council estate of 30,000 people, third generation unemployment. It's the opportunity for people to aspire to do greater things and what more than aspiring to greater things than talking about William Wilberforce and how he moved countries." – Mr Liddle, head teacher

5.7.4.4 Outcomes for the young people

The value of the experience for the young people

The young people were inspired and motivated by their involvement in the project. There has been a demonstrable improvement in their performance in History. Most of the pupils interviewed wanted to go on and do GCSE History as they had seen a new side to it and could now see the contemporary relevance:

"Yeah cos I mean like loads has gone on in the past like loads of slavery and everything and it's just like well we're really lucky to be where we are today and that this has cut down."

Pupils also valued the opportunity to engage with museum collections and historical sites of interest. They felt that they had learnt more than they would

have done from books, because they had seen real things and been to real places like Harewood House. The historical campaign had also proved to be an inspiration to them, with the young people feeling 'motivated' by what Wilberforce did for slavery. They felt that they now had the courage to change things they did not agree with and understood that they could voice their views. Significantly, considering that Hull is a very white city and the young people have very little contact with different communities, their campaign focusing on racism showed that they were not afraid to tackle difficult subjects:

"Cos like it's hard to get you like to stop racism cos it's like a world thing isn't it. So to stop one person to stop all that and get more supporters and everything that supported slavery, it's like well if he can do all that then we can do whatever we want to do."

Developing the skills for active citizenship

In terms of developing skills which are important for active citizenship, the young people have benefited from the project in a number of ways. It has given them a wider awareness of what democracy is and how it applies to their lives;

"They've definitely developed the skills for debating and a much broader understanding of democracy I think and that if they want to change something they can, you know, that they've been given these tools and these skills to enable them to actually go out and do that. Whether they continue to do that is how you would measure the impact of the project, but at this point in time we can definitely see through the videos that they've created, the campaign videos that they've created, that they have developed those skills and they've got a very clear understanding that if you want to run a campaign this is how you approach it." – Hull Museums staff

Prior to the project the young people were seen as disengaged from political issues, primarily because they were disempowered and they did not think they could change anything. Now they feel that they can make a difference, they have been given the skills to realise this:

"You've got like more courage to be able to do things... You don't just think that oh well we can't do anything so we'll just leave it, we're just going to have to put up with it, where you can try and change something."

The campaign films that the young people produced were very punchy, clear and compelling, illustrating that the young people were active and determined. Their involvement in the project has broadened the young people's experience of the wider world and they can see how to relate local issues in Hull to the wider world through Wilberforce and his campaign and its implications. When asked what they enjoyed most about the project, one pupil replied:

"Making a film, doing your own campaign. You've got the like feeling of what William [Wilberforce] might have felt like while he was doing his campaign and like if something went wrong in our campaigns, we tried and tried again to get it right, like he did to get his campaign across."

Young people who still need a lot of support

In the short-term, the pupils of Winifred Holtby School did not demonstrate a dramatic transformation into political activists! However, from their responses and in the opinions of the adults involved, an incremental improvement occurred in their skills and abilities, and a change in their attitudes and, potentially, in their aspirations. The project has given the young people a voice and recognised that their opinions matter. They were, at times, confident about their own learning and about wanting to make a difference, but they were still very diffident about some of their experiences which the adults clearly valued. There is the need to be realistic about what can be achieved and to recognise that the pupils will continue to need support in developing their confidence and belief in their ability. In comparison with the other school from Yorkshire involved in the project, whose pupils were viewed as more able and more confident young people, the pupils from Winifred Holtby may not have done much with their campaigns but they completed them and learnt a huge amount on the way.

“You just feel really happy cos like if you try and do something and you can't do it first time, normally you give up. But like after our experiences like it's really good cos, you know, you think well we can do it if we really put our minds to it. You don't give up and you keep on trying and be able to do it one day.”

Raising the aspirations of young people

The poverty of experience in the young people's home context was an important element in involving them in the project. Breaking the cycle of insularity and poverty of opportunity is challenging and this project has given the young people a huge range of new experiences. These experiences may act as significant steps towards enabling them to aspire to do more and to think they can do more with their lives. Speaking to the young people, the impact of their social context was most noticeable in the way that they were not always confident or articulate in expressing their opinions. When for example they were asked about meeting the Prime Minister, they could not really articulate much more than that it was 'good.' They could not give a real sense of why it was good, although eventually they said that they were the only young people to meet the PM, as all the others who did were adults including a relative of Wilberforce:

“Cos there was lots of different people there wasn't there from sort of all different walks of life and it was really good to be a part of that and to see some of the other people, the other reasons why they wanted slavery put on the curriculum, why they want it to be remembered.

And we felt funny because we was the only kids there.”

They seemed shy, with few opinions and sometimes lacked the tools to make meaning from their experiences. For example they thought it was 'weird' to meet other pupils from other schools who were doing the same things as they were.

The value of exposure to difference

In a sense the young people are cocooned in their local, insular environment, rarely exposed to anything outside of their immediate community. They consider themselves to be 'chavs', and feel that they have to dress the same as their peers in order not to be perceived as different. It was, therefore, highly significant to meet young people who were more confident and who liked to be seen as different. It gave them an insight into how other young people operated and this represents an opportunity to extend their horizons. The life experiences of the young people were extended through meeting new adults and peers and through experiencing new places such as Harewood House and the Guildhall.

The project enabled the young people to come into contact with a large range of individuals they would otherwise not have had the opportunity to meet. This included museum educators, actors, film makers, writers, journalists and Prime Minister, Tony Blair:

“And then when he first came out he came and shook our hands and that lot and it was really good.

He was speaking to us for a bit.”

Learning valuable skills

The development of skills was a crucial element of the project and the young people were able to talk confidently about the skills they had learnt, which included communication skills. The young people understood that they were communicating a message in their campaign and that there were a number of ways in which to do this:

“Well John was talking about different ways that you could get your message across, you know, he said about pictures and stuff. He said even if you can't think of a sentence, you could like start thinking of like poems and stuff. But you don't have to if you don't want to, but I just thought well a poem's easier to get your message across. [So I] just sat there and wrote a poem.” – Year 9 pupil, Winifred Holtby School

They also learnt project management skills and were pragmatic about the challenges of delivering a campaign on time:

“Just like you've got to get everything ready, you've got to get everything planned and you've only got a certain amount of time to do it, so you've got to get everything, you know, explained properly and be able to put your message across.”

Pupils have learnt to organise themselves, to identify roles and to delegate tasks within a group, and they have also learnt how negotiation skills are vital for team working. They are also beginning to understand how debates work and how it is acceptable to have different perspectives on a topic:

“...it showed us more like cos they was telling you all the other side of the story and like their views.”

"I changed my mind all the way through it, kept changing my mind really... I just wondered where they'd got the ideas from."

It was felt by all involved that these skills would serve the young people well in the future.

5.7.4.5 Conclusions

This was a new project for this phase of the DCMS/DCSF programme, and was strong and innovative. It used historical collections and work with creative practitioners to inspire young people to take up a responsible position in relation to their own lives in the present. Because the pupils were able to do something that they found relevant and linked to their identities, they gained confidence, courage and project management skills, all linked to the concept of 'active citizenship.' Their aspirations for the future may have been raised, and if so, this would be highly significant for the pupils whose life-chances and expectations seemed limited in many ways. The approach taken to the use of collections was new for the British Library, as it moved away from using documents and artefacts as illustrations of the past to using them as inspiration for the future.

The school had been chosen as it had not worked with museums in the past, a fact which was discovered as part of the work of Yorkshire Museums, Libraries and Archives Council. This kind of research can be regarded as of great value. Strong partnerships have been established, and clear outcomes can be identified for all. The school has gained not only confidence but also esteem and status, and the curriculum has been changed to bring it up to date. The British Library learnt new ways to use collections, and Hull Museums has expanded its base in educational skills.

The use of a range of technologies was threaded throughout the project, where they played an integral part as a suite of useful and appropriate tools. This enhanced learning in many different ways: creating increased access to information through research (*Understanding Slavery* website); providing the capacity to be virtually part of a project (with the London school and during the debate); communicating with other young people through the blog; and making films for the campaign. Students were able to see themselves learning in the film made of the debate and this enabled them to think about what they had learnt and to understand the outcomes of what they had done.

5.8 Creative Canals

Case study: Hopscotch Asian Women's Centre and the Science Museum, London

5.8.1 Overview

Creative Canals is a partnership between the Science Museum, London, the Canal Museum in Kings Cross and Beauchamp Lodge Settlement, a registered charity which owns the floating classroom, a canal boat that has been adapted for educational use. The project is targeted at community and school groups from deprived communities in the areas around Regents Canal in the north of London. By offering them a unique science experience, based on a three-stage model developed by the Science Museum, the project aims to stimulate the interest of participants in science, to raise their awareness of the local area and the canal, and to develop new audiences for the Science Museum and its partners. For the partner organisations, *Creative Canals* provides the opportunity to strengthen and sustain relationships between them, to attract new audiences, and to share skills and resources between the organisations.

In 2006/2007 the Science Museum worked with KS1 pupils and their teachers, people over sixty years of age (60+ groups) and ESOL groups, who are all under-represented audiences for the Science Museum. Looking particularly at the 60+ and ESOL groups, the focus of this case study was barriers to accessing museums and science and how these have been overcome by the project.

5.8.2 Research process

Visits were made on Tuesday 6 March 2007 to the Hopscotch Asian Women's Centre in Somers Town, and to the Science Museum in South Kensington. The researcher was Ceri Jones.

A visit was made to Hopscotch Asian Women's Centre to speak to a group of women who had participated in the *Creative Canals* project several months previously. The opportunity was also taken to interview their group leader, Guli Sarkar, who is one of the English teachers at the Centre and was responsible for arranging the visits with the Science Museum. Guli had arranged for three women to be present, and also two men who attend another ESOL group she teaches and who had also been invited to the Science Museum. The women had brought their families along on the visit and the general agreement was that it had been a fantastic opportunity for them all. They had been able to practice their language skills and they had enjoyed taking part in the science experiments. Some of the participants had written up the experiments they took part in as part of their English learning and at least two of the participants had tried them at home with their children. Visiting the Science Museum had changed their views about science and they had been interested to see how technology had changed over the years. For most of them, the museum was somewhere they would not normally be able to visit, due to family and work commitments, and they also lack the confidence to visit alone. For Guli, as well as the benefits she felt it gave to the participants, it was important to make links with the museum and she was an enthusiastic advocate for the project.

At the Science Museum, a visit by a 60+ group from Swiss Cottage Community Centre in Camden was observed. There were nine participants aged from 75-91 years with their group leader, and they were taken around the museum by three young and enthusiastic members of staff from the Science Museum. During their visit they took part in a tour of the 'Making the Modern World' gallery and they were given a demonstration of experiments that can be done with liquid nitrogen. There was also ample time for a general look around the museum as the group moved from space to space. The group expressed their enjoyment of the activities, although they confessed to differing levels of interest in science, and they also enjoyed the chance to reminisce in the galleries when looking at older technologies. It seemed also to be a valuable opportunity for them to socialise as a group in a new environment.

Fig. 5.8.2a: The group from Swiss Cottage Community Centre on their tour of the 'Making the Modern World' gallery



After the group had left the museum there was the opportunity to interview Kate Herbert, *Creative Canals* project coordinator, and Karen Davies, head of Outreach and Interactive Galleries, to obtain their perspective on the project and to discuss the experiences of the groups that they had worked with, particularly in relation to the barriers that this group had faced in accessing the museum.

5.8.3 Context and Background

Developing relationships with new audiences

This project was based on a new model for outreach work at the Science Museum. When *Creative Canals* first started in 2003, contact with school and community groups was limited to one session on the canal boat, tied in with a visit to the Canal Museum or the Ragged School Museum; in 2006-7 this was extended to three contacts with the groups. A number of factors influenced this development of the project. Firstly, changes in funding meant that fewer sessions could be offered on the canal boat. Secondly, there was the concern that the limited contact with the Science Museum meant that groups did not always associate it with the project. Instead, the focus was on the boat and the Canal Museum and the Ragged School Museum were where the sessions took place. At the same time the outreach team wanted to create more sustainable relationships with the groups that they worked with:

"We'd create these relationships in a day." – Kate Herbert, Science Museum

The experience of some of the groups also convinced them that a new model was necessary.

In response to these factors, a three-session model of outreach was conceived. The first session acted as an orientation session where the museum staff would meet the participants in their own environment, with an emphasis on making them feel part of the project. This element of the model came directly from the experience of community groups and the perception that lack of confidence or uncertainty was a barrier to engaging with the project:

"We'd noticed that some elderly groups and community groups... they'd come on the boat and they'd say 'oh so and so didn't want to come because they weren't really sure what was happening and who was going to be there and what it was going to be like.' So the idea of going to their centre first, as the very first visit to be at their centre... was to let them know who we were, start the relationship with them, make them feel comfortable... so by the time they had to actually come somewhere they already knew who we were, they already knew the kind of things that we would be doing and we could tell them first hand..." – Kate Herbert, Science Museum

The session would also include a workshop or handling session, tailored to suit the needs of the group, to introduce the basic concepts to be covered in future sessions. The second session was a hosted visit to the Science Museum, where the group took part in a tour of the galleries and a science demonstration or workshop. The third and final visit was the trip on the canal boat, with workshops and demonstrations, tying in the history of the canal. The outreach team feel that this approach has been very successful and have adopted it as a way of working so in the future all outreach projects will be built around the need to work in what they see as a more sustained way with audiences.

The two groups that formed part of this case study were both adult groups; an ESOL group from Hopscotch Asian Women's Centre in Somers Town and a group of older people who meet regularly at Swiss Cottage Community Centre in North London. Both centres are located in Camden Borough, a borough of contrasts with its mixture of affluent and relatively deprived areas.

Hopscotch Asian Women's Centre is found just five minutes walk away from Kings Cross and St Pancras stations and the British Library. Away from the busy Euston Road, the area becomes a mixture of mansion houses, flats and retail buildings many of which are rundown or in need of renovation. According to the Indices of Multiple Deprivation 2004, the area is in the top 20% of deprived areas in England.⁷⁶

The Centre was founded in 1979 by Save the Children as a support centre for homeless Bangladeshi and Asian families in the borough, and upon becoming an independent organisation in 1998 it has taken on wider community remit, although still mainly focusing on the needs of Bangladeshi women and children.

“[The Centre plays] an important and valuable role in the lives of mainly Bangladeshi women and children in Camden by providing culturally sensitive services tailored to their needs. It has also been at the forefront in influencing the delivery of mainstream services to the Asian community.”⁷⁷

An important facet of their work is empowering women through the promotion of independence, self confidence and self sufficiency. To this end the Centre offers a range of opportunities including English language classes, advice on business, training and employment, volunteering and work opportunities, NVQ courses and projects concerned with economic well being and quality of life, domestic violence and forced marriage. The intended aim is to enhance the aspirations and life opportunities of women and to help facilitate their participation in the wider community as “active educated citizens.”⁷⁸ The Centre has links with local colleges including Westminster Kingsway College and together they provide ESOL sessions at the Centre. The group who visited the Science Museum were drawn from a woman-only ESOL language class and a men-only ESOL language class, both taken by Guli Sarkar, who has taught English at the Centre for many years.

The second group who form the focus of this case study are a group of older people who attend Swiss Cottage Community Centre to the north of the borough. The centre offers a number of activities for older people including art

⁷⁶ The postcode of the Centre is ranked 3,696 out of 32,482 (where 1 is the most deprived and 32,482 is the least deprived) based on the Indices of Deprivation 2004 available from Neighbourhood Statistics for Lower Layer Super Output Area Camden 022D, <http://neighbourhood.statistics.gov.uk/dissemination/LeadKeyFigures.do?a=3&b=285323&c=NW1+1TA&d=141&e=10&g=329977&i=1001x1003x1004&m=0&enc=1> [accessed 01 06 2007]

⁷⁷ Hopscotch Asian Women's Centre Annual Report 2005-2006, p1

⁷⁸ Ibid, p9

classes, gentle exercise, yoga and basic IT training.⁷⁹ Swiss Cottage is one of the areas in Camden Council's Neighbourhood Renewal scheme and the community centre was re-opened in December 2004 following renovation as part of the Swiss Cottage regeneration project.⁸⁰ The group are predominantly women and currently they have only one man who attends regularly.

5.8.4 Key Findings

5.8.4.1 Management issues

Raising the profile of outreach in the Science Museum

The enthusiasm generated by the project, and the centrepiece of the experience on the canal boat, has enabled the work of the outreach team to have a much higher profile. The project has had a limited impact on the institution:

“Outreach becomes a necessity rather than an addition...making sure that we do reach out because the one thing that we recognise is that those people are not naturally going to walk through your door so you actually have to reach out to them... if you want to genuinely want to work with new audiences you do need to build the relationship...” – Karen Davies, Science Museum

The positive outcomes from the project have meant more attention is paid to audience development by the Director, who is very enthusiastic about the project. The buzz created by the project has also got the attention of those in high places, such as Sir William Waldegrave, the head of the Board of Trustees:

“It captures imaginations as well of course which is great... so it's very easy to go and talk about the boat to people.” – Karen Davies, Science Museum

The project has given the opportunity for the outreach team to showcase their work and enabled their colleagues from across the museums to see what they do, to engage in the process by taking part in the experience on the canal boat and seeing the activities:

“It's a really good way of getting people from all around the museum to see what outreach does because they are unlikely to come to a school but they are happy to come on the boat.” – Kate Herbert, Science Museum

It is perceived as a special project by the museum and as a result it has raised the profile of outreach amongst other sections of the museum.

⁷⁹ <http://www.camden.gov.uk/ccm/content/contacts/categories/older-people/contacts-for-older-peoples-activities.en#internalSection76> [12 03 2007]

⁸⁰ <http://www.camden.gov.uk/ccm/content/press/2004/december/new-swiss-cottage-community-centre-opens.en> [12 03 2007]

Increasing access to the Science Museum?

A key aim of the *Creative Canals* is making the Science Museum more accessible to under-represented audiences. The outreach team want to reach out to new audiences, for them to feel a part of the museum and want to return. The development of the project over time into the three-session model is seen as key to meeting these needs. Moreover, the experience of the project has informed their approach to outreach more generally:

"[It's] really informed the way we now think about all our outreach projects and activities, so it really has made the difference... all outreach projects, even... where we kind of go out and do a 'one-hit' wonder where they just go out and do a show it's almost kind of encouraging them to either physically come back or if they can't do that say this is our website... you can feel a part of the museum, even if you visit virtually. So this project really did make us think a lot more about that model, about driving people to return and also building that sustained relationship..." – Karen Davies, Science Museum

However, although staff want to have more than a one-off relationship with groups, it is not clear that the three-stage model that they have developed will engender longer-term and sustainable relationships with communities. The rationale for the model is that by meeting people's needs and enabling them to engage in a comfortable environment, they will go on to feel a sense of 'ownership' of the museum and want to return:

"You feel that you can ask questions and get some kind of response. You feel happy to intellectually take part... The last thing that you want ideally is for them to go away from you and to remember something that happened that sparks the conversation so that when they go back to their home or their community they go, 'gosh I went on the boat and you know what I found out'..." - Karen Davies, Science Museum

The model is considered to be appropriate for all groups, and that it is a good organisational tool which enables the outreach team to manage the project more easily. The staff felt that by having the three points of contact with the group they were able to see how participants responded to the workshops, something which was missing from the project initially:

"That's what we found... was really lacking in the first phase when we only had a boat day. I mean it was great and everyone had a really lovely time... but then there was like 'okay that was it.' Have they really got anything from it?" – Kate Herbert, Science Museum

However, there appears to be no formal mechanism to support and nurture on-going contact with groups. There are potential contacts for future projects but the impact on participants perhaps needs to be interrogated in more depth. For the groups involved it still remains largely a contained experience and, at present, there is little evidence of the impact on people's lives outside the museum.

Convenient and pragmatic target groups?

It would appear that the choice of groups to work with on this project has been driven by convenience and pragmatism rather than being developed in a strategic manner. Working with Beauchamp Lodge Settlement and the Canal Museum (and earlier the Ragged School Museum) has concentrated the project's reach to audiences in the area of Regents Canal where the boat operates. It is fortunate that the community along the canal is very diverse and disadvantaged socially and tends to be under-represented in the Science Museum's audience, and particularly for older people and for ESOL groups the museum has very limited provision:

"We're the only project in the museum that specifically targets the elderly... that's something that can get neglected a bit. Obviously like ESOL groups are under-represented, they're always skewed towards university leavers and people like that you know in museum audiences..."
– Kate Herbert

The groups are chosen because of geographical location – along the canal – rather than for any more strategic reasons such as complementary skills or shared experience.

Partnerships: shared learning but a missed opportunity?

Creative Canals has enabled the Science Museum to work in partnership with smaller museums and with peers across museums. It has not always been an easy process but there is the sense that all the partners have gained ownership of the project. The project was not initiated by the Science Museum – they were approached by the Beauchamp Lodge Settlement to develop a project together - but they have made it their own. All of the partners have benefited from the project, they have acted as venues for the visits so increasing their visibility to new audiences, and the Science Museum has been able to draw on the community knowledge of their partners to build their own confidence in targeting new audiences. There has been shared learning of skills, for example Beauchamp Lodge has learnt a lot from the Science Museum in terms of improving their delivery of science and having access to their resources, both material and staff resources. There is the desire to develop ideas together following on the success of *Creative Canals*, for instance to work together to obtain funding to develop the youth audience and engage them in science. This demonstrates their growing confidence in the use of explainers and their approach to making science relevant and accessible, but also the confidence of working together in a strong partnership. They have developed a relationship of trust.

"They knew what we do really well and we know what they do really well and we can work together." – Kate Herbert, Science Museum

However, although the project seems very much driven by the agenda of the Science Museum outreach team, given that the museum had so little experience of outreach they could have been more proactive in looking for a partner from whom they could have learnt much more about working with communities. The relationships made between the organisational partners of this project have not pushed the boundaries of what can be achieved by the

project. They are comfortable about the way in which they are working, but have not used the opportunity to take risks or innovate in an ambitious way. Their choice of partners could have resulted in a much more dynamic and developed programme. There is a lost opportunity here.

A weak theme and a lack of ambition

The museum has been tentative in its approach to work with communities, with a lack of clear focus and ambition. Much more in-depth connections and relevance could be made to the lives of participants. As such the impact of it is likely to be limited. There is still huge scope to be explored.

The theme of *Creative Canals* does not provide any strong concepts to lead the work with the groups. There are no big ideas or ambitions underpinning this project. Compared with *Image and Identity*, or *Journeys of Change*, the theme remains at a descriptive level which does not suggest much beyond a focus on issues to do with water or transport. There seemed little attempt to go beyond this and to find ways to link the Science Museum in conceptual terms to the lives, identities or interests of the community participants. Issues of why people should engage with science collections have not been resolved. While there were many good outcomes for participants in terms of enjoyment, a closer link to the interests of the groups might have increased the chance of a longer term and deeper relationship, going beyond an enjoyable day.

Barriers to visiting the Science Museum

As with many museums in the early stages of working with communities and making themselves more inclusive, the outreach team have identified a number of barriers which discourage or prevent particular audiences from visiting or engaging with the collections of the Science Museum. These are very familiar to those museums who have been engaged with this work over a number of years. As far as possible the outreach team worked to overcome these barriers through the *Creative Canals* project.

Physical barriers include the museum's location in South Kensington, transport and crossing London, which can be prohibitive for those who are socially isolated or lack confidence in travelling out of their local environment.

"...it's not that far but for those communities that live along the canal probably the Science Museum feels like a million miles away." – Karen Davies Science Museum

There is a **perception** by some participants that the museum had an entrance fee, which would be a barrier to some people. A further barrier was **lack of knowledge** -prior to their involvement in the project, some participants were not aware that the Science Museum existed. For many the term '**science**' itself may discourage people from seeing the museum as suitable place to visit:

"We had a focus group with Asian Gujarati families... I asked the mother if they went to other things and she said that they always took their children out, they had been to Madame Tussauds, the London Eye. So clearly she was keen to visit places of interest but the Science Museum was not part of that..." – Karen Davies, Science Museum

For the participants from the Hopscotch Asian Women's Centre barriers created by a **lack of time** and **lack of confidence** prevented them from visiting the museum of their own accord. For the men and women, work and family commitments take up a lot of their time and they must attend two ESOL classes a week. Furthermore as Guli explained many of her students, some of them newly arrived or not living very long in London, lack the confidence to visit places like the Science Museum on their own. As such the Centre tends to arrange group visits but building the confidence of individuals is a longer-term challenge when there are issues with language to contend with as well.

It is felt that museum **collections** in general create barriers for some audiences:

"You can bring new audiences, new communities in but if they don't recognise themselves in the place they can still feel that this is not for them." – Karen Davies, Science Museum

Although projects like *Creative Canals* can help to give the museum a 'friendly face' the outreach team feel that for some groups the museum must go further and take a more **holistic approach**:

"...what we've managed to do is to overcome the barrier, I think, of them feeling completely uncomfortable... the only thing I would say is that the next step for museums to do is then to have things, exhibitions and stuff that are relevant to them... it would be nice to see within the collections relevance. I don't think you can make the museum all of a sudden completely appropriate to a Black Afro Caribbean community for instance... there are things you can do through interpretation but that requires a bigger museum shift." – Karen Davies, Science Museum

Other **cultural barriers** include the need to provide prayer rooms for men and women and ensure that visits do not clash with important festivals. There are also age-related barriers. Older people for instance may perceive that the museum is for children and adults may feel inhibited in some areas such as Launchpad, the interactive part of the museum:

"I think when children aren't in those galleries... We ran years ago an all-women's science night which women came to the Science museum and slept over... In the morning they went into Launchpad and what was interesting about those women is they were behaving almost like children, you know like seeing the thing for the newness that it was because they only had other women around them..." – Karen Davies, Science Museum

In terms of **attitudinal barriers**, the words 'science' and 'museum' both act as barriers because of the negative connotations attached to them:

"When you say museum a lot of people describe it...it's glass cases, it's kind of dusty..."

However, the Science Museum is not like traditional museums so getting people in the door is one way to dispel this barrier:

"... if you come in here it's almost the opposite, although you will find galleries that are a bit like that too. But so [people] are always surprised... surprised in a positive rather than a negative way..." – Karen Davies, Science Museum

The term 'science' also creates huge attitudinal barriers because people perceive that it is not for lay people:

"One of the women who when we did a bit of a focus groups said something like 'oh I used to say that it wouldn't be for us, it's like it's above us.' And she felt... it was for students, or people at University or people who kind of study science and she wouldn't be able to get anything from it." – Kate Herbert, Science Museum

As far as possible, the museum presents science as relevant and accessible, both through the content and the presentation. For instance, the 'Making the Modern World tour' is led by a young, enthusiastic member of staff who is very popular with the community groups:

"...he really does make it... I mean its big objects but he makes it about people and that makes it really accessible..." – Kate Herbert, Science Museum

They try to combat stereotypical notions of science as masculine, difficult and staid:

"Definitely the word science puts people off... it's science, it's all kind of very complicated and that whole lab coat and crazy hair thing which we try and [dispel] with our red tops [and] young women..." – Kate Herbert, Science Museum

Creating a friendly and welcoming environment

Understanding the barriers participants face is critical to this project, and the outreach team realise that making participants feel comfortable and welcome at the museum overcomes some of these. Staff have been flexible and accommodating to group needs, based on the rationale that through creating a friendly environment and friendly relationship between the museum and the group, participants will associate the 'friendly face' with the museum in future and feel comfortable enough to visit on their own. Making personal connections with participants is important when they are lacking confidence, and it is clear that the museum has built valuable relationships with groups through treating them in a respectful manner. For participants who are socially isolated, the visits also have an important social function:

"We got some comments from elderly groups that were quite... like really open. Things like, 'I don't really have any friends and I'm very lonely so coming on things like this... what else would I do?'" – Kate Herbert, Science Museum

Evolving outreach – more than just access

The *Creative Canals* project has brought the Science Museum into contact with new community groups. Working in partnership with the Canal Museum, and formerly the Ragged School Museum, and focusing their attention on a specific geographical area has enabled the museum to tap into local networks. The success of the project with groups such as the Hopscotch Asian Women's Centre, who describe the museum staff as 'friends', means that key figures in the community such as Guli Sarkar act as advocates and promote the museum to others.

The primary focus of the project is increasing access to the museum and that can be seen in their approach, which is based on exposing participants to new experiences in a safe and comfortable manner. The experience of the project involves many new experiences for participants, including not only the Science and Canal Museums but also South Kensington as a whole and often, Regents Canal which few participants know about:

"...It's not just introduced them to the museum but to their local environment as well... some people who've just come to England ... either they never knew it was there or like some elderly groups who have lived their all their lives but not really spent any time on the canal..." – Kate Herbert, Science Museum

However, the museum is following a fairly simplistic 'barriers model', assuming that people will feel confident enough to make repeat visits after three sessions of contact. This relies on the expectation that the association will be made between the enjoyment of the project and visits in the future. The museum staff mentioned that some participants had returned to the museum as individuals, and the participants at the Hopscotch Asian Women's Centre were also keen to visit the museum with their families. The outreach team acknowledged that part of the challenge is to get audiences through the door, but that having done that there needs to be more of a holistic approach to enable communities to feel part of the life of the museum. Access to the museum is only part of this process.

5.8.4.2 Outcomes for participants

A fun, memorable experience

One of the initial aims of the project was to 'leave every group with a fun, memorable experience and positive association with science, canals and museums.' From talking to the museum staff and the groups it appears that this aim is being met by the project's approach, with groups enjoying the sessions and feeling engaged by the activities offered to them. One of the strengths of the project is that by using a variety of venues it has enabled the team to offer a number of different experiences to groups. The initial outreach session enables the project to be introduced in the group's own setting. The Science Museum becomes the venue for demonstrations with 'wow factor' or seeing large and iconic objects, whilst the boat sessions gives an example of science in practice while also showing the environment around them. The model is formulaic, the same for each group, but staff respond to some specific needs of groups.

“Depending on the group we would even write a new day...” - Kate Herbert, Science Museum

To some extent, the museum has worked to match the focus of the visit with the interests of the group. For instance, the group from Swiss Cottage Community Centre were given a seated tour of the 'Making the Modern World' gallery which focused largely on the history of technology, using objects which would have been familiar to participants such as a World War II bomb. Such objects prompted spontaneous memories and nostalgia from participants for the 'good old days', particularly memories of the Second World War.

It is clear that the outreach team value their participants very highly and much of the contact is built on personal relationships. They were able to talk about specific examples of learning they have observed and remember specific individuals with whom they had worked:

“Well Penny... When we went to the group who visited today [Swiss Cottage Community Centre]... she's one of the elderly ladies, and was really excited about the egg trick so she volunteered straight away and we got her up and she did it. She was so proud of herself... so we made her a certificate... she's going to go and do it with her grandkids...” - Kate Herbert, Science Museum

The flexible, informal and engaging approach used by the outreach team with groups was very appropriately pitched so it did not feel like 'teaching' but rather sharing an infectious enthusiasm.

Making science enjoyable and accessible

The approach used in this project is to make science relevant and accessible, through making it enjoyable. Groups are not there to learn 'facts' but are encouraged to participate. Even though some of the activities are more passive, such as the tour of the gallery and the science demonstration observed during the visit, throughout these activities the group were given the opportunity to ask questions, to engage with the outreach team and to give their opinions. Participants have engaged with the activities in different ways, including one lady who was inspired to write a poem about the canal and a group of Iraqi elders who made links between the science and history that they saw in the museum and the history of their homeland:

“...for about 10 minutes they had this debate and I was a bit worried because it looked like they were angry... But they came back with this paper and they had written about the history of Iraq and how it was really interesting to see the history of others, you know the scientific achievements when they come from the cradle of civilisation, Babylon... it was great that they felt so passionate about it...” - Kate Herbert, Science Museum

A popular element of the project was the 'kitchen sink' science experiments that were designed so that participants could reproduce them at home with family, children and grandchildren using ordinary domestic items. They are designed to be fun, investigative and experimental and appeal to different levels in terms of

science ability. Most of the ESOL students had tried some of the experiments back at home and at the Centre, some had even written about it for one of their essays in class.

A stimulus to learning

Guli Sarkar from Hopscotch Asian Women's Centre was very appreciative of this approach and there was a genuine desire expressed by her, and her ESOL class to visit the museum again. In this case, the project can be seen to fit very well into the rationale of the Centre in terms of providing opportunities for enjoyment of cultural activities as well as for skills learning, for example language skills and the ability to negotiate public spaces. It also enabled opportunities for social activity and combating isolation, which are key aims of the Centre.

Generally the project has helped to build up participants' self esteem and confidence, for example, through using English for ESOL students and for all participants, and through increasing their ability to understand and learn about science:

"It's almost like they never understood science in school and now, obviously they're not going to learn the whole of the science curriculum but actually taking some science ideas and thinking 'well gosh I never knew that before, I never understood that'... so I think the confidence that they can do it..." – Karen Davies, Science Museum

This was the case for the ESOL class at the Hopscotch community centre, where many of the students felt that prior to the visit they did not have any idea what science was about but now they do have some idea. They were, for example, able to relate the relevance of science to developments in technology and they enjoyed seeing how things had changed over the years, 'how people used to live.' Relating science to the 'everyday' and to recognisable objects helped to make it more accessible for them, something which can be understood by the 'ordinary' person as well as the scientist. The visit had also acted as a stimulus for the group, they asked lots of questions and it helped their understanding. This is important as being motivated to ask questions can help to develop language skills but also having the confidence to enquire and question are important life skills. The group had written essays about their experiences, which again encouraged their vocabulary development. For both groups, the visit was an important stimulus in terms of the opportunity for active engagement with new subjects and concepts, a chance to socialise, meeting new people, and have a good time.

Similarly, the staff could talk about examples of school groups where their knowledge and understanding of science had increased as a result of taking part in the project. They mentioned one Year 2 group, for instance, which, when they started a new topic on 'Materials' following a visit, were observed to have a more extensive vocabulary and higher level of knowledge than the Year 2 class who had not been involved in the project.

Cross-generational learning

One of the outcomes from the project was the possibility that it gave for inter-generational learning through the 'kitchen sink' experiments. Most of the ESOL

group had performed some of the experiments at home with their children. They had fun and Khan's daughter thought that they were 'magic' and different from what she did at school. Because the adults were more confident and enthusiastic about their learning after their involvement with the museum, a number of benefits for their children's learning could be seen. As Khan explained, he felt he could more confidently explain things to his daughter, he can help his children's learning and it will be easier for them when they go to school. It increases the children's confidence because their mum or dad is taking an active interest and is excited about learning; their learning is shared. It becomes part of a positive cycle of learning where adults value learning more and their children are more confident about their learning as a result.

5.8.4.3 Conclusions

The focus of this project was identifying and addressing barriers to using the Science Museum and to feel confident with science. As a result, the main educational approach rested on enjoyment with little rationale beyond that. While the DCMS/DCSF funding had enabled the development of a new three-stage model for outreach, the ambitions of the project were limited, perhaps because the theme was not inspirational, but perhaps also because outreach remains on the margins of the core work of the Science Museum.

The project partnerships had enabled the connection of the Science Museum with local networks but these did not seem to be developed in a strategic manner. While some good outcomes were observed for participants, no structures were in place to sustain these outcomes. There seemed to be limited sustainability built in to the work should the funding cease.

The museum is in the early stages of working with community groups, remaining more focused on the desire to attract audiences rather than considering how the museum might meaningfully fit into the lives of participants. It is assumed that it is a good thing for groups to visit the museum and take part in the project but this idea is not interrogated in depth. The move from 'one off' sessions to the three-stage model is a step in the right direction to engaging more in-depth with groups but it still very much feels like they are at the beginning of the process of really understanding why the Science Museum is important to these people. There are still lots of issues to resolve around the purpose of the experience beyond a fun and memorable experience for the community groups.

The project has done well to create a memorable and enjoyable experience for groups that gives them a new perspective on science and exposes them to places which they might not otherwise have visited. However, longer-term outcomes are difficult to envisage because it is difficult to see how the session fits clearly into the aims of the groups beyond a social learning experience.

5.9 Journeys of Change

Case study: The Imperial War Museum, and Lilian Baylis Technology School, London

5.9.1 Overview

Journeys of Change is a partnership between the Imperial War Museum, London, the Museum of Croydon and Islington Library and Education Service. This is the first time that the Imperial War Museum branch in London has worked on a community-based programme, and it represents a new direction for the museum. The three partners have targeted young people from their local areas to engage them with their collections and encourage them to become involved in the life of museums, archives and libraries. Between them, the young people, who come from a variety of ethnic and cultural backgrounds, have taken part in a diverse range of activities. They have used museum and archive collections to develop their research and enquiry skills, worked with museum and other professionals, interviewed war veterans for an oral history project, learnt about the role of the Commonwealth during the Second World War and other related histories. One group even chose to write and perform a drama based on their research. Using their new skills, the young people were given the responsibility to create, design and plan the launch of an exhibition that toured to all three venues involved in the project. At the time of the case study the young people were still working on putting together the material for this exhibition.

The project fits into the wider strategic aims of the Imperial War Museum and is connected to wider organisational changes, namely the development of community audiences, diversification of the workforce and collections policy, and the repositioning of the role and identity of the Imperial War Museum for the twenty-first century.

Journeys of Change is an ambitious project, driven by wider processes of organisational change which frame the ways in which the museum wants to develop its relationship with its local communities within the context of a national and international remit. The focus of this case study therefore is an exploration of the impact of the project on the organisation itself, how it has 'kick-started' community work within the national museum, and more specifically, the impact on the young people from Lilian Baylis School in nearby Lambeth who worked with the Imperial War Museum.

5.9.2 Research process

A visit was arranged to the Imperial War Museum and Lilian Baylis Technology School in Lambeth for Tuesday 25 January 2007. The researchers were Jocelyn Dodd and Ceri Jones.

At the Imperial War Museum there was the opportunity to interview Liz Puddick, the project co-ordinator and community development officer, whose post is funded by the DCMS Strategic Commissioning programme, and Frances Burgess, curator in Exhibits and Firearms who acted as a liaison between the Collections department and Liz Puddick for the life of the project. Thirdly, an interview was

held with Corinne Silva, project co-ordinator from the Croydon Clocktower. They were each able to give their perspective of the impact of the project from both the organisation's and, in some cases, the participants' point of view.

In the afternoon, a visit was made to Lilian Baylis Technology School in Lambeth to interview two young people who had worked on the project with the Imperial War museum and their group leader and contact with the museum, Ingrid Babb, the school librarian. The young people, in Year 8 and of mixed ethnic heritage, are part of an after-school club which meet in the library. Although the young people found it difficult to articulate the impact of their experiences, they have been a very motivated group and have demonstrated great commitment to the project by visiting the museum every Thursday after school for a number of weeks to take part.

Fig. 5.9.2a: Pupils from Lilian Baylis School undertaking research at the Imperial War Museum



5.9.3 Context and background

The participants: Lilian Baylis Technology School

Lilian Baylis Technology School is a mixed secondary school for pupils aged 11-16 years, located in Lambeth Borough. It is the only school in Lambeth which accepts young people of all abilities. Although in the past the school has been labelled as 'failing', under its current leadership it is acknowledged that the school has improved the chances for its pupils to succeed considerably.⁸¹ In turning itself around the school has faced a number of challenges. It is a relatively small school and is located in one of the 10-20% most deprived areas in England.⁸² Very high percentages (78.7%) of pupils are eligible for free school meals.⁸³ It is a multi-cultural school with pupils from a variety of diverse ethnic and cultural backgrounds, with large Portuguese, Afro-Caribbean, African and Somali intakes. The social backgrounds of the young people are very mixed:

"It's pretty tough for some children, some parents are continuously working, some don't work, you know, it's hard from some students but then not for others... it's a very, very mixed background..." – Ingrid Babb, Lilian Baylis School

Alongside academic support there is an emphasis on offering pastoral care and support to pupils in the form of counselling and alternative therapies.

In 2005 the school achieved specialist status and has worked in partnership with a number of organisations, including The Worshipful Company of Information Technologists. There is a focus on raising the aspirations of students through:

*"...providing them with information and experience of a wide range of business and professional careers and linking these to the academic requirements for developing such a career path."*⁸⁴

The school is also involved in a number of local initiatives and the project with the Imperial War Museum has been something which is valued by the whole school not just the teachers and pupils involved:

"...they like the link, they love it... they have been very supportive when we have things like this, very supportive... It's very important, you know, history is something which doesn't go away..." – Ingrid Babb, Lilian Baylis School

⁸¹ Alison Smith, 'From tearaway to headteacher,' Thursday 9 February 2006, <http://news.bbc.co.uk/1/hi/education/4694066.stm> [accessed 23 04 2007]

⁸² The IMD 2004 ranks the school's postcode as 3,250 (where 1 is the most deprived and 32,482 is the least deprived super output area). From the Neighbourhood Statistics website for the postcode SE11 5QY, <http://neighbourhood.statistics.gov.uk/dissemination/LeadTableView.do?a=3&b=287470&c=SE11+5QY&d=141&e=10&g=340873&i=1001x1003x1004&m=0&enc=1&dsFamilyId=800> [accessed 23 04 2007]

⁸³ Information provided by DCSF

⁸⁴ <http://www.wcit.org.uk/WhatWeDo/LilianBaylisSchool> [accessed 23 04 2007]

Ingrid Babb, the school librarian and key contact for the museum, developed the relationship with the museum through the Waterloo Arts and Events network. As she describes herself she is not a 'typical librarian' but is keen to encourage young people to take part in cultural activities. Ingrid is very much involved in arts projects herself, for instance acting as a steward at festivals and stage managing the Thames festival:

"...I got in touch with Liz through the Waterloo Arts and Events Network and just basically trying to boost literacy in many different forms... So as a librarian if there's a project going on or an arts project or a film project I may well take the students to those places... or accompany them to film events, theatre events..." – Ingrid Babb, Lilian Baylis School

It was evident that there was a great deal of enthusiasm for the project from the school:

"It was a fantastic project... Liz was fantastic because she is just very good at working with children..." - Ingrid Babb, Lilian Baylis School

A summary of the Journeys of Change project

Journeys of Change is the third Imperial War Museum project funded by the DCMS/DCSF Strategic Commissioning programme; however the museum has had the least experience of working with community groups and, as such, represents the beginnings of wider organisational change and repositioning. Strategic Commissioning funding has been a catalyst for change resulting in the appointment of a new permanent post at the Imperial War Museum of community development officer. *Journeys of Change* is being used to launch the museum community programme at the Imperial War Museum. This was a partnership with Croydon Clocktower, with whom the IWM previously worked on the 'Your Past, Their Future' exhibition, and Islington Library and Education Service who approached the museum to be part of the project after attending a training day. All three partners share the following project aims: to encourage young people to find out about their community's history; to help young people to learn new skills; to inspire young people to become more involved in the life of museums, archives and libraries; to develop and maintain their partnerships.

The initial stage of the project was for the community officer to set up internal systems within the museum so that the young people could have access to the collections:

"...I spent most of the Summer internally working, making sure I had a contact in every single - we've got seven collecting departments - making sure I had a contact in every single one of those departments, that people understood the point of the project but also the point of community work as a whole for the museum..." – Liz Puddick, Imperial War Museum

Part of the IWM's underlying agenda for the project is to increase the collections of material that testify to the involvement of former Empire and Commonwealth countries in the Second World War and to develop an exhibition on the Windrush. To this end, the partners worked with young people from communities

that would be represented in the museum collections. The Imperial War Museum worked with two groups, eight KS3 pupils from Lilian Baylis Technology School (who are the focus of this case study) and fifteen young people aged 15 - 23 years from the Somali Youth Forum who work with the 100 Black Men, a charity organisation and London-wide initiative which pairs young people with a professional mentor. Croydon Clocktower worked with eighteen BTech drama students from Croydon College, aged 16–17 years old, and from diverse backgrounds, and Islington Library and Education Service worked with two groups; twelve students from Papaya, an African supplementary school and a further twelve pupils from Highbury Grove School. All groups have visited the museum and the collections; other activities have included learning about museum exhibitions, how to design an exhibition and how to plan an exhibition launch; history sessions around the British Empire, the Second World War and family history and research sessions in the Museum's archives including the photographs, documents, printed books, film, sound and exhibits departments. Most of the young people had the opportunity to interview veterans either from the UK or the Commonwealth. The group working with Croydon Clocktower chose to develop a play based on their research and oral history project, working with museum drama practitioners. They not only performed their play at the launch of the exhibition but appeared 'in role' as their characters at the Imperial War Museum. Other groups prepared a presentation of their research, which they gave in front of an invited audience.

The primary outcome of the activity for the young people, however, has been the production of the exhibition intended to tour to all three venues. The exhibition tells the story of the groups involved and gives information on the aims of the project and the inspiration for their individual projects which is displayed alongside images of the groups researching and working on their outcomes, examples of their artwork and written work and reflective comments and quotes from the young people about their involvement in the project. At the time of the case study the exhibition was still in preparation.

Fig. 5.9.3a: View of the completed Journeys of Change exhibition



5.9.4 Key findings

5.9.4.1 Management issues

An ambitious and strategic project

One of the strengths of *Journeys of Change* is that it is based on a clear, thoughtful vision that links the project activity to wider museum-related agendas. The ideas behind it are strategic, based on the need to reposition the museum as an organisation for the twenty-first century. There is a concern to question what it means to be the 'Imperial' War Museum and to find ways of making the museum relevant and accessible to a diverse audience. It is part of the museum's need to come to terms with what it is:

"In the museum there are so many people who have an opinion on whether it should be the Imperial War Museum or it should be something else ... And I've been quite fiercely defending the word 'imperial' ... I don't think we should be embarrassed about the museum's imperial past but I think it's to be celebrated because we've got so much work that we can do for communities because of it..." – Liz Puddick, Imperial War Museum

In other words, Liz has used the term 'imperial' to inform all the work she does with communities from former Empire and Commonwealth countries and by continuing to use this term it gives the museum the rationale to say that 'we do *Black History 365 days a year.*'

Their agenda is an ambitious one and, whilst the museum is very clear about the way in which it wants to steer the project, this has not prevented the museum from being flexible to the needs of participants and partners. The staff are still at a very exploratory stage.

'It has kick-started community work here at the Imperial War Museum'

Unlike Imperial War Museum North, which has substantial experience of working with community groups, the Imperial War Museum London is aware of how little activity they have in this area. However, the experience of the community work in Manchester has provided substantial evidence of how relevant the Imperial War Museum's collections are to community groups, and this, together with the huge success of *Their Past Our Futures* at community involvement nationally, has inspired The Imperial War Museum to develop this area of activity.

Strategic Commissioning funding has played a very important role in developing community work at the Imperial War Museum in London as a new strand of activity. The funding is being used to develop a whole new area of programmes, and significantly it has also been used to lever core funding from the organisation to appoint a new permanent post of community development officer. *Journeys of Change* has enabled the museum to pilot a new area of activity, but this is an area it has committed to in the long term with this key appointment.

“... [The funding] *has been the motivation to actually start doing this work when it could have continued to slide down the agenda...*” – Liz Puddick, Imperial War Museum

This development ties in with wider museum agendas. Firstly, community activity is especially pertinent to the Imperial War Museum; unlike many national museums it is located in a community, in Lambeth, an area of very high levels of deprivation and diversity. Secondly, the museum has realised it has a gap in its collections in terms of former Empire and Commonwealth history and it is reaching out to the community to help fill that gap. Thirdly, the staff particularly want to target the Afro-Caribbean community leading up to an exhibition around the Windrush planned for 2008. Fourthly, it sees the need to diversify the museum's workforce and encourage more young black people to aspire to work in the museum.

The museum is still in the very early stages of working with community audiences. A significant part of the partnership was to learn from partners, which were cultural organisations with experience of working with communities. However, there were challenges with the partnerships as their focus did not always fit in so closely with the remit of the Imperial War Museum which has a focus on the Commonwealth. It was not possible during the visit to gain a firm idea of how this project will impact on the young people and communities involved. However, in the longer-term these outcomes will emerge as the project becomes more established.

By inviting the local community to take part in the life of the museum, there can be seen, potentially, the beginnings of a shift in power from the museum to the community. When meanings are negotiated in this way, for instance using the wealth of knowledge and experience within the community to inform exhibitions and collection policies, even the interpretation of objects, the museum becomes a contact zone, a site of comparative learning, innovation and reciprocity. It enables the negotiation of cultural boundaries and the sharing of responsibility for the construction of meaning.⁸⁵

An (inter)national museum that is also local

Journeys of Change has enabled the Imperial War Museum to show another facet of its identity, showing that the organisation has a remit as a local community resource, as well as a national and international focus. One of the aims of the project is to make the museum feel part of the community so that local people will use it. Presently, whilst young people may visit with school or use the park next to the museum, they rarely enter the building. The museum recognises that there are significant barriers and are working to resolve these. There has been the realisation that the museum can be local/national/international without it being to the detriment of any of the three roles. Through this project the museum can demonstrate that they can reciprocate and learn from the community. The community can be accepted as an integral part of the museum rather than a threat to its identity.

⁸⁵ Bernadette Lynch, (2006) 'Revealing histories,' in *Navigating difference: cultural diversity and audience development*, Arts Council England, London, p152

Through making links with the local community, the museum has used local networks such as Waterloo Arts Network to bring them into contact with key supporters of the project such as Ingrid Babb from Lilian Baylis Technology School. By using these networks the museum is becoming more embedded in the local community.

In their relationships with their partners, Croydon Clocktower and Islington Library Education Service, the museum has taken the same approach. It does not present itself as the 'national' museum, with the connotation that they have the greater knowledge and skill, but has worked with its partners as equals:

"Because there's always a real feeling when you're a national museum people think you know everything and it's really good to be able to find regional museums or just smaller museums or ... people who are good at the things you can't do who will ignore the fact that you're a national museum and help you and encourage you and teach you about it... it's not making a judgement that the size of the collection implicates anything..." – Liz Puddick, Imperial War Museum

Evidence of organisational change

This project, with its focus on community development, is one outward manifestation of the way in which the Imperial War Museum is going through a period of massive organisational change. It is creating new ways of working and new ways of thinking which will make very significant changes to the organisation in the long-run.

"It's about making the people who work in this national institution realise that they also have to serve their local audience" – Liz Puddick, Imperial War Museum

There is evidence that the project has impacted on the attitude of other departments across the museum. From a curatorial perspective the collections department seemed to be open to change in the ways in which they work and engage with young people. One way in which this happened was that the project opened up new channels of communication between learning/education and collections:

"...So at the moment what it's done for us, which is good, is to open up those channels of communication between our department and Liz and the education [department]... it's much better. I think before, I don't know so much about other museums, but in this museum everyone's very into their department and can be a little bit inward-looking..." – Frances Burgess, Imperial War Museum

It was felt that there was scope to develop the relationships further in the future, making the collections and the work of the museum more relevant to young people and increasing the involvement of curators from across the collection departments. The project has created links that give something to build on for the future.

Partnership issues

The partnerships established between the Imperial War Museum, Croydon Clocktower and Islington Library Services were not without their challenges. The museum was very open and reflective about the relationships which developed with their partners and it was clear that there had been some issues with deciding the focus of the project prior to the process beginning with one of the partners. However, the overall sense was that the partnerships had been very positive in terms of the learning shared between them. This is particularly true for developing community relationships, for, whilst the Imperial War Museum is still at the beginning of developing its community relationships, both partners have much experience, both in terms of community links and community knowledge:

“Then the skills that the others have brought from doing this before and having more experience in community exhibitions and Croydon having much more experience in community work has been priceless really...” - Liz Puddick, Imperial War Museum

Working in partnership has therefore helped the Imperial War Museum to understand the process of working with its communities and it has proved to be a massive learning curve.

Diversification of the workforce

A longer-term agenda of the museum is the diversification of the workforce and the encouragement of more young people from black and Asian ethnic backgrounds to want to work in the museum as curators. A key element of the project is therefore getting young people from diverse cultural backgrounds involved and interested in the collections, sparking an interest in museums and history so that they are inspired to come and work for the museum. The museum has shown that they can attract diverse audiences to events but they also need to be reflected in the permanent collections:

“My aim is always to expose the kids to how museums, archives and libraries work... What we need is black curators and we need black kids in museums, we need the workforce different and that is not going to happen unless you get young kids excited in museum... giving them some kind of career aspirations, the different things you can do in museums and kind of having it on their radar...” – Liz Puddick, Imperial War Museum

Through the project, the young people have been involved with a number of staff at the museum, potentially exposing them to new ideas for possible career paths:

“And [I] talked a bit about my role, they were interested in why I'd always wanted to do this, so my sort of background, how I ended up working here...” – Frances Burgess, IWM

It was evident with some groups, like the Somali Youth Forum, that pairing young people with a professional mentor had resulted in a stronger sense of professional aspirations than with some of the younger participants who had not had mentors.

However, there are significant limitations in the current approach which is ambitious but also which reflects an organisation in the very early stages of thinking. The Museum Association has a very established scheme, Diversify, which has been recruiting young black people to work in museums and supporting their post-graduate training in museum studies. Participation in schemes like this would offer real diversification of the work force and would offer role models for young people.

5.9.4.2 Museum staff and young people

Addressing the barriers to the museum and the collections

It was important to the project to work towards removing the barriers that prevent local audiences and young people from accessing the museum. These barriers to using the museum begin at the entrance:

"...actually just coming into the museum for a visit it's quite intimidating, you have to walk under two giant guns, you have to go through a security check. It's not the easiest place in the world to wander in..." - Liz Puddick, Imperial War Museum

Furthermore, currently the museum is not easily used as a place for young people. Access is restricted for young people under the age of sixteen years who are not allowed to come into the museum alone because of child protection issues relating to the sensitive material on display in the galleries. However, it is hoped that through this project, and others like it, the age limit will be lowered. There are also barriers based on a lack of trust of young people from some of the museum staff, who perceive certain groups of young people, for example in 'hoodies', as misbehaving. Young people may also have the perception that the museum is not for them or an interesting or relevant place. The project therefore sought to begin to remove some of these internal and external barriers, as yet quite tentatively, for example, through treating the young people like adults and giving them special passes so that they could access the museum like staff.

For participants, one of the key activities of the project was having access to the wealth of museum collections. Although these collections are a national and public resource, the museum acknowledges that few non-experts would be able to use them because *"you cannot just come in and look at the material"* (Liz Puddick). People have to know what they want to find but very few would know what was available:

"It's all public access anyway, anyone can come in... in theory but in practice of course what you get is those who know their stuff coming in..."
– Liz Puddick, Imperial War Museum

This project has opened up the collections for young people. They have seen that it is possible to contact the museum and to come and have a look; also that there are people to help them:

"...they've got a real sense of how much stuff we've got and how much more stuff there is..." - Liz Puddick, Imperial War Museum

From the museum's perspective, there is the need for a change of attitude in terms of understanding that the access of non-experts to the collections is as important as enabling access for experts and professionals in order to democratise access to the collections:

"...that the local people coming to the museum and using the museum and being part of... not just coming in to visit but actually using the collections, is as important as... top historians coming to use the collections..." - Liz Puddick, Imperial War Museum

Museum staff are respectful of the young people and treat them like adults

The museum staff interviewed were very respectful in their relationships with the young people and showed real enthusiasm for working with them, reflecting a genuine desire to enable young people to be involved and interested in museums. In some cases they were working with young people from socially disadvantaged or troubled backgrounds, often with chaotic lives. For some of these young people their involvement in the project was a struggle at first, their low levels of confidence in their ability emerging as disruptive behaviour or lack of motivation. For instance the group working with Croydon Clocktower:

"...they're not an easy group to work with, because they've got really short attention spans, they've all failed their GCSEs, they're not academic... and a lot of them have got quite troubled home lives, quite a few are living away from home, living in the YMCA, you know they're sixteen so they're quite vulnerable some of them..."
- Corinne Silva, Croydon Clocktower

Most of these young people had never been to a museum before. Over the course of the project, allowed the freedom to pursue their interests and respected by the museum staff, they became progressively more engaged in the work that they were doing:

"The students now hang around a bit after class and want to talk about certain things, like they want to talk about how they could improve their sketch books, what I think they should put in them and you know, discussions about how they should change the script, what bits of the story should be included. They're really engaging with it, they're really taking ownership of it..." - Corinne Silva, Croydon Clocktower

It was evident that the project had captured the imagination of the young people. Other groups demonstrated great commitment to the project, and the staff at the Imperial War Museum were clearly impressed by the attitude and behaviour of the groups that they worked with:

"The Somali Youth Forum... that's completely outside anything they do education wise... the majority of them are in college or at University. They are 99% have arrived in the country as refugees only a short time before.

They've been through hugely traumatic personal circumstances yet they come to their Somali Youth Forum of their own accord. They are the politest, nicest, most enthusiastic kids I've met for anything... They wouldn't have been in this project unless they had wanted to be in it because they don't have leaders..." - Liz Puddick, Imperial War Museum

Some of the young people like Sira from Lilian Baylis School have felt confident enough to make repeat visits on their own with their friends to the museum:

"It felt natural like [going to the museum], I was used to it... I felt alright because I'd been to the museum before..." - Sira

As well as treating them with respect the museum also worked hard to make the young people feel special when visiting the museum, a small group who were given special entrance badges and taken behind the scenes in the museum. As Sira from Lilian Baylis School commented:

"[It was special] that we're the only people doing it like in the whole school and it's gonna be presented to like other people..."

The views of the museum staff of the impact of the project on the participants

This research took place before the young people had presented and completed the touring exhibition, so it was too early to have evidence of any long-term outcomes for the young people involved. The young people themselves were not always able to articulate their experiences in-depth, which may have been because they had not had time to reflect on what they had done. Consent forms may have been very off-putting and may have contributed to the young people being very reserved in their responses.

The museum staff however were able to give examples of how they felt the young people had progressed over the life of the project. They talked about how the young people showed an increased knowledge of history, especially World War Two and the involvement of the Commonwealth. They had a sense of pride at being involved in the project and that the museum made them feel special.

In terms of skills learning, the young people learnt how to research for information and use it as a basis for a presentation and an exhibition. They learned about the process of planning either an exhibition or a play. They took part in an oral history project and many of the young people were surprised how open and candid their interviewees could be, which helped them to make relationships. For the Croydon group, although they did not see the value of research at the beginning of the project they came to see how it could be used as a basis for developing their play and creating 'fictional' characters that are, nonetheless, grounded in real history. Importantly, all the young people were exposed to new experiences, most of the young people had not visited the museums before and they worked with a variety of people including museum staff, artists, veterans, curators and other professionals. This is important for future career aspirations.

5.9.4.3 The outcomes for participants

The impact on the pupils of Lilian Baylis Technology School

The way in which the Imperial War Museum worked with the young people was very clear and they knew from the beginning of the project what they would be doing. The activities were designed so that the learning was incremental, using a variety of resources. One of the benefits of this approach was that the young people did not really notice that they were learning:

“...Slowly it was working through the children, you could see them actually understanding more and more. And it was just very, very good for understanding and really clear and they worked so hard without realising it...” – Ingrid Babb, Lilian Baylis School

This was helped by the manner of the project co-ordinator, who was described as authoritative but fun. Because the young people enjoyed what they were doing it kept them motivated, and they did not feel pressured to learn a lot of information in a short space of time:

“It was done incrementally and I think that was key for the students rather than sort of... lumping it onto them. It was a very gradual method...” – Ingrid Babb, Lilian Baylis School

There were many different ways in which the museum kept the young people engaged in the project; they took photographs around the museum, learnt new skills like how to research and investigate, and they used resources from the museum's archives and photograph collections to research their chosen country of Jamaica. It encouraged some of the young people to talk to other people in their community about the Second World War.

It has also been a learning experience for Ingrid. Not only was she was thrilled to meet an archivist who has written about the war (which Ingrid is studying as part of a politics degree), she now knows how easy it is to go into the archive and get material. Furthermore, her enthusiasm and value for the project is likely to have been picked up by the young people:

“...I just can't wait to see what they will choose to do next...” – Ingrid Babb, Lilian Baylis School

Crucial to the project was the way in which the museum helped the young people to feel special and part of something important. There was the sense that by exposing young people to these kinds of experiences it would help them significantly in the future:

“...I think if you start having aspirations in life and you see them working or you see the beginnings of education you never lose that... It's setting them up for a fantastic life really because once they start wanting to know they're never going to stop wanting to know...” – Ingrid Babb, Lilian Baylis School

Commitment to the project

Like many of the young people involved in the project, the group from Lilian Baylis School were very committed to the project and highly motivated to attend the sessions at the museum. They went to the museum every Thursday for ten weeks and are still keen to continue despite having no formal attachment to the project:

“Lilian Baylis, my after school group, had absolutely no need to be there. It's not part of their school curriculum, it's not part of their course... It got dark, it got cold, they had no reason to keep turning up and they kept turning up...” – Liz Puddick, IWM

Feeling ownership of the museum

For the museum staff the young people demonstrated their confidence and sense of 'ownership' of the museum by being comfortable when they come in:

“... The biggest thing [Sira] gained is the fact that she treats this place like she owns it... she struts around. Because they come in school uniform because they're after school and they got stopped going into the Children's War exhibition and she said to the [museum assistant] who was working on the door, 'Do you not know we're special?'" – Liz Puddick, Imperial War Museum

This impression was reiterated by Ingrid Babb who felt that the confidence of the pupils had been facilitated by the museum's approach:

“...Oh they are very confident I think it's because of the way it was approached from the start to finish... it was done very gradually.” – Ingrid Babb, Lilian Baylis School

That sense of ownership and seeing the museum (potentially) as somewhere to go and 'hang out' was an important idea to generate in the minds of the young people:

“...You'd feel that this is somewhere I want to go because it has the things that I could find... a sense of ownership and something that's part of them...” - Ingrid Babb, Lilian Baylis School

New perspectives on history

The history that the young people focused on at the museum was very relevant to them, and something which they would not normally learn at school. For young people of diverse ethnic backgrounds they experienced a more positive side to a history which either they do not learn at school or, if they do, often presents them as victims:

“They just don't get it, they just don't hear it... Especially for the black kids we work with, because the only bit of Black history they get in school is slavery. So I have adult community leaders who look at photos I will show them of African soldiers in the Second World War and will ask me if they are slaves... it's so important that they know Black history is something

other than slavery and in America because that's all they get in the curriculum..."

By talking to the veterans as part of the oral history project the young people are exposed to a much more 'positive' experience of black people in British history:

"...yes he talks about racism, yes he talks about how he wasn't treated fairly, and how he'd had a hard time but everyone was so proud of him at that event and he got a standing ovation at the end of it and people were proud that somebody from the Caribbean community had fought for Britain..." – Liz Puddick, Imperial War Museum

The pupils felt that the history at the museum would help them in school because they have already learnt a lot about the Second World War:

"The project has helped in history sometimes because we already have the information from the museum and we can use it."

They liked seeing the objects in the museum although they were frustrated that they were not allowed to touch anything. The pupils could remember lots of information that they had learned, for example they had learnt about the part that Jamaica had played in the war and how the islands had been occupied by the French. Learning this was the most significant part of the project for Remi:

"The best thing was about like learning that countries like Jamaica they played a big part in the war because you'd think mostly it was Germany and England but then you know that Jamaica played a big part as well..."

Remi also felt some sympathy for how people were affected by the war:

"I felt sorry for the people that died for no reason..."

And she had not known that:

"Jamaica was suffering that much..."

The approach of the museum was to connect the history of the war with human stories, which helped to make the history more relevant to the young people, particularly as they began to identify the people they learnt about with people in their own community:

"...They were interested to know about people rather than thinking 'oh that's a long time ago'... they could identify with those people as human beings that they could see everyday down the road... they'd see these people as young people..." - Ingrid Babb, Lilian Baylis School

Likewise the group from Croydon were able, over the course of the project, to see that people in the past were not so different from them:

"I think the other thing that was interesting was the Derek Bentley story and some of them have watched the film... and were quite shocked to know that in that time young people carried guns... and the same in the Second World War I think that kind of pregnancy and drugs and alcohol and partying, that's a link for them. They had this sort of image of like old-fashioned people..." - Corinne Silva, Croydon Clocktower

5.9.4.4 Conclusions

This is an ambitious project. The Imperial War Museum is still in its very early stages of working with communities and has begun to work on breaking down the barriers to the use of the museum. It has been a steep learning curve for both the museums involved which have had to be flexible to accommodate the needs of the groups within the wider aims of the project, but it is commendable that the learning at the museum was structured through, and around, the interests and motivations of young people. Museum staff have built close relationships with the young people and this has paid off. The young people have not only shown commitment during the life of the project but are keen to continue their connection with the museum. The outcomes of the project for these participants were strong. The objective to diversify the workforce, on the other hand, could be strengthened through links with existing schemes with the same aims. However, within the DCMS/DCSF programme, this was an unusual element within the project, and one to be applauded.

Journeys of Change is evidence that the museum has embarked on a journey which will depend on them continuing to make significant and substantial organisational changes if work with communities is truly to be embedded.

Appendix A

Government agendas relevant to the DCMS/DCSF National/Regional Museums Partnerships Programme evaluation 2006-2007

Personalised learning⁸⁶

Personalised learning is about tailoring education to individual need, interest and aptitude so as to ensure every pupil achieves and reaches the highest standards possible, whatever their background or circumstance. It is a philosophy in education, not a 'new' initiative, but it is the government's intention to ensure its underlying principles are universal across all schools, particularly for children whose needs are challenging to meet.

Principles at the centre of personalised learning include ensuring that pupils' individual needs are addressed in school, in the family and in the community; that they have a real say in their learning and they have a safe and secure environment in which to learn. For parents it means regular updates on their children's progress and involvement in their future education, teachers will have access to and use of data on each pupils to inform teaching and learning and more time for assessment and lesson planning, and for schools it will mean a professional ethos that accepts and assumes every child comes to the classroom with a different knowledge base and skill set, varying aptitudes and aspirations. DCSF and the local education authorities will have the responsibility to create the conditions in which teachers and schools have the flexibility and capacity to personalise the learning experience.

Currently, there are five key components to the Government's personalised learning strategy:

- **Assessment for learning**

Using evidence and dialogue to identify where pupils are in their learning, where they need to go and how best to get there

- **Effective teaching and learning**

Implementing teaching and learning strategies which develop the competence and confidence of every learner by actively engaging and stretching them and encouraging pupils to focus on their learning skills and giving them the capability to take their own learning forward

- **Curriculum entitlement and choice**

Ensuring a flexible approach to the curriculum with a combination of the entitlement to a core curriculum that offers the skills and understanding required for pupils require to continue learning throughout their lives regardless of their background, further high quality opportunities to extend

⁸⁶ <http://www.standards.dfes.gov.uk/personalisedlearning/> (accessed 05 09 2006). This website is currently being revised so it states that it may not always reflect the most up-to-date thinking on Personalised learning

learning experiences such as out of hours study support, and an increase in choice over the school career, implicit within this is support and information to help make informed choices leading to relevant qualifications for all young people

The last two components focus on personalising the school experience:

- **Organising the school**

A creative approach to school organisation with a clear and consistent policy on 'behaviour for learning' in order to create an environment in which all students feel safe and secure and can flourish as individuals

- **Beyond the classroom**

Building partnerships beyond the school is key to supporting learning in the classroom for example through home-school partnerships, community partnerships and multi-agency support

Personalised learning does not depend upon individual learning programmes for each pupil in the class; instead it requires effective whole class interaction e.g. guided group learning and close support / intervention for those who need it.

Personalised learning has been linked to a wide range of policies and practices including the 'Every Child Matters' agenda and is seen as having a particular role in enhancing outcomes for disadvantaged children, although it is aimed at all pupils including gifted and talented.⁸⁷

Every child matters: change for children⁸⁸

The five Every Child Matters outcomes are universal ambitions for every child and young person, whatever their background or circumstances. These outcomes are mutually supportive and will be reflected in new school inspection criteria:

- Keeping children safe from bullying, harassment and discrimination
- Encouraging children to develop healthy and active lifestyles
- Ensuring each child progresses as they possibly can
- Ensuring that pupils attend schools regularly, giving them a strong voice in the life of the school and encouraging them to volunteer to help others
- Helping all to value education and to appreciate it is the key to success in later life

The aim is for schools to work together with local children's trusts to ensure that all children in their local area are being supported to meet the five

⁸⁷ See *Personalised learning: A commentary by the Teaching and Learning Research Programme*, Autumn 2004

⁸⁸ <http://www.everychildmatters.gov.uk/> (accessed 06 09 2006)

outcomes, feed in their views about how services can best be provided and discuss the role that they might play in providing them.

Doing well in education is seen as the most effective route out of poverty and disaffection. The emphasis is on early intervention, seen as the most effective way of dealing with difficulties before they escalate. Every Child Matters advocates working across the government to improve the lives of children, young people and their families, to make a step change in the quality, accessibility and coherence of services so that every child / young person is able to fulfil their potential and those facing obstacles will be supported to overcome them.

The Every Child Matters agenda will be realised through:

- Improvement and integration of universal services
- More specialist help to promote opportunity and to act early and effectively once problems arise
- The reconfiguration of services around the child and family in one place e.g. children's centres, extended schools
- Dedicated and enterprising leadership at all levels of the system
- Development of a shared sense of responsibility across agencies for safe-guarding children and protecting them from harm
- Listening to children, young people and their families when assessing and planning service provision and face-to-face delivery

Extended schools⁸⁹

As part of the overarching Every Child matters agenda, within this is the recognition that schools need to work with others in order to improve outcomes for children and young people, families and communities. An extended school is one which provides access to a core offer of services in partnership with local providers and agencies; the government desires all primary and secondary schools to do so by 2010.

This core offer is described as a varied menu of activities taking place at schools, to include:

- Study support, sport, music etc.
- Wraparound childcare from 8am to 6pm, all year
- Parenting support
- Swift and easily referral to specialist services e.g. health, speech therapy
- Opening up services to the local community e.g. adult learning

This strategy builds upon activities that schools have been undertaking for years. Local authorities and children's trusts, as they develop, will play a key role in supporting the development of extended schools. The benefits of extended schools from the evidence include:

⁸⁹ Details from <http://www.teachernet.gov.uk/wholeschool/extendedschools/> (accessed 06 09 2006) and <http://www.everychildmatters.gov.uk/ete/extendedschools/> (accessed 06 09 2006)

- Improved pupil attendance, self-confidence and motivation
- Potential impact on achievement
- Teachers enabled to better focus on teaching and learning
- Children and families given enhanced access to services

By offering extended services in schools, they can work towards gaining healthy status:

- Improved educational attainment
- Health and emotional well-being of the pupils
- Making schools a safe, secure and healthy environment

Family Learning⁹⁰

Family learning covers all forms of informal and formal learning that involve more than one generation; learning helps people operate as a family. 'Family' members can also be friends, reflecting the range of support relationships that individuals rely on in the 21st century.

Family learning is a varied field of practice and may include:

- Learning about the roles and responsibilities in relation to stages of family life
- Parenting education
- Learning how to understand, take responsibility of and make decisions in relation to wider society
- Adult and community learning
- Home-school initiatives

The family learning strategy considers that families are important for transmitting values, attitudes and cultures that stay with us throughout our lives. Knowledge obtained from elsewhere is given a context by the family. There is evidence that without family support, a child's formal education is a struggle and family learning can also overcome difficulties associated with a disadvantaged background for both parents and children. Family learning schemes can enable parents and grandparents to return to learning whereas in the past they may have been denied access to opportunities. It can have a beneficial impact on issues that face society such as social exclusion and poor health.

Family is also seen as a foundation for citizenship. Recent government policies and initiatives have encouraged the growth of family learning in a wide range of settings including museums, extended and specialist schools, libraries, children's centres, workplaces and prisons.

⁹⁰ Details from <http://www.campaign-for-learning.org.uk/campaigns/familylearning/familylearningindex.htm> and <http://www.niace.org.uk/Research/Family/Default.htm> (accessed 06 09 2006)

E-learning⁹¹

On the 15th March 2006 DfES (now DCSF) published its e-strategy *Harnessing Technology: Transforming Learning and Children's Services*. This presents a more strategic approach to the future development of ICT, digital and interactive technologies, in education, skills and children's services.

There are four overarching objectives to the strategy:

- Transforming technology, learning and child development, enabling children and learners of all ages to meet their highest expectations
- Connecting with hard to reach groups in new ways, with special needs support, more motivating ways of learning and more choice about how and where to learn
- Opening up education to partnerships with other organisations, more cross-organisation collaboration to improve personalised support and choice
- Moving to a new level of efficiency and effectiveness in delivery, with online research, sharing expertise and easier administration

Designed to harness technology to the needs of children, learners, parents, teachers, carers, employers and all stakeholders, the government will not impose its view of what technology should provide. They will listen to peoples' views and ensure that technology meets their needs. The strategy focuses on what technology can do for informing and advising citizens, for supporting children, young people and adult learners and for transforming the experience of learning. In order to make this happen, DfES have identified six priorities:

- **An integrated online information service for all citizens**

E.g. the Directgov network will give access to the full range of government services and schools will be encouraged to use online networks to provide more information for parents and children

- **Integrated online personal support for children and learners**

Each institution will be encouraged to offer a personal online learning space for storing coursework, resources, results and achievements and it is intended to develop a personal identifier for every learner so that education organisations can support an individual's progression more effectively. The result will be an electronic portfolio, a record of achievement for learners to build throughout their lives

- **A collaborative approach to transforming teaching and learning – personalised learning activities**

DCSF will do more to exploit the educational potential of new technologies, supporting innovation in the market and moving to the next generation of e-learning activities and resources. The aim is to make digital resources more widely available and introduce flexible learning packages to ensure that

⁹¹ See <http://www.dfes.gov.uk/publications/e-strategy/> (accessed 06 09 2006) from which the publication *Harnessing Technology* is available from

teachers can adapt them to their learners' needs, keeping the curriculum moving.

- **Good quality training and support packages for practitioners**
Increased access to good quality ICT resources, online support networks and technology to reduce paperwork
- **A leadership and development package for organisational capability in ICT**
- **A common digital infrastructure to support transformation and reform**

These priorities are underpinned by a number of system wide and sector specific actions applying to schools, 14-19 and lifelong learning, HE and Children's services sector, e.g.:

- ICT in Schools strategy
- Post-16 e-learning strategy
- HEFCE e-learning strategy
- Every Child Matters

For learners, the e-learning strategy means that they should have more ways to learn; more subjects to choose from; more flexible learning; easier ways to try things out; a personal online learning space; and help to move on.

Gifted and Talented⁹²

DCSF suggests that 10% of students in every school should be identified as their gifted and talented pupils. The DCSF definition identifies gifted pupils as having an exceptional ability in core and some foundation subjects, whilst pupils with an outstanding ability in arts and crafts, music, dance, drama and PE are categorised as talented.

The national Gifted and Talented (G&T) strategy focuses on three areas:

- **Intensive area based programmes in disadvantaged areas through the Excellence in Cities (EiC) initiative**

The bulk of the funding is delivered through the G&T strand of the Excellence in Cities (EiC) programme which focuses on areas of urban deprivation in England. There are also excellence Clusters which focus on smaller pockets of deprivation.

EiC ensures that schools introduce teaching and learning programmes and complementary out of school hours study support programmes for the 5-10% most able pupils. Eligible schools have a whole-school policy for G&T pupils and a trained G&T co-ordinator; they are then organised into clusters with a lead G&T co-ordinator.

⁹² <http://www.standards.dfes.gov.uk/giftedandtalented/> (accessed 06 09 2006)

- **Resources that support teaching and learning nationally**

The National Academy for Gifted and Talented Youth (NAFGTY) is based at the University of Warwick. Their programme of summer schools, funded by the Standards Fund, is available to all local education authorities and Education Action Zones in England. Resources are also available online.

- **A new focus on regional support, initially in London**

New G&T regional networks will be established in the Government Office Regions of England of key stakeholders, each led by the LEA. The aim is to bring the benefits of EiC funded provision to non-EiC areas including rural schools.

Developed with the National Academy and key stakeholders are quality standards for G&T provision both at institutional (whole school) and classroom (pedagogical) levels which will enable schools to self-evaluate their G&T provision.

Appendix B

Research tools

Appendix C

Consent Forms

**Please apply to RCMG if you would like a copy of
Appendix B and/or Appendix C**