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# The impact, success and significance of *Mapping the Change*

Evaluating *Mapping the Change*, Hackney Museum's project for the  
2012 Cultural Olympiad

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# Acknowledgements

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Names have been changed to protect the confidentiality of participants except where they are included in a professional capacity. Quotes are reproduced in their original form, with changes made only for purposes of sense and clarity.

## **Radio Journalism course**

- Ahmad, Anishka, Faisa and Josh, participants
- Ian Ashman, Principal, Hackney Community College
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- Matt Hill, Course facilitator and leader of Youth Connections project, Ignite Creative
- Gaele Tavernier, project co-ordinator of Right Track, Off-Centre

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- Emilano Bathsta, editor, Mosaic Films
- Oral history performance
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- Asan, participant

- Libby Adams, Principal Archivist, Hackney Archives
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# Summary

## ***Mapping the Change Phase 2***

In 2012, the world was looking at Hackney as it hosted the London 2012 Olympic and Paralympic Games, a huge world event and massive force for regeneration in the area. *Mapping the Change* was conceived by Hackney Museum to map the huge changes taking place because of the Olympics and Paralympics and contribute to the Cultural Olympiad, a programme of cultural activities and projects to celebrate the Games. Working with residents from three Olympic Host Boroughs (Hackney, Waltham Forest and Tower Hamlets), *Mapping the Change* captured the voices and experiences of local people in response to the changes in Hackney through a range of creative activities including oral history, exhibitions, digital technology, journalism courses, a crowd-sourced film photography competitions and artworks. These responses will be accessioned into Hackney Museum's permanent collection where they will be held in perpetuity as a lasting legacy of the project.

The development of *Mapping the Change* mirrored the timescale of the Olympics and Paralympics and swiftly followed news in 2005 of London's successful bid for the London 2012 Games. Planning for *Mapping the Change* started in 2006 as work started on the regeneration of a site close to Hackney Wick. Hackney Museum made two successful bids for Heritage Lottery Funding for a pilot project in 2010 followed by Phase 2 of *Mapping the Change* from March 2011 to December 2012. As one of five Olympic Host Boroughs, Hackney Council and Hackney Museum knew that it was critical to capture the experiences of Hackney's communities: involved in the process and disruption of change, the Olympics and Paralympics would become part of everyday life for Hackney's communities. One of the key drivers for the project was the lack of evidence of how people in London experienced the 1948 Olympic Games, the last time the Olympics took place in the UK.



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## **The evaluation**

Hackney Museum commissioned the Research Centre for Museum and Galleries (RCMG) to carry out an evaluation of *Mapping the Change* Phase 2. The evaluation focused on the impact of *Mapping the Change* on its participants, Hackney Museum's working practices, and the quality of its outcomes and outputs. Evidence was collected through case studies of selected activities, interviews, focus groups, response cards and questionnaires with participants, project facilitators, partner organisations and Hackney Museum staff. The overarching research question for the evaluation was:

### **What is the impact, success and significance of *Mapping the Change* Phase 2?**

The evaluation ran from April 2011 to December 2012 and was a collaborative process between RCMG and Hackney Museum. It draws on evidence from 512 response cards and 197 questionnaires completed by adults and children involved in a range of *Mapping the Change* activities. These included workshops, talks and events, exhibitions, teacher inset, community and archive taster sessions, history walks and crowd-sourced activities. Case studies were selected from innovative ways of working for Hackney Museum: Radio Journalism, *Hackney Life*, Oral History Performance, Outreach Archive Project, Newspaper Journalism and Re:Present. 35 interviews and 3 focus groups were carried out with participants, project facilitators, partner organisations and Hackney Museum staff and volunteers.

### **Who took part in *Mapping the Change*?**

21,399 participants (including children, adults, teachers and volunteers) took part in 298 separate sessions across 6 strands of activity; Hackney Museum also recorded 11,539 website hits during Phase 2 (Source: based on figures provided by Hackney Museum).

The evaluation suggested that *Mapping the Change* reached a cross section of Hackney's communities in terms of age, gender and ethnic diversity:

- 57% of participants completing response cards and questionnaires were women, 42% were men (Source: combined response cards and questionnaires, 319)
- All ages were represented from the under 18s to over 85s – there was no dominant age group (Source: combined response cards and questionnaires, 319)
- 22 different ethnic categories were identified by participants completing questionnaires. The majority( 55%) identified as British (Source: questionnaires, 179)
- Participants completing response cards identified as 'White' (59%), followed by Black or Black British (19%), Asian or Asian British (6%), Mixed race or dual heritage (6%), 'Other' (6%) and Chinese or Chinese British (1%) (Source: response cards, 126)
- 7% of participants identified as disabled (Source: combined response cards and questionnaires, 268)

## Benefits for the participants

Hackney Museum offered a space in which to reflect on, and potentially manage, the conflicting emotions that can result from change. *Mapping the Change* provided the community with the tools to create their own narratives about change and reflect on how they wanted Hackney to be viewed by the rest of the world at a time when the media spotlight was focused on Hackney.

*I mean the Olympics being run I think is definitely a way of shining a bright light. I think it's like given Hackney a new start if anything. Like re-born. (Lemarr, Hackney Life)*

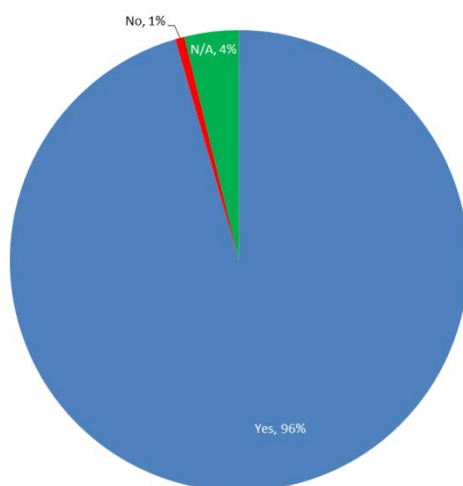
What emerges from the stories that participants told about Hackney is a strong sense of community pride and the desire for Hackney's communities to be represented on their own terms. Above all, *Mapping the Change* showed that change is a process, for which there are no easy answers:

*And one of the things that really struck me recently is that for the rest of the country the Olympics is an event and for people who live in this area it's a process. (Jane Sarre, former Museum Development Manager)*

The social impact of *Mapping the Change* could be seen in its capacity to bring people together, helping participants to feel part of their local community and it reinforced feelings of local pride. There was also an important contribution to better wellbeing outcomes through Re:Present, a project for people with learning disabilities, and the Oral History performance.

Another success of *Mapping the Change* was the high level of enjoyment reported by participants. Participants enjoyed the focus on Hackney and the Olympic and Paralympic Games, an exciting world event taking place on their doorstep. They enjoyed the opportunity for social interaction within the projects and taking part in a creative process.

**Figure 1: I enjoyed my experience (questionnaires)**



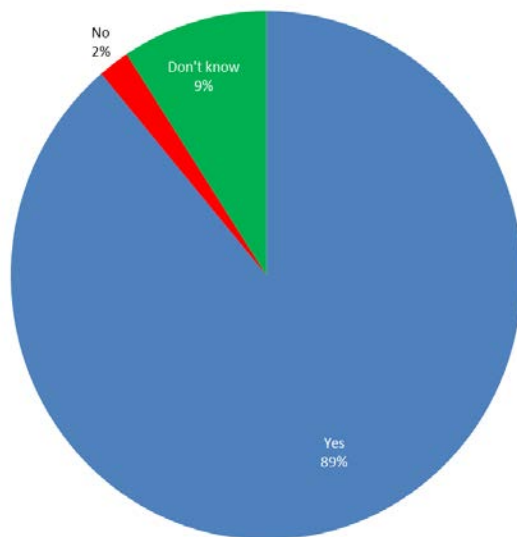
**N=156**

*Mapping the Change* led to new insights, attitudes and ways of thinking about self-identity and locality. Participants learnt skills that would help them in their lives or take them closer to fulfilling self-made goals and aspirations. Projects such as the Oral History Performance, crowd-sourced *Hackney Life* film and Citizen Journalism gave participants the freedom and tools to express

themselves. *Mapping the Change* acknowledged that everyone had an opinion on the Olympics and Paralympics and that these opinions were not 'black and white' expressions of positivity or negativity, but subtle responses that reflected the complexity of the changes taking place in Hackney. The only constant was that the Games would change the local area.

Through *Mapping the Change*, Hackney Museum tapped into a groundswell of creativity and talent from motivated local people who are fiercely proud of Hackney and grasped the opportunity to explore what Hackney meant to them. When asked if it was important for Hackney Museum to collect local material and experiences of the 2012 Olympics and Paralympics, 89% of participants responding to the questionnaire said yes.

**Figure 2: Do you think it is important for Hackney Museum to collect local material and experiences of the 2012 Olympics? (questionnaires)**



**N=152**

Whilst the programme drew on a strong community identity that already existed in Hackney, one of the outcomes was to reinforce that sense of identity and reinforce in many peoples' minds what they love about Hackney and what it means to them:

*The whole world's going to be looking at East London... I think it's about time the world was looking at us and about time that East London had an opportunity to show what we really have. (Coco Jackson, Oral History Performance)*

### **Benefits for Hackney Museum**

*Mapping the Change* marked a significant step in Hackney Museum's relationship with the local community, enabling them to experiment and actively pursue community engagement and development to an extent that was not previously possible. Hackney Museum was able to build on its socially responsible practice and become a 'museum at the heart of the community.' Increased resources (funding from the Heritage Lottery Fund and two additional members of staff) enabled

Hackney Museum to be more proactive and more responsive to local need, to reach more people in Hackney's diverse communities than ever before, and have the freedom to evolve a series of participatory projects. The variety of activities and the connection with the Olympics and Paralympics (when many museums did not engage with the event) may also have explained why Hackney Museum's visitor figures significantly increased by 25% over Summer 2012 compared to many other central London museums which saw a decrease (Steel 2012).

*Mapping the Change* was about capturing and recording change in Hackney Museum's collections, a grassroots view of the processes of change taking place in East London because of the Olympics and Paralympics. Understanding the importance of co-production, Hackney Museum made its communities the 'creators', alongside active collection of contemporary objects associated with the London 2012 Games. It created a rich resource, diverse and inclusive through projects such as Re:present. Quality of material emerged from capturing community voices and experiences and outsourcing the projects to local creative industries and organisations who were leaders in their field. Outsourcing enabled Hackney Museum to extend the scope of *Mapping the Change*, ensure quality delivery and bring skills and expertise into *Mapping the Change* that would not otherwise be possible for a small museum team.

Volunteers were an integral part of *Mapping the Change*, and Hackney Museum was very successful at attracting high calibre and professional volunteers from locally and beyond. Experiences of volunteering at Hackney Museum were a tremendously positive aspect of the project. Volunteers were very generous about the support given by Hackney Museum, and the fact that volunteers were taken seriously and given meaningful roles within the organisation reflected extremely well on the management structure and staff of Hackney Museum. This was in marked contrast to the experiences the volunteers said that they had in other, larger, museums.

Hackney Museum has proved through *Mapping the Change* that it has a strong civic voice. As one of 24 corporate projects for the 2012 Cultural Olympiad, the local authority quickly saw the value of *Mapping the Change* and its clear and effective promotion, and distinct brand, gave it high visibility. It has given Hackney Museum a new and exciting position within the community.

### **What can be learnt from *Mapping the Change*?**

Through *Mapping the Change*, Hackney Museum demonstrated that they are committed to the interests and development of Hackney's communities, and the strong belief and passion for community engagement runs through the core of everything they do. This gives them a powerful clarity and focus of vision.

*Mapping the Change* benefitted from having a dedicated project manager, a clear vision and mission, and from being embedded across the whole organisation. It enabled Hackney Museum to be ambitious, to extend their reach into the community and to trial new ways of generating content and collections. Whilst there are tensions and challenges associated with the models that they use, particularly the development of successful outsourcing relationships which rely heavily on organisations taking ownership of the project brief and process, this way of working is very effective for a museum with a small team and limited capacity but with big ambitions. The values of



community engagement are supported by all staff and are part of the organisation's core. This enables the organisation to retain a strong community focus even through staff changes. The passion of staff, the way they work with volunteers, and their commitment to reflecting the needs and interests of the community can provide a very effective example to other community museums.

The single most significant and innovative element of *Mapping the Change* was the role that Hackney Museum played in helping Hackney's communities to reflect on the process of change as it happened around them. It demonstrated that rather than the community being a passive spectator on change that is imposed upon them, they can become active participants in the process of change by reflecting on it, capturing it and working out what that change means for them. This can help communities to be resilient, feel control over their futures and feel proud that their voices and experiences are represented in a public arena. This is something which should be explored more in museums.

*Mapping the Change* raises many questions for the future. It shows how museums can deal with contemporary issues in a bold and inventive way when museum practice is embedded into community needs and interests. *Mapping the Change* captured a moment in time, helping Hackney's communities to feel part of something globally, as well as locally, significant. It shows how effective museums can be as conduits for community voices and experiences, helping communities to feel part of a process of change, rather than it being 'done' to them.

Hackney Museum was at the forefront of planning for the Cultural Olympiad, its clarity and focus leading the other museums in the five Olympic Host Boroughs. When other museums were unsure about their responses to the Cultural Olympiad, Hackney Museum was already putting their programme together. It shows what can be achieved when a museum is responsive and has an effective and committed team. It shows the ambition of small museums and suggests that small museums have a unique role to play in museum practice. Could this be a model for other museums? Like all projects, some things worked and some things did not work but as with all other socially responsible museums, Hackney Museum staff should continue being reflexive about their practice and confident about what does not work.

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# 1

## Hackney Museum and *Mapping the Change*



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*To collect, conserve and hold in trust the heritage of the borough to encourage a sense of local identity and pride. (Hackney Museum's Mission Statement)*

Opened in 2002, Hackney Museum is in the heart of Hackney's communities. Situated next to the Town Hall, it attracts around 37,000 visitors each year. Hackney Museum explores the history of Hackney, telling the stories of 'some of the amazing people that have made their homes here over the last 1000 years' (Hackney Council 2012). Hackney Museum has an excellent track record of engaging local people in their heritage, attracting a younger, diverse audience that reflects the wider demographic characteristics of the Borough. From Hackney Museum's *Mapping the Change* Phase 2 Activity Plan (2010):

*Briefly, under fives, schools, families are all visiting [Hackney Museum] regularly. Adults aged 30-49 are also well represented. In terms of ethnicity data the main ethnic groups visiting are: White British (36%), Caribbean (14%), White European (7%), Nigerian (6%), and Other White (4%). These percentages closely match the local population.*

Recently recognised as a beacon of good practice in community engagement and consultation by the Paul Hamlyn Foundation (PHF) (Lynch 2010), Hackney Museum is working with PHF to think about how to progress community engagement in the sector, a process that overlapped with the evaluation of *Mapping the Change*.

In 2006, a year after London secured the 2012 Olympic and Paralympic Games, *Mapping the Change* began when Hackney Museum started collecting to reflect changes in the borough in the lead up to the Games. As one of five original Olympic Host Boroughs (along with Newham, Waltham Forest, Tower Hamlets and Greenwich) Hackney Council and Hackney Museum believed it was important to collect evidence of how local people experienced the Olympic and Paralympic Games. One of the key drivers for the project was the lack of evidence of how people in London experienced the 1948 Olympic Games, the last time the Olympics took place in the UK.

In March 2010, Hackney Museum applied for and was awarded a grant of £58,000 from the Heritage Lottery Fund (HLF) to develop Phase 1, the pilot phase of *Mapping the Change*. This initiated a programme of activities for Hackney residents including exhibitions, history walks and talks, a creative journalism course and oral history project. Phase 1 led to a range of positive outcomes for participants, giving a voice to local people and creating high quality outputs for Hackney Museum's collections (Goddard 2010).

Two focus groups held by the Suzy Fisher Group (2010) with members of the Hackney community provided a template for what local people thought about the Olympics and Paralympics, identified how local people wanted Hackney to be seen in fifty years' time, and explored how Hackney people would like to be represented to the world during London 2012. This research found that:

- Hackney residents were proud of their culture and diversity, which they considered had been 'hard won' against a background of crime and poverty. This was the 'real' story of Hackney, which residents wanted to be recognised and respected by a global audience.
- London 2012 created excitement but some felt excluded, resentful and were concerned about being exploited. They were not sure about the impact the Olympics and Paralympics would have on the Borough, and felt a lack of control with decisions being made by others.
- Younger people (aged 17-35) were much more optimistic, idealistic and energetic about the Games, and were much more open to taking part in activities where they can promote Hackney. Older people (aged 36-70) tended to be negative and sceptical and would need to be 'won over' by Hackney Museum both rationally and emotionally.

Hackney Museum received £293,000 from the Heritage Lottery Fund (HLF) to develop Phase 2 of *Mapping the Change*, which built on and extended the reach of Phase 1 into the community. The aim was to create and leave a lasting legacy for future generations by recording the changes to local people's lives as a result of the London 2012 Olympics and Paralympic Games. In Phase 2, Hackney Museum worked with residents from three Olympic Host Boroughs – Hackney, Waltham Forest and

Tower Hamlets – to contribute to the three boroughs’ collections through a range of activities including oral history, digital technology, citizen journalism, photography and the production of artworks. Figure 1 shows the seven key strands of activity in the programme which made up *Mapping the Change*. The theme of *Mapping the Change* was implemented across the whole museum, embedded into everything Hackney Museum did to ensure a commitment to public engagement and participation:

*We weren't just doing [Mapping the Change] to help develop the museum, we were doing it to help develop communities.* (Emma Winch, Schools and Families programme)

*Mapping the Change* was one of 24 corporate projects started by the London Borough of Hackney and part of the Cultural Olympiad, the cultural celebration started in 2008 to inspire projects and programmes associated with the Olympic and Paralympic Games. Along with 2,500 cultural projects, *Mapping the Change* was awarded a London 2012 Inspire Mark, denoting exceptional projects which use the Games as inspiration to make lasting and real change (London 2012).

**Figure 1: Strands of activity in *Mapping the Change* Phase 2**



### **1.1 Evaluating Phase 2 of Mapping the Change: building on Phase 1**

The Research Centre for Museums and Galleries (RCMG), part of the School of Museum Studies at the University of Leicester, was commissioned by Hackney Museum to evaluate Phase 2 of *Mapping the Change*. Phase 2 included activities that had been tried and tested in Phase 1 (history walks, history talks, newspaper journalism course, photography competition, exhibitions, community

festivals) and also piloted new ways of working for Hackney Museum (oral history performance, Re:Present project, radio journalism course, Outreach Archive project) . This report describes the key findings of the evaluation based on evidence analysed and interpreted from:

- 35 interviews with participants, project facilitators, partner organisations, and Hackney Museum staff
- 3 focus groups with Hackney Museum volunteers, partners in the Re:Present project and Hackney Museum staff
- 197 questionnaires completed by participants
- 200 response cards completed by adult participants
- 312 response cards completed by children participants
- Observation of 2 Silver and 4 Gold projects (see Appendix 1, section A1.2)

Appendix 1 provides the detail of the methods and processes used in the evaluation.

## **1.2 Why was *Mapping the Change* important to Hackney?**

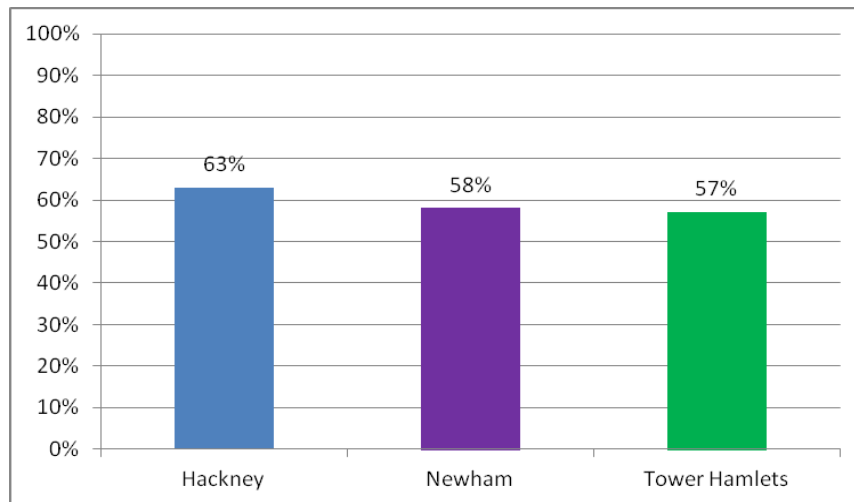
*Mapping the Change* was conceived to capture changes in the community connected to the London 2012 Olympics and Paralympics and support the community at a critical time in Hackney's present. Throughout its history, Hackney has been a place of change, growing from rural beginnings to become a thriving part of London's East End, its numbers swelled by waves of immigration. Today, Hackney is home to some 246,300 people (2011 Census estimates, Hackney Council 2012) and is one of the most ethnically diverse boroughs in the UK.

The developments associated with London 2012 both accelerated and magnified change in the Borough. From 6 July 2005, when London found out that it had won the bidding process for the 2012 Olympic and Paralympic Games, change became a constant presence in Hackney and the five Olympic Host Boroughs. Part of the bid's success was attributed to its focus on regeneration of the East End of London:

*London's bid was built on a special Olympic vision. That vision of an Olympic games that would not only be a celebration of sport but a force for regeneration. The Games will transform one of the poorest and most deprived areas of London. They will create thousands of jobs and homes. They will offer new opportunities for business in the immediate area and throughout London. (Jack Straw speaking the day after the winning bid was announced. Source: Hansard, House of Commons debates 'London 2012 Olympic Bid', 6 July 2005, quoted in MacRury and Poynter 2009: 12)*

Like many parts of the East End, Hackney experiences very real and high levels of deprivation and disadvantage. Life expectancy is lower than average and there are high rates of ill-health, poverty and unemployment. In common with other Olympic Host Boroughs Newham and Tower Hamlets, in 2008 Hackney's employment rates were lower than the UK average of 71.9% (BBC 2012), see Figure 2.

**Figure 2: Employment rates in three Olympic Host Boroughs, 2008 (The Work Foundation 2010)**



Professionals like Ian Ashman, Principal of Hackney Community College, were aware of the potential challenges facing young people in Hackney:

*Hackney is a very, very interesting community. It's the second most deprived in the country if you take the latest Index of Multiple Deprivation. It has thirty thousand people who don't work, which is nearly a third of the working age population. Many of our students come from families where nobody works and some come from families where nobody's ever worked.*

(Ian Ashman, Principal, Hackney Community College)

Change brings benefits but it also brings challenges and tensions for communities. From 2006 to the summer of 2012, new developments in Hackney included a new transport infrastructure, social and private housing and local amenities. However, some shops and businesses had to be moved to accommodate these changes, along with the temporary loss of green spaces and some local sports facilities to accommodate the Olympic Park in the Lower Lea Valley, a decision that led to some protests and arrests (Kelso 2005).

With the changes it faces, Hackney can be seen as a microcosm of what is happening across London, with the growth of the knowledge economy leading to an increased emphasis on learning high-level skills including literacy, team-working, critical analysis and reasoning (Evans and Whitehead 2011). There has been a shift towards a workforce where almost all the people employed are qualified to degree level and above, and an increase in the knowledge content of work (The Work Foundation 2010). Hackney has a very diverse, young and mobile population. However, with high levels of disadvantage, unemployment and poverty, the loss of local manufacturing industries, rising costs and a period of government cuts and economic austerity, the need to develop skills, confidence and resilience in the Borough becomes critical as, Gaelle Tavernier, Co-ordinator of the local charity Right Track which works with young people in Hackney, suggested:

*[T]his Borough is going through a process of gentrification. So we have two speeds. We have young professional artists, creatives, and then on the other hand we have a more deprived population... [We need] opportunities to build a bridge between them.* (Gaelle Tavernier, Co-ordinator of Right Track)



# 2

## A community negotiating and coping with change: the **significance** of *Mapping the Change*

*Identities are formed at the unstable point where personal lives meet the narrative of history. Identity is an ever-unfinished conversation.* (Stuart Hall, quoted in John Akomfrah's film, *The Unfinished Conversation*, 2012)



Copyright: Mosaic Films

One of the most innovative aspects of *Mapping the Change* was the opportunity it provided for local people to process, negotiate and adapt to huge changes that became part of their everyday lives. The changes made to Hackney for the London 2012 Games, including the building of the Olympic Park, were the most significant development works in the East End since the post-World War II reconstruction of the bomb-devastated city. How communities react to, make sense of, and adapt to change is critical to their sense of self, to their identity. Hackney Museum provided a public space for the 'voice' of the community about the changes taking place in the Borough, acknowledging that

there are complex emotions and feelings at work. It offered a space in which to reflect on, and potentially manage, the conflicting emotions that result from change. Above all, it showed that change is a process. As Stuart Hall calls identity an 'ever-unfinished conversation' so too is change in Hackney, something to which there are no easy answers:

*And one of the things that really struck me recently is that for the rest of the country the Olympics is an event and for people who live in this area it's a process. It's a physical thing and we've had years and years of construction, jobs, opportunities, and exclusions and it's a much more complicated process which has completely interwoven with all kinds of normal bits of life. (Jane Sarre, former Museum Development Manager)*

It seemed that Hackney Museum was working out, with the community, what the Games and its associated changes meant for the Borough. Change can lead to positive feelings but also negative feelings of concern, uncertainty and fear in response to perceived external and internal threats (Fabricus, Folke, Cundrill and Schultz 2007). Coping with change is a process of making sense of change, a process which is 'intrinsically cognitive... translating understanding into action' (Woodward and Hendry 2007: 167). Communities that feel they are in control of change, and understand how it will affect them, are more likely to be confident and able to plan long-term strategies for dealing with change (Fabricus, Folke, Cundrill and Schultz 2007). *Mapping the Change* showed how museums can support communities to become more confident and more resilient by helping them to develop the skills, knowledge and attitudes that will enable them to adapt to change:

*[Resilience] suggests a frame of mind that is not bound by deadening routine, habit or traditional practices [but is] supple, agile and adaptable. (Janes 2007: 141)*

The importance of museums as spaces for communities to make sense and meaning of changes in the world around them, therefore, should not be underestimated:

*It's such an important point, helping communities through the process of change. I don't think museums do that and I'd love to think we're at the forefront, we're the pioneer of local museums. It takes this museum out of the standard mission and takes it to another exciting dimension. (Sue McAlpine, Collections and Exhibitions)*

## **2.1 *Mapping the Change*: Hackney Museum's response to London 2012 Olympic and Paralympic Games**

Hackney Museum was at the forefront of the five Olympic Host Borough's museums and heritage services' engagement with the Olympics and Paralympics, taking the initiative by responding to the announcement of the Olympic bid and the burgeoning interest in the local community. As Jane Sarre, former Museum Development Manager, remembered:

*I think that we would do project work in specific areas that had been particularly affected using different kinds of collecting techniques and media work... with the idea of bringing together people from different groups... and that we would corral the more self-starting types who were interested in heritage in the area to record things that were interesting to*

*them, the Community Observers, because that seemed to be starting to happen anyway... We started thinking about whether we could have it as this umbrella project... [to] have a lasting record of all the different things that people were doing to respond.*

Robert Janes (2007) argues that museums can play an important role in developing the resilience of communities through providing a catalyst for action and addressing vital needs within the community, engaging diverse publics, and ensuring its processes and outcomes have a tangible impact on the community. We suggest that Hackney Museum has contributed to community resilience and learning in Hackney through:

- Exploring and capturing local people's opinions, voices and experiences of the Olympics and Paralympics and change in Hackney and acknowledging the diversity and complexity of these responses.
- Providing space in Hackney Museum and through projects for people to think about the implications of change in Hackney.
- Providing the community with the tools to create their own narratives about the change - how they want Hackney to be viewed by the rest of the world.
- Placing a global, contemporary event into the local context, putting Hackney on the 'world map.'



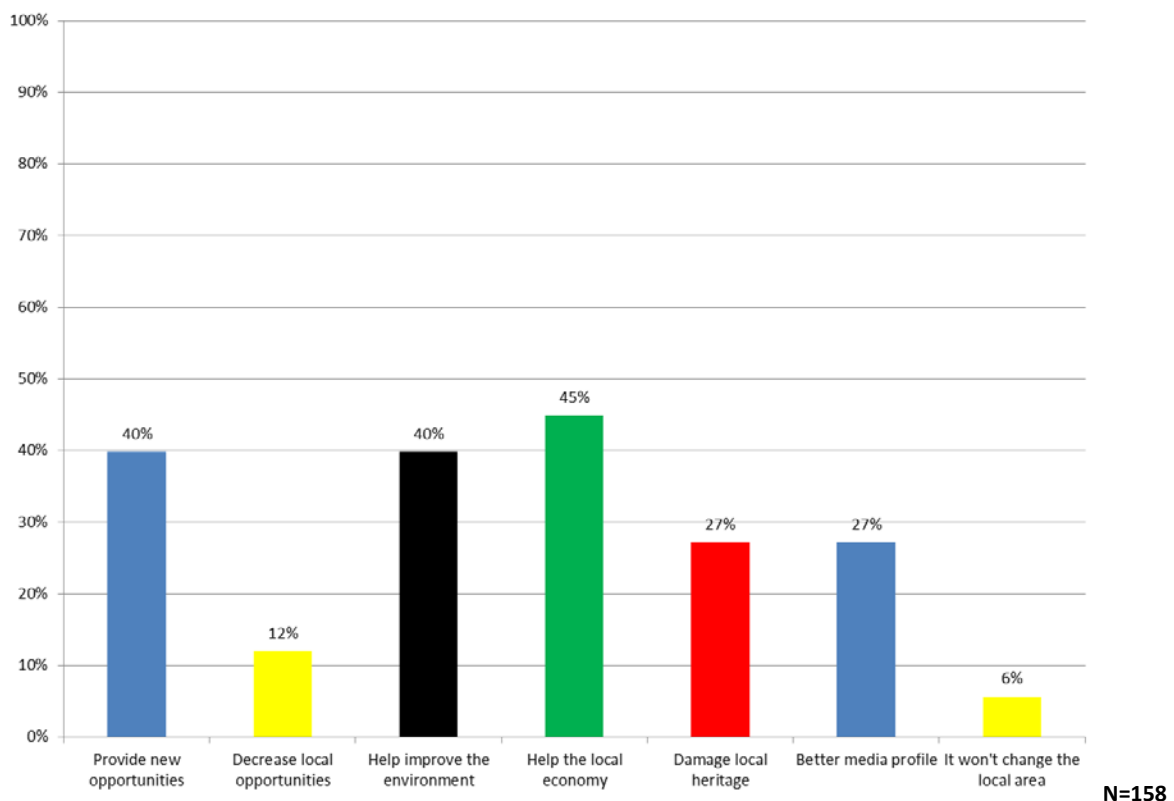
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### 2.1.1 Capturing peoples' real voices, opinions and experiences of change in the build up to the London 2012 Olympics and Paralympics

Everyone included in the evaluation of *Mapping the Change* – participants, facilitators, professionals - had an opinion on the Olympics and Paralympics and its associated changes in Hackney in the build up to the Games. These opinions were not 'black and white' expressions of positivity or negativity, but subtle responses that reflected the complexity of the changes taking place in Hackney. Views on the London 2012 Olympics and Paralympics collected through interviews, response cards and questionnaires revealed that there was no consensus about the impact of the Olympics and Paralympics on Hackney and the Olympic Host Boroughs (including Tower Hamlets and Waltham Forest) amongst local people. In fact, the only constant was that the Games would change the local area. How that change would affect the local area became the focus of the discussion as Hackney Museum acknowledged the diversity and complexity of community responses.

The concern for the legacy of the Olympics and Paralympics is reflected in responses from a questionnaire given to *Mapping the Change* participants (see Figure 3). The highest proportion of responses to the questionnaire suggested that the Olympics and Paralympics would help the local economy (45%), provide new opportunities (40%), and help improve the environment (40%). Only 6% of participants considered that the Olympics would not change the local area.

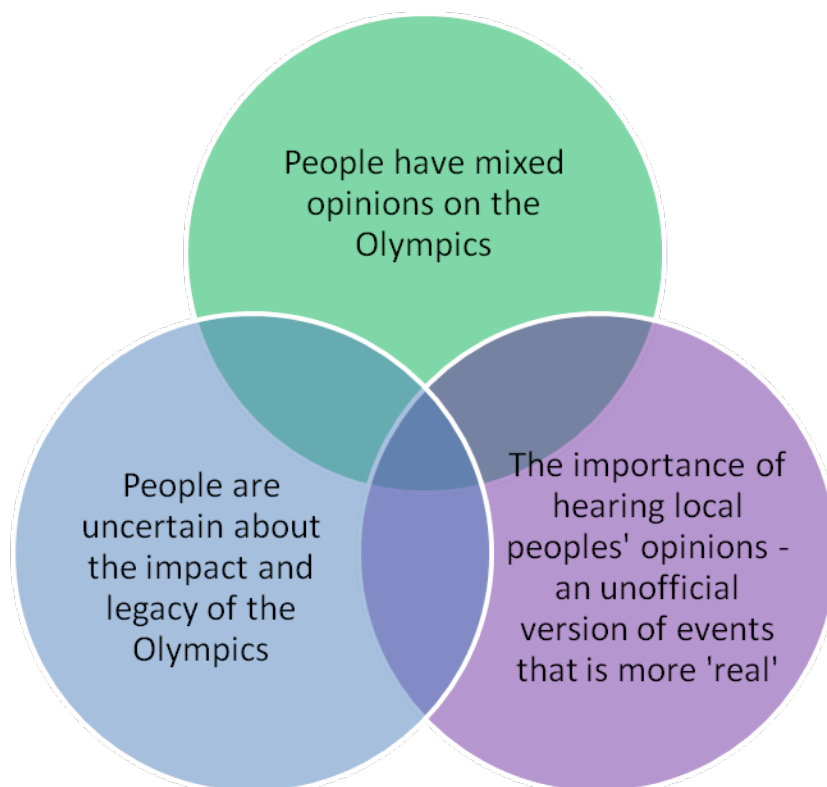
**Figure 3: How do you think the 2012 Olympics will change this area?**



This positive response from participants provided a contrast to the concerns of some museum staff, who considered that early responses from the local community towards the Games had been quite negative. It seemed that as the Olympics progressed, responses ebbed and flowed along with the changing local context and personal experiences.

Responses from the interviews enabled researchers to explore in greater depth the expected impact of the Olympics on the local area. Responses could broadly be organised into three main categories, shown in Figure 4. Perceptions were mixed, people were excited about the Olympics but were concerned about how the community would benefit in the long-run. What was important, however, was for local people to have the opportunity to voice their opinions through *Mapping the Change*. The 'real-ness' of these opinions was seen as an important counter to official versions of the Games.

**Figure 4: Broad responses to the Olympics and Paralympics collected from interviews**



At the positive end of the spectrum, the Olympics and Paralympics were seen as a new start for Hackney, bringing more people into the area and encouraging a sense of optimism and energy. Those who could see positive long-term improvements were more likely to accept disruption in the short term. Some interviewees were very cynical about the impact of the Games even if it had not directly affected them, yet some who had been affected negatively by the changes were able to put those changes into a broader context. Lemarr, a keen basketball player involved with the *Hackney Life* film, talked about how his basketball team had lost their training ground but they would have better facilities afterwards. More broadly, he was convinced the Games would have a positive effect on Hackney:

*I mean the Olympics being run I think is definitely a way of shining a bright light. I think it's like given Hackney a new start if anything. Like re-born. Because if the Olympics can be in Hackney, then people will think, 'Wait a second. If the Olympics can be there, then it should be safe enough to go and travel.' So I definitely think people would look at Hackney differently.*

Those who were positive about the Olympics and Paralympics saw it as a showcase for the 'real' Hackney and the East End, drawing attention to the diversity of its people and culture, the arts and creativity of the Borough.

*Personally I'm quite excited about the Olympics because I just think it's a fantastic opportunity because... the whole world's going to be looking at East London and I think East London is such a fantastic melting pot of people and think [it is] about time the world was looking at us and about time that East London had an opportunity to show what we really have. (Coco Jackson, Oral History Performance)*

It would be a chance to challenge negative perceptions portrayed in the media and show Hackney and East London 'as it really is' for the people who live there:

*I think what I struggle with in some of the coverage about the Olympics in connection with where it is in terms of East London, is that it's all about regeneration, and by implication, how rundown East London is and how poor it is. And that doesn't always chime with me because I think actually it's a really solid, friendly, busy place where there's actually a lot going on already. (Grace, Newspaper Journalism Course)*

As a celebration of sport and culture, the Games created enthusiasm amongst local people as it could bring people together in an (otherwise) uncertain time of austerity and cutbacks. Young people were particularly proud to be part of the Olympics and Paralympics, for whom the event generated much excitement and the hope of being part of its legacy:

*I think it's an exciting thing. It's very exciting. I hope someone wins from here. Probably all of them. But I think that's being unrealistic and being greedy! (Faisa, Radio Journalism Course)*

It was seen as good for 'morale', the Olympic and Paralympic spirit inspiring confidence and community feelings, a once in a lifetime achievement that Hackney should make the most of (Coco Jackson, Hackney Empire). Some participants were keen to point out that the impact on the community was as important as the event itself:

*It's not only about the Games and about the great athletes and the great achievements. It's also about the local people and their contribution, and if you will, their suffering. (Mascha, Newspaper Journalism course)*

For others, the legacy and impact of the Olympics and Paralympics was less certain, particularly because of the perceived expense of the Games, the lack of access for local people, and the disruption to local businesses and peoples' lives both in the building phase of the Olympic Park or the perception (before the event itself) of what the area would be like during the Games. Some participants considered that transport would be affected, the area would be invaded by hundreds of visitors, and local green space would be lost to developments. A few participants argued that local people had not been consulted about the changes which had been imposed upon them, or were concerned that the general excitement for the Games in the local community hid the reality of the changes. For some participants, the Olympics were over-shadowed by its status as a corporate event, which seemed to contradict its founding values. Furthermore, the Games were only one event in the life of a community already undergoing substantial change, connected to wider regeneration (and in some cases, gentrification), processes in the Borough which were perceived to

be pushing up house prices and pushing out 'local' people. There was the concern that potential legacies of the Games would be greater social divides in the communities of Hackney, and facilities that local people could not afford to use. Some argued that in a climate of government cuts and austerity measures, to spend so much money on one event was wrong and that better use could have been made of the existing infrastructure.

Whilst perceptions of the impact and legacy of the Olympics and Paralympics varied greatly, where all participants agreed was the importance of hearing local peoples' voices and opinions as an alternative to official and media reports. They were all very aware that it was a global event but one which would have a substantial impact on local people, their environment, their health and wellbeing and local sports scene. Local people have to deal with the aftermath and participants raised questions about how local people will be involved in shaping that legacy.

### **2.1.2 A public space for local people to reflect on the implications of change**

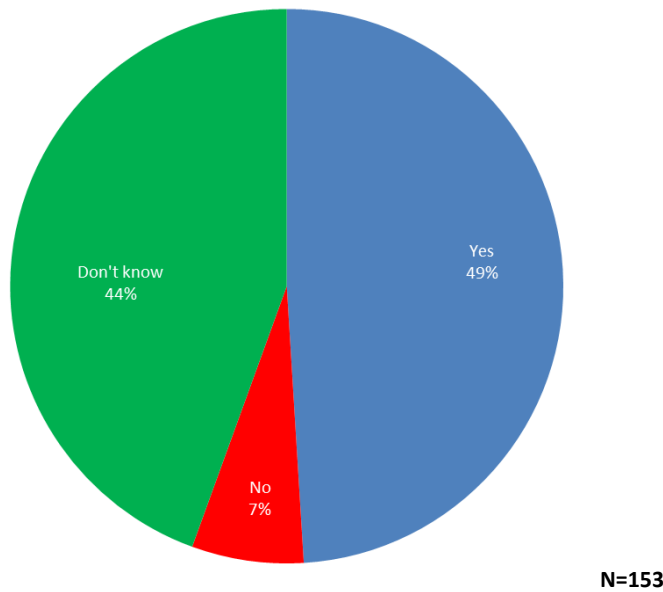
By capturing diverse responses on the Olympics and Paralympics and reflecting those back to the community, *Mapping the Change* invited local people to think about their own responses to the changes and reflect on the implications for their own lives. Rather than looking for answers, or seeking a consensus, through *Mapping the Change* Hackney Museum provided a public space where the community could come and work through their responses. The inclusion of community responses also showed that Hackney Museum valued those responses. As Jane Sarre, former Museum Development Manager, described:

*[I]t's a very complicated thing that you have lots of different feelings about at different times and being able to say 'Oh well I'm very hopeful about this but I'm worried about that'... It helps you to make sense of it, I think, to have somebody listen to that.*

*Mapping the Change* exposed local residents to alternative views on the Olympics and changes in Hackney. Through projects such as the Oral History Performance, *Hackney Life* film and Citizen Journalism Courses, people from across Hackney and other parts of London gained new insights and fresh perspectives, which opened their eyes to new ideas and ways of thinking.

Evidence from the questionnaires suggests that some participants were not exposed to this element of *Mapping the Change* (Figure 5). Whilst half of participants completing the questionnaire considered that local people had been given a voice through *Mapping the Change* (49% of 153 responses), a large proportion (44%) ticked 'don't know.' Most of the 'don't know' responses came from participants in the Photography competition where most of their interaction with *Mapping the Change* was carried out online.

**Figure 5: Were local people given a voice through *Mapping the Change*?**



### **2.1.3 Giving communities the tools to tell their own stories**

Through *Mapping the Change*, Hackney Museum provided Hackney communities with the tools 'for people to express themselves' (Dimitrios Tourountsis, *Mapping the Change* Project Manager). So what stories did participants want to tell about Hackney? Through the projects, and captured in the interviews, participants were keen to challenge negative portrayals of Hackney as a dangerous, run-down, crime-stricken community, exacerbated by the riots in the summer of 2011. People told the story of a Hackney with a strong sense of community, a friendly place home to people from around the world living alongside long-established communities. It is a community that helps each other, gives support to vulnerable people and pulls together during times of difficulty, for example people came out to clean-up the streets following the riots. Mascha, who had come to live in Waltham Forest from Bulgaria, was surprised at the sense of community and support given to minority groups in London, which she contrasted with Bulgaria where (in her eyes) there was no sense of community:

*It's another thing which I'm very impressed with, because for example in my country there is no such thing as a community. Here the people, the way they are part of their community. How engaged they are with their community and how much they really want to work for their community.*

All participants in *Mapping the Change* stressed how positive their experiences of Hackney were. They felt comfortable living, working and socialising there. Some young people from outside the Borough, whose initial perceptions of Hackney had been negative, were won over by its vibrancy and culture. Participants were keen to stress that whilst there were problems in Hackney, there were just as many positive elements:



*Lots of bad things have been said about Hackney but I think it's not everyone who is bad. Some yes but the way they talk like Hackney is this and Hackney is that, it's too negative. We have some values and it depends to me on the people. There are some good people in Hackney but no one talks about them. (Ruby, Oral History Performance)*

Hackney was seen as a place with a rich history and culture. The creative side of Hackney was perceived to be flourishing, with artists attracted to come and live in the area, and people coming to learn new skills, to 'make it' (Lemarr, participant in *Hackney Life*). Both young and old were keen to challenge negative perceptions of people from Hackney. People were described as hard-working, talented and competitive but who also exhibited a streak of rebellion and non-conformism. The young people we met through the projects were ambitious and articulate, involved in sport, film-making, the theatre and the music industry. They had aspirations to work hard and go far in their chosen careers. However, some participants were worried about the negative perceptions of young people that (they considered) persisted elsewhere:

*I feel that young people in Hackney are quite stereotyped and I would like that the project show the cross-cultural aspects but not as one stereotype of those young people who migrated to us, but more that they are each individuals with a story and all individuals contribute to what Hackney is and the energy around the Borough. (Gaelle Tavernier, Radio Journalism Course)*

The Radio Journalism course was an opportunity for young people to recognise inspirational people in their community, and many of the participants focused on their friends and families who had encouraged them, helped them to succeed or whose experiences could be inspirational to others. Anishka chose to interview her disabled friend who had experienced many challenges in her life. Josh wanted to tell the story of his mother, a 'powerful woman':

*She basically like raised us on her own and up until now she's achieved lots on her own... So I want to make sure like people know that she was the most important thing to me in my life besides my brother.*

Place seemed to be important to constructions of local identity and through *Mapping the Change*, participants talked about how interesting and vibrant Hackney is, describing it as a place that needs to be explored, to be experienced. Hackney was described as distinct to other parts of London, always with something new to see. For many participants the regeneration and changes associated with the Games had made it a better place; Anish (contributor to *Hackney Life*) remembered how run-down Hackney had been in the 1980s and 1990s. What made Hackney so unique, however, was the diversity of its people and culture. Hackney was home to many different ethnic and religious groups: Jewish, Irish, Black African, Caribbean, Asian, Kurdish and many more. It is a 'melting pot', a positive example of how multiculturalism can work. Faisa, a participant in the Radio Journalism project, was amazed that considering all the conflict in the world, people seem to get on in Hackney. Her completed podcast explored some of the reasons why this happens in Hackney:

*There's many different people from all around the world. Different languages, different skills, different views, and they're all like kind of connected. They're neighbours. And one of the other things that really amazed me about diversity, Hackney being the most diverse in all around London, is between the Muslim and Jewish. It's like when you see in Israel and*

*Palestine, they're fighting and here, in Clapton, in Stamford Hill, they're neighbours. They're friendly. They live together. They do whatever. It's really surprising how diverse Hackney is and how they welcome diversity.*

However, against these very positive stories of Hackney it was difficult for some participants to ignore their experiences of deprivation, unemployment, violence and poverty. Life was not easy for many people in the community with cuts to local services and young people experiencing difficulties in their lives, which created barriers to work and study. Rising costs of housing and living costs were perceived to be driving young and poorer people out of the area, leading to a divided community.

*Mapping the Change* provided the opportunity for local people to have their say and represent their own experiences of Hackney. What emerges from the stories that participants in *Mapping the Change* told about Hackney is a strong sense of community pride and the desire for Hackney communities to be represented on their own terms. As Ceryl Evans (Head of Museum and Culture/ Cultural Transformation Lead) described, 'when the riots happened here last summer, people were keen to say that we're not like this.' Challenging persistent negative perceptions from outside Hackney was a unifying theme across participants' otherwise diverse views and experiences.



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### **2.1.4 Placing a global, contemporary event into the local context, putting Hackney on the 'world map'**

The whole world is in Hackney. As a tremendously diverse community, shaped by waves of immigration, Hackney has a very distinct and global identity. This makes local identity in Hackney very different to other areas in the UK, which Hackney Museum recognises:

*Hackney Museum is a museum with a difference. Many of its local residents have their roots thousands of miles away so local history takes on a different outlook here. The Museum explores a tradition of immigration that stretches back over 1000 years. (Mapping the Change Phase 2 Activity Plan 2010)*

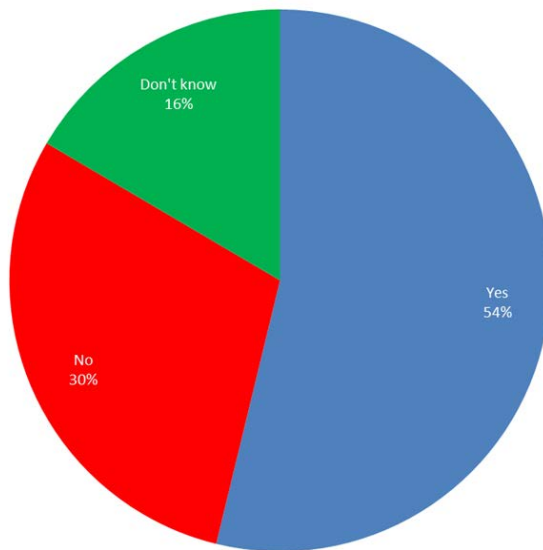
With the London 2012 Olympic and Paralympic Games, the whole world has been looking at East London. Through *Mapping the Change*, Hackney Museum helped to place local voices into that broader context, intertwining the local with the global and raising the status of community responses, which were collected alongside LOCOG (London Organising Committee for the Olympic and Paralympic Games) official media and records.

In particular, the Citizen Journalism courses (Newspaper and Radio) placed a high value on the community perspective in reporting news of national and global concern. The organisations running these sessions, Words of Colour Productions and Ignite Creative, had strong social values rooted in the principle that community voices should be heard and local people should have the opportunity to write about what is important to them. Joy Francis founded her organisation, Words of Colour Productions in the wake of the Stephen Lawrence affair to give communities the skills to have their own voice in the media. For Matt Hill of Ignite Creative, citizen journalism was as valid as any form of journalism, giving people 'the skills to enter their own communities and to get honest opinions from them.'

Many of the participants we interviewed were aware of the global significance of *Mapping the Change*. Younger participants, in particular, were keen to be part of the legacy of the Olympics and contribute to the Cultural Olympiad. From the questionnaires emerged a more mixed picture of whether participants felt part of an event of global significance (Figure 6). Whilst over half of participants (54%, 78) felt part of something bigger by taking part in *Mapping the Change*, 30% said that they did not. However, this might again be explained by a significant number of questionnaires being completed by participants taking part in one-off or online activities (history walks, photography competition).

Through *Mapping the Change*, Hackney Museum had opportunities to expand their reach into global networks. Working with organisations such as Mosaic Films, who have produced documentaries for Al Jazeera and BBC brought Hackney Museum into contact with ambitious professionals working at very sophisticated levels and with global networks of influence. With the next Olympics and Paralympics being staged in Rio de Janeiro, Brazil (2016) there is the potential for Hackney to contribute their experiences of *Mapping the Change* to wider audiences in Brazil and support socially responsible museum practice across the world.

**Figure 6: London 2012 is a global event as well as a local event. Has *Mapping the Change* helped you to feel part of something bigger?**



N=145

## 2.2 Conclusion

Resilient communities are more likely to feel control over their lives, be more adaptable, and better suited to negotiating the challenges that change brings. We suggest that *Mapping the Change* played an important role in supporting Hackney communities to process and negotiate significant changes taking place in their Borough, changes that had been magnified and accelerated by the Olympics and Paralympics. Through *Mapping the Change*, Hackney Museum recognised that the community was facing significant changes and acknowledged that there were diverse responses to these changes. They gave the community public space to give voice to, and reflect on, the implications of these changes, to find out more and place them in context. This is perhaps a first step in becoming more resilient as a community, firstly understanding the process that the community is going through (rather than denying or misunderstanding that process) and then developing ways in which the community can meet the challenges that face them.

The other purpose of *Mapping the Change* was to help develop elements of the community. Incorporated into the programme was a range of activities including citizen journalism skills, bringing different generations together to create a performance inspired by oral histories, exploring suitable activities for people with learning disabilities, encouraging community groups to use the archives. In the following section, we will explore how these activities supported learning and social outcomes which potentially contributed to community resilience and confidence by developing the skills and knowledge needed for positive adaptation.

# 3

## People: the **impact** of *Mapping the Change*



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Through its seven strands, *Mapping the Change* initiated a range of activities that supported the development of learning and social outcomes across many communities in Hackney, Waltham Forest and Tower Hamlets. The evaluation explored a selection of these projects in consultation with Hackney Museum, concentrating on those projects which were new to Phase 2 of *Mapping the Change* or more exploratory. In analysing the impact of these projects, we used the conceptual frameworks of the Generic Learning Outcomes and Generic Social (see Appendix 1).

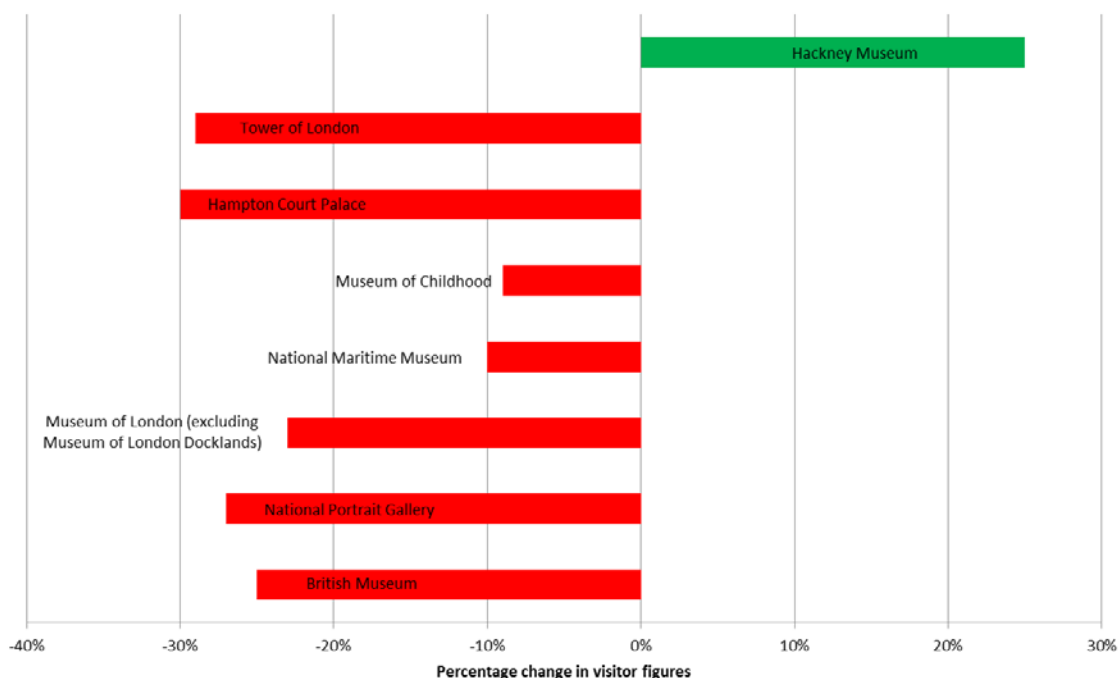
In this section, we look at who took part in *Mapping the Change*. *Mapping the Change* enabled Hackney Museum to reach a larger audience and larger cross-section of local communities than previous projects. The variety of activities and the connection with the Olympics and Paralympics

(when many museums did not engage with the event) may have explained why Hackney Museum’s visitor figures significantly increased over Summer 2012 compared to many other central London museums which saw a decrease. Next, we look at the learning and social impact of the project. From our evidence, *Mapping the Change* contributed to stronger and safer communities through embedding participants in their locality, creating opportunities to meet new people and explore the changes to their Borough. The freedom given to participants through the creative process encouraged in projects like Radio Journalism and Re:Present contributed to health and wellbeing by stimulating curiosity, encouraging participants to take an interest in the world and follow their own creative instincts with inspiration and mentoring from artists and industry professionals. Through these projects, participants came to change their attitudes about themselves and their local area, and were inspired to think about their futures and the opportunities available to them in a changing world.

### 3.1 Who took part in *Mapping the Change*? Reaching a cross section of the community

As the largest project undertaken since opening in 2002, *Mapping the Change* enabled Hackney Museum to reach a greater number of people and a greater diversity of groups within the community and in the neighbouring boroughs of Waltham Forest and Tower Hamlets than previously. This was attributed by museum staff to the larger scale of the revenue funding and the way in which *Mapping the Change* was presented to the community as a distinct ‘brand.’ A potential indicator of the value of *Mapping the Change* to the local community is the evidence that numbers of visitors increased overall to Hackney Museum during the period of the *Mapping the Change* exhibition and Gamestime. Unlike many other London venues, which saw a decrease in visitor numbers during this period, Hackney Museum’s visitor numbers were up by 25% in July 2012 compared to the previous year (Steel 2012).

**Figure 7: Museum attendance in London, July 2012 compared with July 2011**



By December 2012, 21,399 participants had taken part in activities associated with Phase 2 of *Mapping the Change* and by the end of the evaluation period, 709 children and adults had completed a questionnaire or response card (Table 1).

**Table 1: Numbers of participants taking part in *Mapping the Change* Phase 2**

Category	Number of participants in <i>Mapping the Change</i>	Completed response cards and questionnaires
Adults	16,934	397
Children	3,852	312
Teachers	365	-
Volunteers	248	-
Total participants	21,399	709

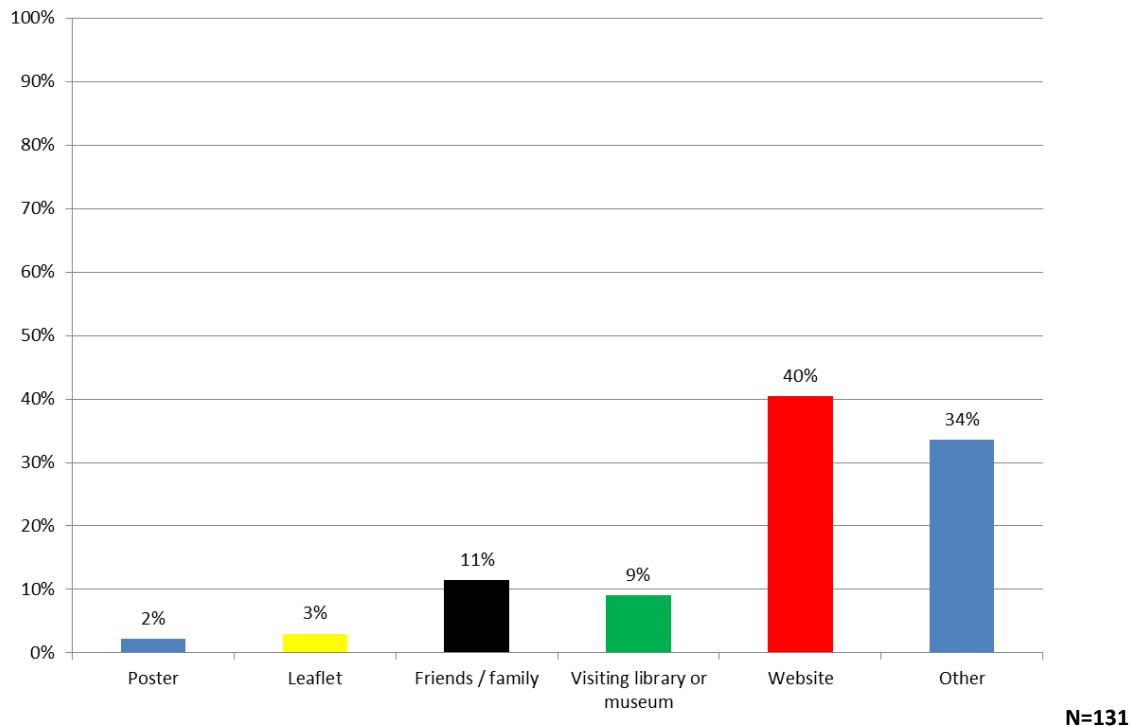
Evidence from the case studies, response cards and questionnaires suggest that the programme of activities for *Mapping the Change* reached a cross section of the Hackney community in terms of age, gender and ethnic diversity (Appendix 2 gives the detailed information about who participated in *Mapping the Change*). We interviewed people from all walks of life including those who were working, recently made redundant or looking for a new challenge, people from challenging or disadvantaged backgrounds alongside budding film producers, young people committed to voluntary work, students and older people who had lived in the local area for many years. They shared an interest in the borough and a sense of pride for living or working in Hackney. It is clearly a place that elicits strong feelings and a strong sense of belonging from residents.

But why did people get involved in *Mapping the Change*? Were they the ‘self-starters’ that Jane Sarre, former Museum Development Manager, described, or did *Mapping the Change* engage those who might otherwise have paid little attention to the Olympics and Paralympics? The variety of activities available through *Mapping the Change* enabled different levels of entry from visiting an exhibition to going on a history walk, to more involved projects such as the Newspaper Journalism which involved a rigorous application procedure and longer-term commitment. Online media was clearly an important means by which people found out about *Mapping the Change*, as Figure 8 shows. Forty % (40%) of participants completing the questionnaire heard about *Mapping the Change* through the website compared to only 9% from visiting the library or museum.

Evidence from the interviews gave a much more detailed picture of reasons why people got involved in *Mapping the Change*. For some participants, it was their membership or affiliation with a group, including students from Hackney Community College who took part in the Radio Journalism course and older people from Age UK Hackney who got involved with the *Hackney Life* film. Some individuals and groups were approached to take part based on their needs, interests or talents, including community groups approached by Hackney Archives, and young people like Lemarr and Faisa who were, respectively, chosen to take part in the *Hackney Life* film and Radio Journalism course because of their talents and interests. Some participants such as Amarijit (Oral History Performance) had prior connections with Hackney Museum or their motivation was connected to a set of values such as the need to give back to the community (Joseph and Emmet, Oral History Performance) or the desire to educate others (Roshan, Newspaper Journalism course, Anishka, Radio Journalism course). Other personal motivations included the desire for new experiences

(especially learning experiences), to meet new people, develop new skills or turn an interest into a career (Sean, Grace and Mascha, Newspaper Journalism course). Fewer participants mentioned the connection with the Olympics as a primary motivation to take part, although Anish (contributor to *Hackney Life*) was interested in exploring the impact of the Olympics on Hackney as a contribution to its legacy.

**Figure 8: How did you hear about *Mapping the Change*?**



### 3.2 The learning impact of *Mapping the Change*

Analysed using the Generic Learning Outcomes, evidence from the participants involved in *Mapping the Change* (from interviews, response cards and observation) revealed that they experienced a range of learning outcomes. Participants expressed high levels of enjoyment, pleased that the projects such as the Oral History Performance provided opportunities for social interaction, getting to know their local area better and to take part in a creative process. Volunteering at Hackney Museum or taking part in the Citizen Journalism courses enabled participants to learn important skills and knowledge for the twenty-first century economy, such as communication, literacy, time-keeping and working in professional environments. Projects supported students with aspirations to go onto further study, young people hoping to gain more experience or recognition, and people looking for a new job or change of employment following redundancy. *Mapping the Change* contributed to new attitudes and ways of thinking about self-identity and locality, as well as reinforcing pride in Hackney with its high profile because of the prominence given to the Olympics and Paralympics. The outcomes experienced by participants varied depending on the extent of their participation, and stronger outcomes were identified for those participants who were able to develop their skills and experience over a longer-term period. In particular, the two Citizen Journalism projects challenged participants through hands-on experiences and intensive workshops

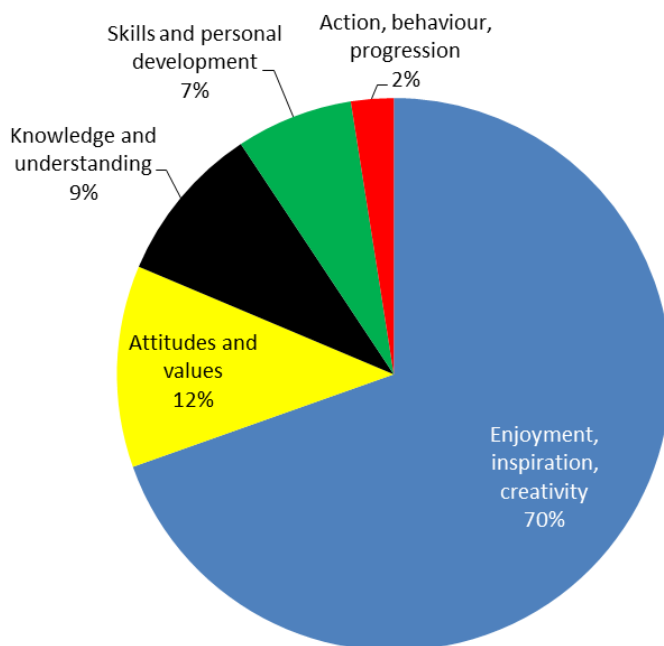


but participation gave many of them the satisfaction of achievement, changing attitudes about themselves and their abilities and providing them with much to think about for their personal and future development.

To provide an overview, evidence of learning outcomes were also analysed from the adult response cards, based on the strongest outcome emerging from participant comments (Figure 9). This revealed that the majority of participants, 70 %, experienced Enjoyment, inspiration, creativity from their involvement in *Mapping the Change*, followed by Attitudes and values (12 %). The evidence from the case study interviews suggests a similar pattern, with most participants commenting on the enjoyment and inspiration they felt from being part of *Mapping the Change*, followed by a change in their attitudes and values about themselves, their local area or the Games.

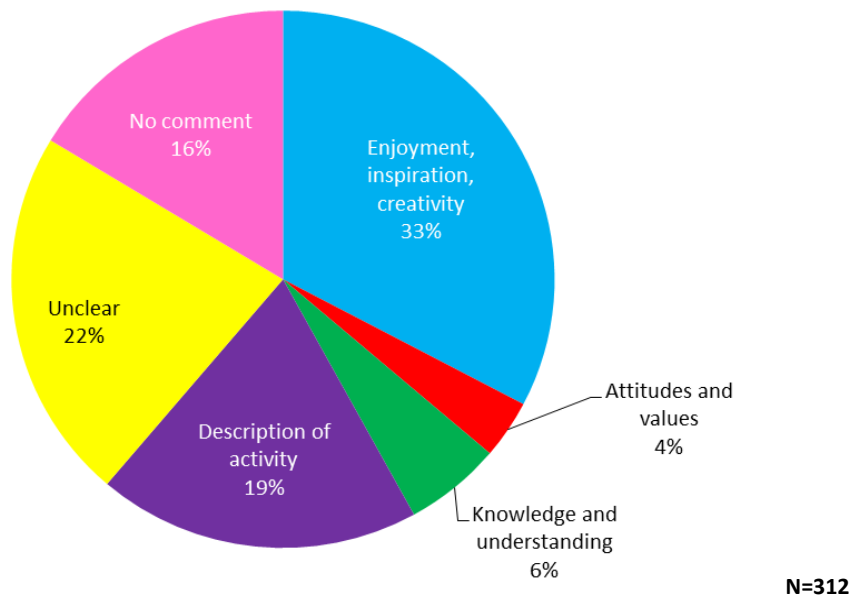
A further 312 response cards were completed by children (Figure 10). The largest proportion of responses (33%) could be coded to Enjoyment, inspiration, creativity. A small number of cards captured changes in Knowledge and understanding (6%) and Attitudes and values (4%) but there was no evidence of skills learning. Over 50% of response cards could not easily be analysed as a learning outcome (19% were a description of the activity the child had been involved in, 22% were unclear and 16% made no comment).

**Figure 9: Generic Learning Outcomes analysed from adult response cards**



N=161

**Figure 10: Learning outcomes identified in children’s response cards**



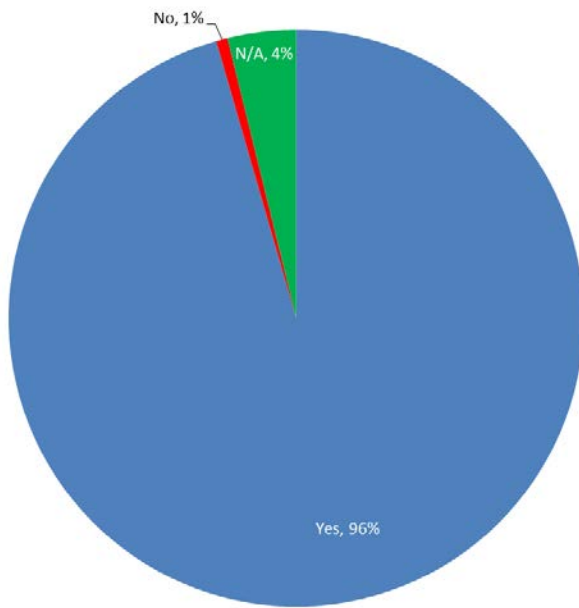
The following sections provide evidence for how each of these five learning outcomes were described and experienced by participants in *Mapping the Change*. Detailed and specific evidence of the learning outcomes for each of the case study projects can be found in Appendix 3.

### **3.2.1 Enjoyment, inspiration, creativity: exploring a familiar place**

Evidence from the response cards, questionnaires and case studies suggest that participants experienced high levels of enjoyment from their involvement in *Mapping the Change*. This is consistent with previous research by RCMG and Eilean Hooper-Greenhill (2007), which found that enjoyment is a significant element of learning because it can motivate learners and heighten other learning outcomes such as an increase in knowledge and understanding, or change in attitudes and values. This seemed to be the case for many participants of *Mapping the Change*

The case studies, response cards and questionnaires are unanimous in suggesting that enjoyment, inspiration and creativity was a significant learning outcome. Seventy per cent (70%) of adult response cards could be coded to Enjoyment, inspiration, creativity, and an over-whelming majority of participants completing questionnaires, 96%, said that they had enjoyed their experience of *Mapping the Change* (Figure 11).

**Figure 11: I enjoyed my experience (questionnaire)**



**N=156**

In particular, participants enjoyed:

- **The focus on the local area:**

*I've been a Hackney resident all my life. Born at the old Hackney Hospital, my brother worked at the Lesney Matchbox factory, and we used to do our shopping in Chatsworth Road. So, a lot of the photos and memories were familiar, still proud to be living in Hackney and looking forward to us hosting the 2012 Olympics. (Response card completed in May 2012 by a woman aged 45-54)*

*Fascinating opportunity to have a look at the area we live and work in. Lots of ideas and enthusiasm to share at school. Thank you for your hard work. (Response card completed by male, aged 35-44, in full time employment)*

- **The focus on the Games, an exciting world event taking place on their doorstep:**

*It made me feel excited about being part of a very special community at a very special time in its history. Some new perspectives on a place I had thought I knew all about. (Response card, Film Night\_12th July 2012, young woman aged 25-34)*

*I am really looking forward to the Olympics coming. I will not see an event like this in my life time. I am proud to live and work in Hackney and to have such a legacy left to us on our doorstep. What a great evening that shows what is to come ahead. (Response card, Artists Eye Preview-Ask the 2012 Expert\_25th January, woman aged 45-54)*

- **The social element of the projects, meeting new people from different backgrounds and with diverse experiences.**

- **Coming into contact with industry professionals and artists:**

*They were very inspirational. They told us how they had to work from the bottom to go all the way to the top. There was this one woman who was like from England and from like somewhere in Hackney and she started listening to like Garage, like MCs and everything, until she got more experienced. Now she's working with famous people, famous celebrities, rappers and everything [...] Like I know it sounds clichéd but to like never give up. (Josh, Radio Journalism course)*

- **Short but intensive and challenging projects that stretched participants but made them feel proud to take part** (Citizen Journalism courses). Enjoyment of the course kept participants' motivation when courses were demanding and many felt a sense of achievement at having learned so much in a relatively short amount of time:

*I think Joy who runs the course is very professional and by that I mean that she has worked as a journalist and knows how the journalism industry works. She expected high standards from us and she gave us very good quality information which all struck me as very professional. I think really it stems from her, her sort of professional demeanour and her attitude. (Grace, Newspaper Journalism Course)*

- **Taking part in a creative process.** Participants described the mixture of experiences and support given to them by the project facilitators, which enabled them to try out ideas and reflect on what they wanted to achieve. For some participants, the projects enabled them to put a hobby or interest to a serious use and see how their interest might become a career.

More generally, the *Hackney Life* film, 'Capture Hackney' and 'Capture Tower Hamlets' photography competitions, Oral History Performance and Citizen Journalism courses enabled participants to explore issues of local and personal importance. They were given the freedom and support to shape and direct content and outputs (articles, podcasts, film, performance, photographs), and were encouraged by the open-ness of session facilitators to fulfil their own goals through the projects:

*I love to work with young people... by working with young people, it's for you to implant the best of your knowledge to make them be better people. (Joseph, Oral History Performance)*

### 3.2.2 Finding out more about the local area and its people

Evidence from the response cards, questionnaires and case studies showed that participants in *Mapping the Change* found out more about their local area through developing ideas for the Oral History performance, attending history walks and talks, pursuing stories for newspaper articles and podcasts, and visiting exhibitions at Hackney Museum. Coming into contact with new people from their local area gave participants new insights into a familiar place:

*It was really interesting to meet other local people which is not something that you necessarily do outside of your immediate few streets or people you know through your children or things like that... We got on really well. (Grace, Newspaper Journalism Course)*

Evidence from the response cards suggested that knowledge and understanding was not a significant learning outcome for participants, with 9% of 161 adults and 5% of 312 children

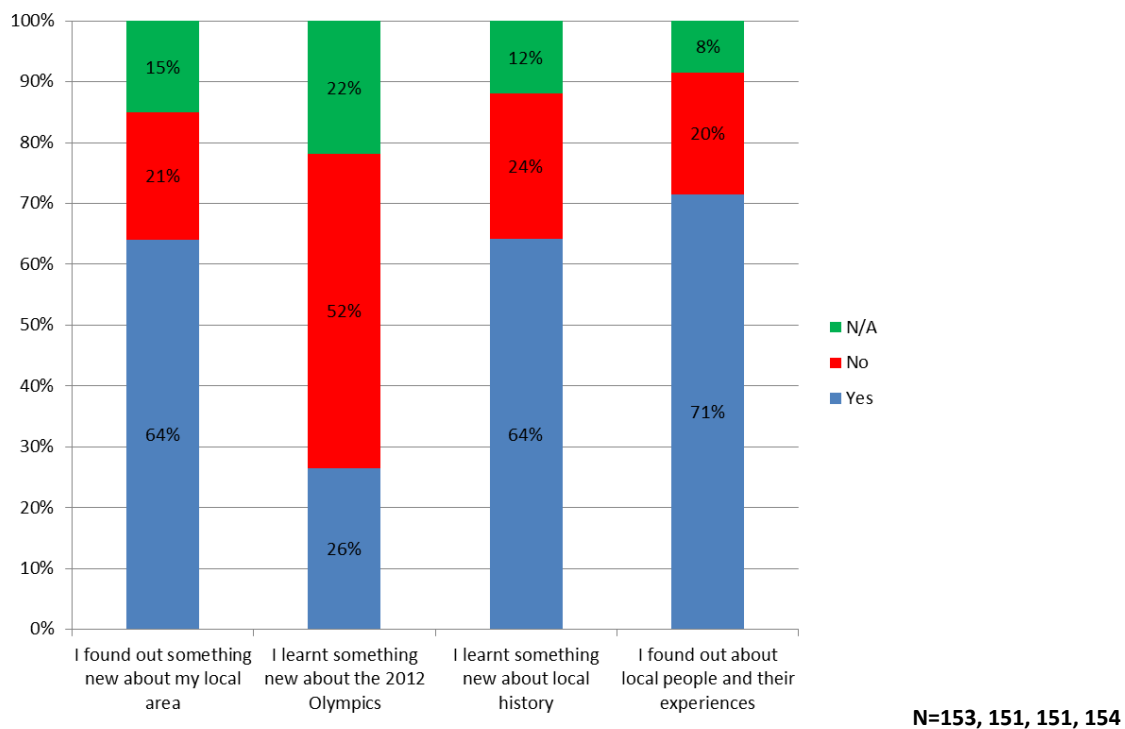
describing an increase in their knowledge about the local area or local people as a result of *Mapping the Change*. Several of the responses from the children’s response cards illuminate the ways in which children think about their local area, including this comment:

*Today at the Hackney museum art gallery we had the chance to draw the interesting thing about Hackney. I drew the Olympic stadium and Nandos.*

Learning about Hackney and its history through education programmes developed by Hackney Museum was also important to some children. One child noted (perhaps with surprise) that there used to be ‘farmhouse buildings in Hackney’ and another child enjoyed finding out about the ‘clothes people in the Anglo Saxon times use to wear. I loved it!!!!’ A third child thought that the most interesting thing in Hackney was ‘in the Victorian times. It must of been very hectic due to the fact that there was MANY factories in those times.’

The questionnaire provided another view of what adult participants considered they had learned in response to a direct question. The majority of respondents indicated that they had found out something new about local people and their experiences (71% of 154 responses), their local area (64% of 153 responses) or local history (64% of 151 responses). However, despite *Mapping the Change* being a response to the Games, very few respondents considered that they had learnt something new about the 2012 Olympics (26% of 151 responses) (Figure 12).

**Figure 12: I found out something new about...**



In practice, few projects had a direct focus on the Olympics or Paralympics. Rather they looked at the changes in Hackney that had resulted from the Games, or presented a snapshot of lives at the time of the Olympics and Paralympics. The exception was the Newspaper Journalism course which, through site visits and the focus of tutor Joy Francis, directly addressed issues around the Olympics

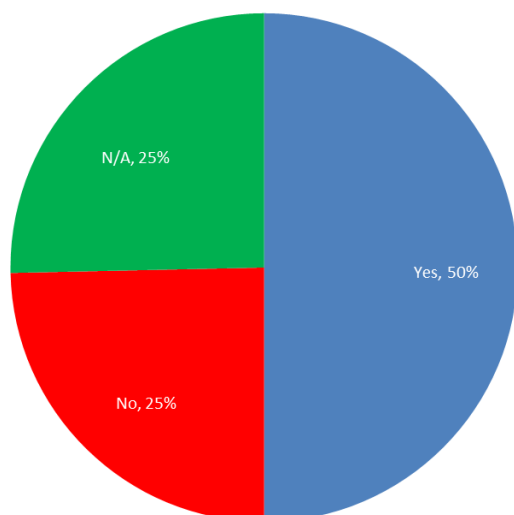
and Paralympics. Roshan described how she had ‘learnt so much’ about the Games from taking part in discussions with other participants in the project:

*I've learnt so much... [it's] having that open-mindedness, I think openness, to debate and discuss in such an intellectual way about the Olympics in particular and just hearing their views. It's just broadening horizons.*

### 3.2.3 Developing skills and knowledge in the community

As RCMG (2007) have found in other community-focused projects, some projects which were part of *Mapping the Change* placed a high emphasis on skills learning. Projects such as the Photography competitions (‘Capture Hackney’ and ‘Capture Tower Hamlets’), Oral History performance and crowd-sourced *Hackney Life* film enabled different levels of entry for local people to develop their skills, even if this was not always built into the project itself (for example, the *Hackney Life* film project did not include workshops with the community, although Age UK Hackney used the project to support the development of older peoples’ digital and film-making skills). The Citizen Journalism projects focused on developing specialist and high-level skills that, as suggested in Section 1, are becoming more critical in the 21st century knowledge economy. The majority of evidence for skills as an outcome, however, came from the longer-term courses, which were led by skilled and enthusiastic facilitators who had experience working with community groups and who expected participants to work hard and aim high. This might explain why, when asked directly through the questionnaires, 50% of participants said that they had learnt new skills (Figure 13) but only 7% of response cards described learning a new skill (which included learning to be a journalist, interviewing skills or using technical equipment).

**Figure 13: I learnt some new skills (questionnaire)**



**N=146**

Interviews with participants gave greater depth to the kinds of skills that they had learned. Participants described learning relevant skills and knowledge that would be useful to them as young people starting out in life, or to help them in their chosen career, changing jobs, looking for new

employment, pursuing a new interest. This included specialist skills and knowledge, professional skills such as time management, IT, communication and presentation skills, and more general interpersonal and communication skills. Through the practical experience of putting a story or podcast together, and meeting industry insiders, participants found out what they would need to progress in the 'real world' of journalism and radio broadcasting. For the young people on the Radio Journalism course, the access to industry professionals was seen as critical by the session leaders to developing their confidence and aspirations:

*The insight into the industry is quite important. I think gaining that one-to-one with the producer from BBC London, the producer from 1 Xtra. He's a person that's actually very much like them, just a little bit older and further down the line [...] It's a real eye-opener I think because they say, 'Oh I can do that.'* (Kary Stewart, Ignite Creative)

#### **Learning skills for personal development: Faisa's story**

Faisa was a young woman who had been living in the UK for 10 years, originally from Somalia. She has faced many challenges in her life, which included caring for a young child, and it was through her connection with Off-Centre, a local charity in Hackney that offers counselling, advice and information to young people aged 11-25, that Faisa found out about the Radio Journalism course. Interviewed halfway through the course, Faisa was very positive about her experiences. She was attracted to journalism as a career and liked the aspect of going out and finding out what people think:

*I think I'm kind of open and friendly person. I've done public services as a course. I want to join the immigration, help the public. And I'm more a public person basically than private.*

The course tutor, Matt Hill, was enthusiastic about Faisa's podcast, which looked at the relationships between Hackney's diverse communities:

*Faisa's whole attitude to citizen journalism and this course is that she wants to tell good news stories. It took a while to kind of develop this as an idea, but she started by saying she wanted to talk about diversity in Hackney. I said, 'Well what about it?' And it finally came out that what she thinks is, it's remarkable that people get on at all. If these people lived together in a different country, they would be at each other's throats. So she wants to show stories of people getting on.*

Both Matt and Gaelle Tavernier, Co-ordinator of the Right Track project at Off-Centre, could see the advantages of Faisa taking part in the course. She was full of interesting ideas and was fuelled with determination to make the most of opportunities given to her, as Gaelle describes:

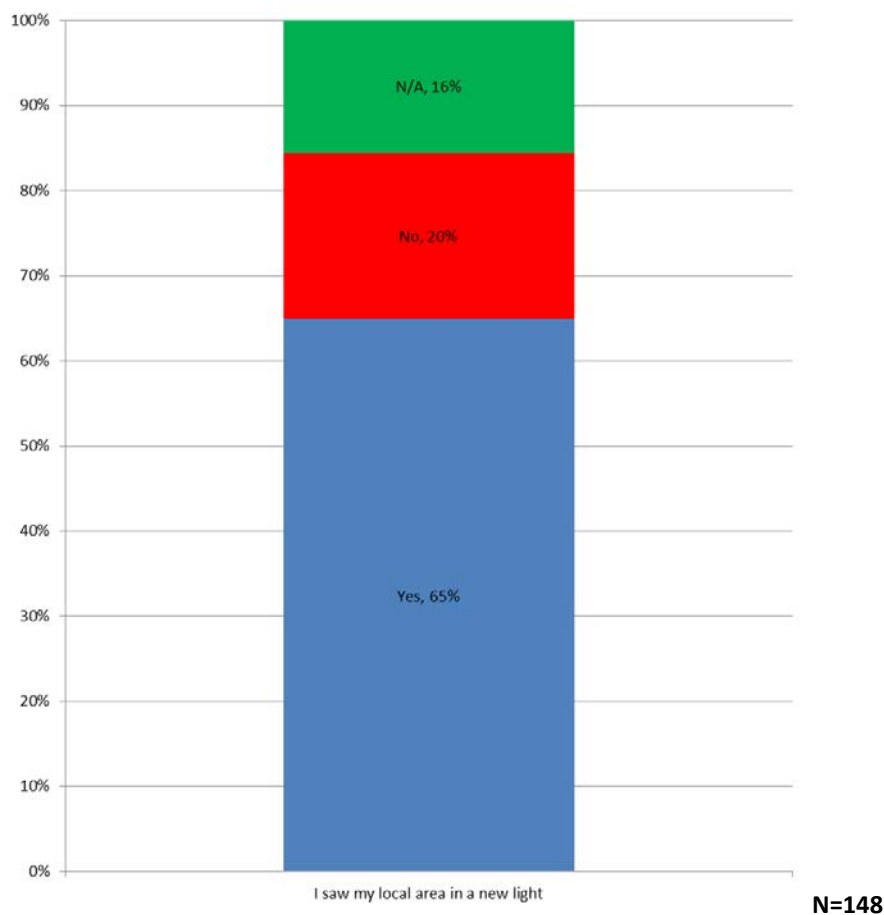
*[Y]ou give them opportunity and they see the opportunity and you clearly can see them going up... and I think she was really thrilled by it and it's empowering. And I hope it's going to inspire her.*

### 3.2.4 Attitudes and values: reflecting on changes in Hackney and changes to ‘myself’

An important outcome for participants in *Mapping the Change* was the evidence that projects helped to shape or reinforce attitudes and values about themselves and their abilities, about the local area, and about the Games. In particular, *Mapping the Change* appeared to strengthen the sense of pride that the Hackney’s communities feel about the place, its diversity and its culture.

Part of the process of reflecting on change through *Mapping the Change* was being able to see the changes taking place in Hackney from a new perspective. Completed questionnaires show that 65% of 148 participants saw their local area in a new light because of taking part in *Mapping the Change* (Figure 14). Evidence for changing views of Hackney also came from the case studies, with participants in the Oral History Performance and *Hackney Life* film finding that the projects encouraged them to look at Hackney from new perspectives.

**Figure 14: I saw my area in a new light (questionnaire)**



From the response cards, around 12 % of 161 comments could be coded to attitudes and values, with respondents reflecting a change in their ideas about their local area (Hackney, Tower Hamlets, or Waltham Forest). For example, the following response card completed at a family workshop shows someone who has been encouraged to think more deeply about the place where they live and to appreciate what is positive:



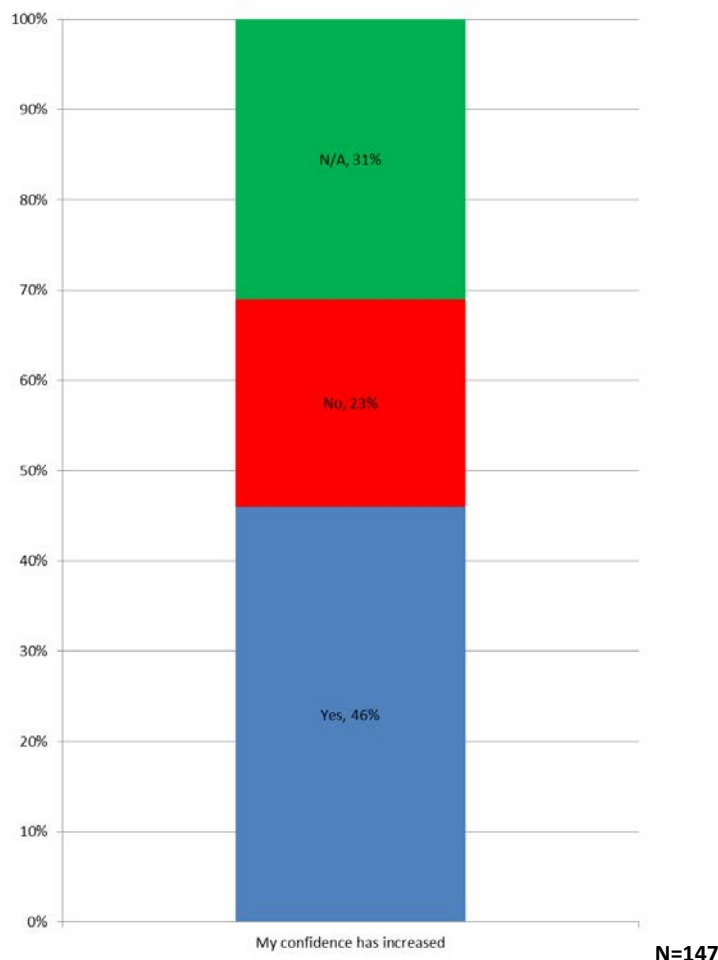
*It makes me think about Hackney. Stop and think about this amazing borough. Not perfect, but amazing none the less. It makes me think about all the good things here: the people, the green spaces, the food, the Hackney Empire, the farm shop, the markets, the cyclist.*

Another comment, this time from a visitor to the *Mapping the Change* exhibition in July-August 2012, from a young woman aged 25-34, which suggests that this visitor has been provided with an opportunity to reflect on Hackney and think about the impact that the Olympics and Paralympics has had on the local area:

*There is a presence here. An understanding that we have been graced with patriotism from many other cultures. It's as tough for once Britain no longer feels isolated and London's East End is embracing the traffic of visitors with open arms. It feels as though we had forgotten our own significance and since the Olympics have arrived we have woken up again, from the dark and have united by giving the world a taste of our culture, our heritage, our future. The East end thrives harder than ever!*

Through the projects, participants were able to see themselves in a new light, changing their ideas about what they were interested in and what they were capable of achieving. Forty-six per cent (46%) of 147 people completing questionnaires considered that their confidence had increased after participating in *Mapping the Change* (Figure 15).

**Figure 15: My confidence has increased (questionnaire)**



Community groups approached as part of the Outreach Archive Project were reported by Archive staff to be much more confident about visiting and using the archive, a small but huge step for these communities. Younger and older participants in the Oral History Performance had their attitudes changed towards each other: younger participants found that they had much more in common with older people than they realised, including taste in music and connection to family (Tinesha) and older participants found that the younger people were friendly and respectful, which had not always been their everyday experience (Ruby).

Changes in self-awareness were most prominent in the Citizen Journalism courses, partly because of the nature of the courses, which were long-term and very intensive, and because of the wealth of practical experiences that participants were exposed to. Participants felt more confident as a result of pushing their ability and finding out that they could write an article or plan and edit a podcast:

*One of the things that audio and these kind of projects does for young people is build confidence because of the range of people that they come in contact with and they kind of just have to. And they see those end products and they see their skills developing. (Kary Stewart, Radio Journalism Course)*

Participants were encouraged to aim high by course facilitators in developing their content, finding and interviewing relevant people for their 'stories.' Finding that they could approach professionals in LOCOG, or Olympic athletes (even if, in practice, these interviewees were hard to pin down) gave participants confidence that they could aim high as citizen journalists:

*Another stroke of luck was being able to get an impromptu interview with Councillor Guy Nicholson who was there as the concluding speaker. It was worth waiting the hour and a false start as I grabbed him before he spoke briefly and afterwards. A great person to interview as he is media friendly and makes succinct and quotable comments with passion. This was a bit of a coup. (Reflective diary, Newspaper Journalism course)*

Increased confidence was particularly important for participants who were unemployed or had been made redundant, such as Grace (Newspaper Journalism course):

*It certainly gave me a lot more confidence in that specific area about calling people up, interviewing them, asking them questions, asking them for things like information, which is something that I think my confidence in that area probably dipped after I was made redundant. As much as I love being at home, it doesn't put you out there in the world. So it's very easy to sit there and just be quite passive and quiet. So I think I really did feel the course gave me back some more oomph.*

As well as changing attitudes, involvement in *Mapping the Change* could reinforce the importance of underlying values or world-views. The Oral History Performance reinforced the importance for older participants of engaging with, and even learning from, young people. In particular, Emmet had a long experience of community work with young people and the project gave him an opportunity to share his experiences and knowledge with the group.

Sean was drawn towards the Newspaper Journalism course because he was passionate about empowering communities through giving them a voice. Using the skills and tools he learnt on the

course, he was able to articulate why citizen journalism was so important, not only to him but to society more generally:

*[T]he principles behind it... and free journalism is something that I think is incredibly important... It's how most people get their communications about the wider world. I think it's going through this massive area of change right now where basically anybody can be a journalist, which makes it something that is universally draws people together through something like Twitter or through blogs, stuff like that. People can start to get their viewpoints across and I think that's why it's important to me.*

Other participants on the Journalism course saw the advantages of using citizen journalism to get a message across to an audience (Grace, Roshan, Anishka). For Grace, who had previously seen writing as a lonely exercise primarily for detailing private thoughts and emotions, working as a group had shown her a new side to the process:

*Writing is a very private thing that you do on your own, and for the first time I was meeting other people who enjoy writing and who write and talking about it with them. And it suddenly seemed to be a much more communal friendly activity than it has seemed to me before. So that was a big part of what I got out of working as a group.*

#### **Going beyond her comfort zone: Anishka's story**

A student at Hackney Community College studying for a BTECH in Multimedia, Anishka was interested in the educational potential of animation. What was important to her was using animation to get a message across to children and young people, whether it was history, culture or politics:

*I'm Hindu and we've got so many myths, stories [...] To be honest nowadays the new children don't understand the stories because they're so complicated. I want to make an animation for them and make them understand.*

A very capable and determined young woman, among her many interests Anishka enjoyed dancing and Indian Classical singing. She saw herself as creative and her friends often asked for help with their projects as she explained: 'Like my friend for example. He does filming and stuff like that. He'll just ask me, 'Do you think this is good?' I've just got the creativeness that I can help anyone.'

Despite her achievements, Anishka described herself as shy and quiet, and she lacked confidence in public speaking. However, at College she had forced herself to develop more confidence by taking part in the Radio Journalism course, which required her to make her own podcast:

*I thought not to give up, just no matter what, you have to do this. Like when you go to university you would have to present yourself in front of 50,000 people... So I started getting used to it and now I actually talk and I've got the confidence, especially this Radio course.*

Through the course she took part in interviews, discussed her ideas with other students and course tutors. Matt Hill, the course tutor, described how Anishka had found it challenging to think of an idea at first but ultimately came up with a very strong idea to explore the challenges faced by a 'family all who have a disability of some kind... it's about how they work together to create a family

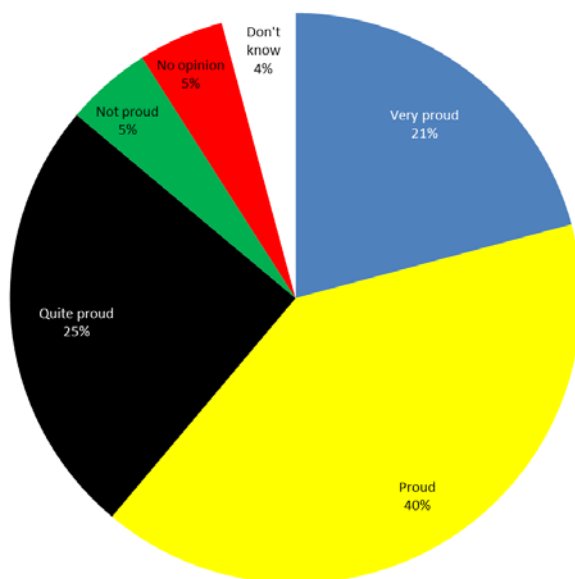
unit.’ One of the high achieving students on the Radio Journalism course, Anishka reckoned that as a result she was much more able to put her point across: ‘I’m open-minded and just say it straightforward.’ She has big ambitions to work for an animation company like DreamWorks or Pixar.

Another important characteristic of Hackney’s communities that became clear during *Mapping the Change* was the pride that local people felt for Hackney:

*It’s Hackney’s local pride that comes out of [Mapping the Change, far more than that] around the Olympics. (Ceryl Evans, Head of Museum and Culture/ Cultural Transformation Lead)*

Evidence from the questionnaires, response cards and case studies suggests a community that has a very strong sense of pride, which was reinforced and even heightened by *Mapping the Change*. As described in Section 2.1.3, participants wanted to stress the positive aspects of living in Hackney, its friendly people and diverse community, the beauty of its green spaces and benefits of local amenities such as the markets and restaurants. In response to the question ‘How proud were you of your local area before *Mapping the Change*,’ 65% of 144 respondents completing a questionnaire said that they were either very proud (21%) or proud (40%) of their local area (Figure 16).

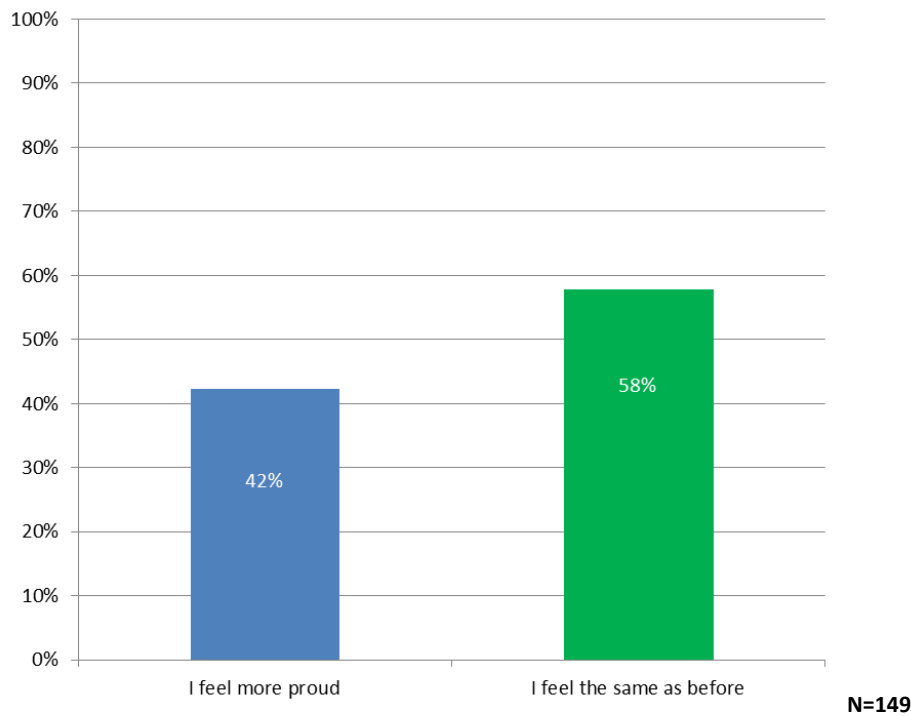
**Figure 16: How proud were you of your local area before *Mapping the Change*? (questionnaire)**



**N=144**

Whilst *Mapping the Change* did not change attitudes for the majority of respondents (58% of 149 respondents felt the same as before), still a substantial 42% said that they felt more proud because of taking part in the project. No participant considered that they felt less proud (Figure 17).

**Figure 17: Has being involved in *Mapping the Change* changed the way you feel about your local area? (questionnaire)**



### 3.2.5 Action, behaviour, progression: taking learning further

There was evidence from some case studies that the learning participants gained from *Mapping the Change* would not end once the project was finished. Activities could range from the very basic, such as participants on the history walk who had been inspired to 'learn more about the local area' or 'go on more walks', to using skills developed over the course of the project to enhance current careers or influence a career change.

*Mapping the Change* gave participants a new insight into what their local cultural venues, including Hackney Museum, Vestry House Museum in Waltham Forest and Hackney Archives, could offer to people in the local area. They were more than places to visit, offering high quality courses, the potential for writing and research, and showed an interest in the communities' needs and interests. Hackney Archives began the process of reaching out to Hackney's communities and whilst archives staff experienced many barriers to engaging with groups, several groups were introduced to Hackney Archives and found out about how they might use them in their lives. Grace had used the archives at Vestry House Museum to research a feature for the Newspaper Journalism Course and, as a result, she had become aware of Vestry House's potential for taking her writing forward:

*[O]ne of the articles that I wrote for the project was based on the photography archive at the museum. I was really inspired to go and rummage around in their collections... I'll definitely go and use the archives again for research or for writing.*

For other participants, *Mapping the Change* had an influence on their future aspirations. For Lemarr, participant in *Hackney Life*, taking part in the film had given him important experience for the future.

Although he reflected that people were surprised he had not been paid for taking part in *Mapping the Change*, for Lemarr gaining experience was the most important thing:

*Experience. A lot of people asked me, 'Oh Lemarr, so are you going to get paid for this?' I'm like, 'No. I don't get paid.' It's not really a matter. Just generally being part of the project is a treat within itself.*

Participants such as Roshan and Sean considered that what they had learnt in the Newspaper Journalism course could help them affect a career change, or (at the very least) give them more ideas about what to do next:

*Well I want to still be part of it in some sense. Like research maybe about what's happening within the community long-term. If the legacy is going to continue afterwards, what's it done for Hackney people. Has it given them more jobs? More opportunities to volunteer even or to even be closer within the Hackney community. (Roshan, Newspaper Journalism Course)*

Sean was full of ideas of where to take his new skills, and, like Roshan, was interested in following up the impact of the Olympics on the local community, as he enthused: 'I think investigative journalism is incredibly a fantastic skill that I'd love to develop a bit more... It would be very interesting to try that with something that I get a lead on or fall across or pluck out of the air and don't have the experience with.' Several participants on the Radio Journalism course had been inspired to think about their future career or university course, which their tutor, Diana Hughes, found very encouraging: 'Times are hard at the minute but you still get this kind of energy and there's a glimmer of hope isn't there?'

### **3.3 The social impact of *Mapping the Change***

The social impact of *Mapping the Change* could be seen in its capacity to bring people together, help them to feel a part of their local community and reinforce feelings of local pride. There was also an important contribution to creating stronger communities and better wellbeing outcomes through Re:Present and the Oral History performance.

#### **3.3.1 A confident local identity reinforced through *Mapping the Change***

*Mapping the Change* enabled the expression of a positive, confident community identity in Hackney, which also spills over into Waltham Forest and other parts of the East End. Participants presented Hackney as a place where multiculturalism works, where the community comes together and, despite some negative perceptions, it is a lively and vibrant place to live. Fear of crime was low: people put it into the context of living in an urban area or found that their initial concerns disappeared once they came to know the area. Participants talked about the landscapes of Hackney which made it distinctive, the culture and food. However, it was the people who were credited with making Hackney what it was today, hardworking people who offered the world their talent, creative energy and desire to succeed:

*Hackney is a place that never sleeps. I mean you can wake up at any time and know that someone's either working at what they love doing, working at what they have to do, you know, to support their family, or working to keep Hackney a great place and just knowing that someone's awake at any time. It brings a sense of pride. (Lemarr, participant in Hackney Life)*

*Well the people. The people that really amalgamate in Hackney from the beginning of time and they insist. They never give up. They never give up. They always persuade onto success and thank God, success has come. (Joseph, Oral History Performance)*

### **3.3.2 Creating stronger communities**

*Mapping the Change* contributed to creating a stronger sense of community amongst participants by bringing people together (many of whom had never met before), enabling them to reflect on change, and engaging them in positive activities connected with their local area. Evidence from the case studies and response cards suggests that this focus on the local area, getting to know about the people who live in it and their stories, and meeting new people from the community, helped to embed people more in their local community, to feel part of it rather than just living in it:

*I've lived close to Chatsworth Road now for a year and a half, and I'm just beginning to know its people and place, some of whom are in Homerton Voices. This little exhibition is just the sort of grassroots project that binds us together. It's fascinating to hear the stories of people who know the place best! (Response card, Mapping the Change Exhibition, May 2012, young woman aged 25-34)*

Activities such as the Oral History Performance and Newspaper Journalism course brought people from different backgrounds and life experiences together for the first time. The opportunity to share experiences, discuss and debate issues around the Olympics and Paralympics and the local area, and find out what was happening in the locality helped some participants to feel a greater part of their local community:

*[B]efore I wasn't that involved in the Borough and the things that happen. You get to know that there's a lot going on which you're not aware of. (Mascha, Newspaper Journalism)*

*Mapping the Change* draws attention to the community spirit in the Borough and East London, reflecting it back to the community through Hackney Museum, a public place, reinforcing its importance and significance.

The Oral History Performance reflected the value of intergenerational practice for developing stronger communities. At the core of the Oral History Performance was the aim to bring old and young together in a creative process and to encourage their interaction:

*It is to build community really. To strengthen people's sense of belonging to a community with different people in it. There aren't really that many opportunities for people to meet people of different ages anymore [...] And we find that actually people really want to. (Charlotte O'Dair, Magic Me)*

The project had a difficult conception and went through various incarnations to settle on a group of older participants from Hackney working with a group of young people, not from Hackney, under the aegis of the Hackney Empire theatre. Talking to participants, the most valuable aspect from their perspective was bringing together the two groups and challenging some of the expectations that they had of each other. Based on their experiences, the older people participants thought that the young people would have little respect for them. However, they were pleased to find that the young people were respectful, motivated and enthusiastic. Ruby contrasted the demeanour and behaviour of the young people with some of the behaviour she had experienced out on the street:

*I adore them because they are so respectful [...] They don't have that attitude, you know, some young people have [...] I know there are some older kids who are very, very rude. But these boys and girls they respect you as a person and as an older person.*

The young people were concerned that the older people would have negative perceptions of them but were surprised to find they had lots of energy and even shared interests such as music and family. Tenisha commented that the project had shown her that you can make friends with people whose backgrounds and experiences appear, at first, to be very different.

Whilst the facilitators were very positive about the relationships forged between the younger and older participants, and the participants were working towards a common goal, evidence of mutual understanding and learning from both sides was much more slight, suggesting there may have been some tension between the intended outcomes of the process (young and old learning together for mutual understanding) and the focus on the outcome (performance). Most of the older participants we spoke to seemed to think that the learning was a one way process, the older people giving the younger people the benefit of their knowledge and experience. However, Ruby was clear that older people could learn as much from the young people, explaining that, 'these young people now have a different way of explaining themselves. You just have to give yourself that little to listen, just don't criticise them because some older people love to criticise younger people.' She had been inspired by the young people, by their confidence and free expression of their opinions:

*I must learn something from the youngsters. Because when I was growing up I didn't know half of the things they know and they can talk about. So I admire them... because when I was growing up I couldn't express myself. I was very, very quiet and shy, and with them it just made me think why couldn't I say this when I was their age?*

The young people were very positive about the project. They felt proud that the older people had shared their experiences with them and that they could perform their stories through the performance. They were keen to enable the 'real side' of Hackney to be shared with others. However, they were less sure about how the project would affect their lives in the longer term and their sense of ownership of the performance seemed limited. Whilst the young people looked upon the project as something to add to their experiences, the older participants were much keener for it to continue or to have more opportunities for intergenerational working. There was clearly an important, positive impact on the wellbeing of the older people from taking part in the project; they felt ownership of the performance, they enjoyed sharing their experiences. It showed the benefits of older people interacting with young people, to not only keep them active mentally and physically, but to help create a more integrated society.



### 3.3.3 Contributing to health and well-being

As part of the Generic Social Outcomes, health and wellbeing is given a broad definition: enabling people from the community, young and old, to enjoy life and make a positive contribution through their activities. Through the Re:Present project, Hackney Museum worked with a group of seven adults with learning disabilities and complex needs, supporting them to make a positive contribution to *Mapping the Change* through exploring and producing art on the theme of journeys. At the same time, the project was an opportunity to represent people with learning disabilities to Hackney's communities and wider world (raising peoples' expectations), and piloting ways of working with adult social care clients that could be rolled out into Hackney Museum and the wider cultural services run by London Borough of Hackney. This takes place in the context of massive changes to Adult Social Care services, as provision is rethought and re-commissioned with an emphasis around keeping service users engaged with their communities.

*Mapping the Change* was an opportunity to 'bring different groups into Hackney Museum and give them a voice in the museum collection' (Ellie Lewis-Nunes, Intern at Hackney Museum). For the artist, Charlotte Hollingsworth and Adult Care tutor Tony Fowler, the project was the 'start of a journey' towards working more closely with Hackney Museum and ensuring greater representation of people with learning disabilities, not only in the collections but in exhibitions and audience. The project demonstrated the need to be open and responsive when working with people with very varied and complex needs. We found out that the seven participants were strong characters, and included Elsie, who likes to be 'assaulted by sound', Thomas, who expresses himself through art and collages, and Peter, who works in his own time and at his own pace. Because of the vulnerability of the participants, it was not possible to speak to them directly about their experiences. Generally, the facilitators reported that it had been a positive experience for them. The very open relationship that was established between Hackney Museum and the project's facilitators from the beginning of Re:Present helped the creative process and meant that the project was able to respond to participants' complex and diverse needs:

*They were very, very keen to just let anything happen ... and that's very positive because a lot of people in a museum context are so rigid that they wouldn't give you that freedom.*  
(Charlotte Hollingsworth, Artist)

However, not all the activities in Re:Present were appropriate for their needs and interests. Handling objects from the collections, for example, did not work as planned with some participants who had a very strong dislike of touch. For those who did engage with the objects it was difficult to understand the significance of the objects to them. Furthermore, the ambitions of the artist, who had extensive experience of working with people with learning disabilities, were not always met through the project (the artist would have preferred an art installation to be placed in Hackney Museum so that participants with learning disabilities could have directly engaged with their work compared to the actual outcome which was a film of the participants working on their art that some of them could not access). However, Charlotte Hollingsworth agreed that it had been a very positive experience for participants:

*So to have a little film piece to me felt very gestural and it just felt like adding a little bit to the museum. But it still raises the profile of people with learning disabilities and it still means we're taking part in a whole and it means other people are getting to see it.*

The project was therefore seen as the beginnings of a longer-term relationship with Hackney Museum, building on the creative practice that had been developed through Adult Social Care day services:

*For me the end product is the question, how do museums and galleries engage with people with complex needs? (Tony Fowler, Adult Care tutor)*

Re:Present was seen as the start of a new journey. Currently, the absence of people with learning disabilities in the museum, both in terms of representation and provision, mirrors the place of people with learning disabilities in wider society. However, projects like Re:Present in Tony Fowler's eyes, mean that, 'now we know that we can think about how we address that and move forward.'

Phase 2 of the Re:Present project will see activity boxes developed from the participants' artwork which will be made permanently available to community groups in the Education space in Hackney Museum to use for inspiration. As adult social care changes and greater emphasis is placed on accommodating people within their communities, public venues like Hackney Museum will become more important as spaces where adults with learning disabilities can take part in projects, where they are present and visible rather than confined to institutions.

### **3.4 Conclusion**

For participants of *Mapping the Change*, the impact of the programmes and activities were powerful and significant. Using the Generic Learning Outcomes and Generic Social Outcomes as a framework to capture evidence of learning and social impact revealed a range of outcomes for participants. Projects such as the crowd-sourced *Hackney Life* film, Oral history Performance and 'Capture Hackney' photography competition gave participants the chance to (re)discover Hackney and represent it on their own terms, to capture the moments of change, of culture and diversity that they wanted the world to see and challenge negative perceptions of the borough. The Citizen Journalism projects helped develop within participants the experiences and skills to inspire their future careers, change course in life or help them to think about new opportunities for the future. Projects were very open and flexible and were connected to the relevant interests and needs of participants, whilst recognising the need for a quality outcome at the end of the process. Above all, participants enjoyed the opportunity to take part in a creative process, Hackney Museum tapping into a groundswell of creativity and talent, of motivated local people who are fiercely proud of Hackney and grasped the opportunity to explore what Hackney means to them through *Mapping the Change*. Whilst the programme drew on a strong community identity that already existed in Hackney, one of the outcomes was to reinforce that sense of identity and reinforce in many peoples' minds what they love about Hackney and what it means to them:

*Art. Culture. Happiness. It's just there's so much. Hackney has got so much to give and that's growing, and growing, and growing. (Lemarr, participant in Hackney Life)*

# 4

## The **success** of *Mapping the Change*: effective community engagement and co-creation



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In the UK, the majority of local museums are community-orientated, created out of a 'heady combination' of private philanthropy and civic pride, with strong educational goals (Davis 2007: 63). However, *Mapping the Change* can also be seen as part of a wider global movement where museums are taking a proactive social role and engaging in issues of human rights, social justice, and co-creation with local and minority communities and indigenous peoples. For Robert Janes (2007) this is an essential characteristic of museums: in a period of globalisation, there is an enhanced need for community roots and values as communities are dispersed and tradition is eroded. As

expressions of locality and community, museums can connect the local to the global, and show the connections between the personal and universal.

In this section, we look at Hackney Museum's community engagement strategy and how that was fulfilled, and expanded, through *Mapping the Change*. In particular, we examine the following:

- How Hackney Museum's community engagement strategy both reflects and builds on socially responsible museum practice around the world;
- The significance of quality, user generated collections to a project such as *Mapping the Change*;
- The significance of *Mapping the Change* and Hackney Museum to the experience of volunteers;
- The value of outsourcing projects and working collaboratively with socially-minded organisations in Hackney and the local area.

## **4.1 Building on socially responsible museum practice**

Many museums around the world are grappling with their social relevance and many models have been developed to show good practice in community engagement and co-creation. Speaking at Museum 2012: The Socially Purposeful Museum conference at the National Taipei University of Education in November 2012, David Fleming, Director of National Museums Liverpool, listed some of the characteristics of the socially responsible museum as self-reflexive, clarity of mission, respect for all disciplines, learning at its core, integrated into the community, addresses contemporary issues, and acts as an agent of social change.

Hackney Museum is in an incredibly exciting position as an organisation. It is nimble, flexible, passionate, responsive and has strong links with a very diverse community. It is held in high regard by its employer, the local council. This puts Hackney Museum in a strong position to respond actively to community need and interests. Established as a museum with the community at its heart, Hackney Museum staff consider that *Mapping the Change* enabled them to become a 'museum at the heart of the community.' In this section, we look at the characteristics of Hackney Museum and *Mapping the Change* which enabled it to place itself at the heart of the community and connect its practice to the global view of a socially responsible museum.

### **4.1.1 Community engagement is at the heart of the museum**

Hackney Museum staff have a strong set of values and passion for working with Hackney's communities. As staff explained, 'We try and represent the voice of the community' (Sue McAlpine, Collections and Exhibitions). This commitment and passion is grounded in its original founding ethos and mission to represent Hackney's communities and inspire civic pride. Some staff attributed this approach to Hackney itself, which they described as very different to other parts of London. The incredible diversity and movement of people in and out of the Borough, the challenges and changes

to peoples' life experiences, was perceived to necessitate an approach to the displays, community and learning programmes that was influenced by the needs and interests of Hackney's many communities:

*I think Hackney's very different to a lot of London boroughs. And one of the reasons it's different because so many people are coming... from difficult situations, trying to find their feet in this country. And we have a fantastic opportunity here to help them by representing the cultures and I don't think many other museums... do that. (Sue McAlpine, Collections and Exhibitions)*

The principles behind *Mapping the Change* continued this focus but it enabled Hackney Museum to extend its reach into Hackney's communities. With funding from the HLF and increased resources, including two members of staff, *Mapping the Change* allowed Hackney Museum (along with museums in Waltham Forest and Tower Hamlets) to go beyond what they usually offer to communities and more freedom to evolve a series of participatory projects. They were also proactive, going out to groups, such as adults with learning disabilities, who do not normally have their voices and experiences represented in museums and archives. Part of its success was attributed by staff to having a distinct identity that was different to previous projects and that it was presented as a 'genuine platform for people to express their views' (Dimitrios Tourountsis, *Mapping the Change* Project Manager). It tapped into existing community interest in the changes resulting from the Olympics and Paralympics but also expanded that interest out to other members of Hackney's communities.

#### **4.1.2 A responsive museum**

As part of *Mapping the Change*, Hackney Museum staff used diverse models of community engagement. Responsively negotiating outcomes, staff were engaged in an on-going dialogue with Hackney's communities to find out their needs. This was demonstrated by the open and flexible approaches taken with projects such as the Oral History performance and Re:Present, which were led by and developed through creative processes. *Mapping the Change* was an 'outward-looking project from day one' (Dimitrios Tourountsis, *Mapping the Change* Project Manager) and Hackney Museum have proved that they are comfortable with taking the concept of the museum outside of the four walls, actively going to the community rather than waiting for the community to come to them. It was a way of working which London Borough of Hackney was keen to implement and evolve across their wider cultural services to increase community outreach. However, this way of working is not so successful where a service sees itself as having much more of a passive role and different approaches, joint and partnership working will need to be evolved to tackle this.

#### **4.1.3 Clarity and coherence of vision**

Throughout *Mapping the Change*, Hackney Museum staff displayed a clarity and coherence of vision which ensured the long term programme was delivered to the highest standards despite many (and significant) staff changes, and in the context of significant re-structuring within the local authority. In particular, Hackney Museum experienced a radical change in their senior management team, with

the loss of Sophie Perkins and Jane Sarre, Museum Development Manager (job share), and the promotion of Ceryl Evans, Head of Museum and Culture, to Cultural Transformation Lead in Hackney Borough Council.

Hackney Museum proved remarkably resilient in the face of these changes and that can be attributed to having a clear idea of the purpose and values of *Mapping the Change*. The theme of the programme was embedded across the whole museum and plaited into core activities and budgets rather than being on the periphery of the organisation, ensuring that any learning from the programme can be embedded into the organisation and relationships built with the community will be likely to continue after *Mapping the Change* ends.

#### **4.1.4 Experience and ability of staff**

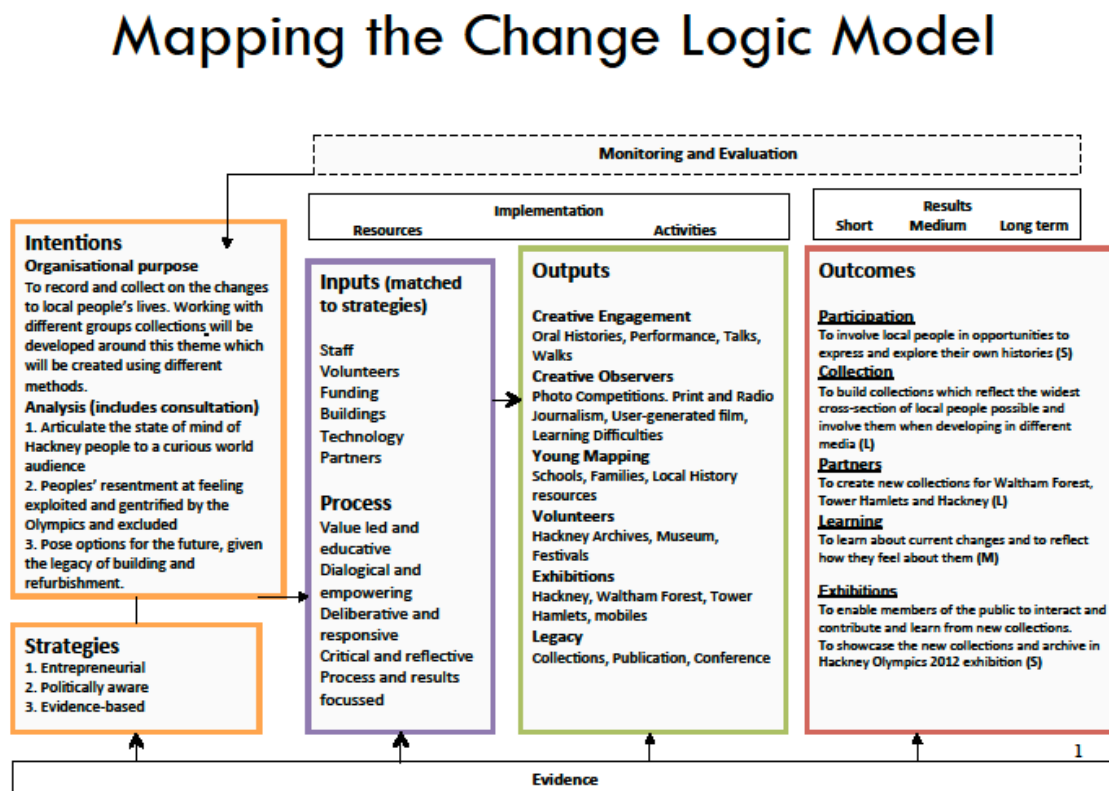
Hackney Museum staff share the same values and passion to represent, and be embedded within, the local community. They have a 'can do' attitude and 'the intelligence to make the connections between objects and people' (Ceryl Evans, Head of Museum and Culture/Cultural Transformation Lead). However, they are also realistic about what they can achieve as a small team and are used to working in partnership and bringing in additional skills and expertise to achieve their aims and add value and specific subject or technical knowledge to the core team. The importance of reflective practitioners should also not be underestimated, Sue McAlpine (Collections and Exhibitions ) in particular showed great maturity and ability to reflect on, and unpick, her own practice and see it within a wider context.

#### **4.1.5 Effective project management**

*Mapping the Change* was an ambitious project that went above and beyond the size and capacity of the organisation. It benefited from effective project management that ensured it was delivered as planned and on time, with a dedicated project manager and outreach co-ordinator who could keep an overview of the project. Through the project manager, Dimitrios Tourountsis, who was passionate and committed to ensuring *Mapping the Change's* success, the project was very tightly managed for example through the use of a Logic Model, which summarised key points from Hackney Museum's Action Plan developed for the Heritage Lottery Fund (HLF) and captured the process from development to outcomes (Figure 18).

The project was also effectively promoted both to the community, to the local authority and to other Olympic Host Boroughs. Hackney Museum has proved through *Mapping the Change* that it has a strong civic voice, with members of Hackney's communities actively coming to the museum to ask to be included within the programme. The promotion of *Mapping the Change* and its development as one of 24 corporate projects as part of the Cultural Olympiad has helped to enhance Hackney Museum's profile with the local authority.

Figure 18: Logic Model developed for *Mapping the Change*



Provided by Dimitrios Tourountsis, *Mapping the Change* Project Manager

### 4.1.6 Challenges and tensions

There were some challenges and tensions that Hackney Museum faced through *Mapping the Change*, many of which are experienced by other socially-focused museums (and are not unique to Hackney).

- The capacity of the small museum team was stretched by the additional workload and the wide range of activities included as part of *Mapping the Change*.
- Working with new partners was not always straightforward, particularly where partners were not committed to the same extent as the Museum, or were less passionate about the project.
- The outsourcing of activities did not always connect the activity to Hackney Museum or to *Mapping the Change*, and for some participants the connection to the Olympics and Paralympics was not always clear.
- There was some tension between processes and outputs, with concerns expressed about the potential to represent a community project in the Museum, and the additional resources, management and time that some activities generated compared to others.

- Working within a larger institution can be very enabling for Hackney Museum but can sometimes place limitations on what they are able to do, as the Museum may be low on the list of priorities. *Mapping the Change* took place within a difficult climate of public service cuts and local authority reorganisation, which led to staff changes at a senior level.
- Focusing on contemporary issues can bring to light tensions and divisions within communities, which may conflict with, or challenge, museums' aims. There was a small concern from some staff that *Mapping the Change* did not reflect the interests of Hackney's communities: it was tackling a relatively broad issue that represented a departure from Hackney Museum's usual programmes and exhibitions (which tend to be about people and what makes a difference to them in their lives) and the communities' perceptions of the Olympics and Paralympics were initially quite negative. However, the response of the community to *Mapping the Change* helped to allay some of these concerns.
- It was felt by some staff that working with the five Olympic Host Boroughs could have led to more opportunities for collaboration, with only Tower Hamlets and Waltham Forest becoming involved in Phase 2.

#### **4.1.7 Conclusion: the legacy of *Mapping the Change***

*Mapping the Change* marked a significant step in Hackney Museum's relationship with the local community, enabling them to experiment and actively pursue community engagement and development to an extent that was not previously possible. *Mapping the Change* was a significant project for Hackney Museum. From the perspective of the Project Manager, Dimitrios Tourountsis, *Mapping the Change* happened at a fundamental time for Hackney Museum:

*Bearing in mind the long-term survival of the museum, it is an extremely significant development. Bearing in mind the changes in the public sector, the cuts, we really need to come up with new, novelty if you like, ways of generation, how we operate in a more consultative way, helping local organisations to develop their capacity.*

Importantly, it has strengthened staff commitment to community engagement, to continue working in this manner. It created greater visibility within the local authority and within the community. In turn, this has created a strong civic reputation for Hackney Museum, which enhances what can be achieved and raises ambitions.

## **4.2 Collections**

*Mapping the Change* was about capturing change, a grassroots view of the processes of change taking place in East London because of the Olympics and Paralympics. It was a chance for local people to reflect on what was happening to their community. Throughout *Mapping the Change*, Hackney Museum was keen to record and capture community responses for the future, by creating quality outputs which would sit alongside contemporary and historic Olympic and Paralympic related material and evidence of change in Hackney. Co-creative activity such as Citizen Journalism, the



*Hackney Life* film and the Oral History performance drew on community interest and inspiration from their local area, providing Hackney's communities with the opportunity to represent Hackney as they saw it. Active collecting, the focus on community voices through co-creative activity and oral histories, was not always seen as particularly innovative by Hackney Museum:

*I don't know if we thought it was an innovative project or programme but we just thought it was the right thing to do. (Cheryl Bowen, Community Education Manager)*

However, what was innovative was the sense of ownership that user generated collections could give to the community.

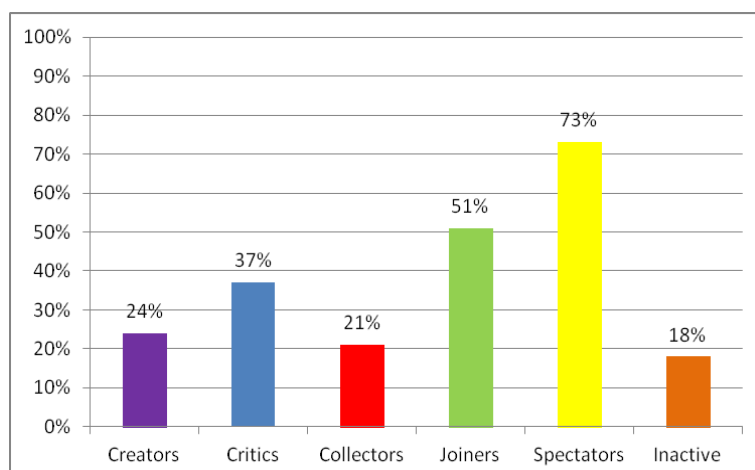
#### 4.2.1 Mapping the Change and user generated collections

*Mapping the Change* provided a number of entry levels for participants to actively create or submit content as part of its contemporary collecting around the London 2012 Olympics and Paralympics (for example the Oral History Performance, Photography competitions, Citizen Journalism courses, *Hackney Life* film). This often drew on popular social media, with digital technology being seen by Hackney Museum as a tool for capturing and collecting local peoples' stories. Jane Sarre, former Museum Development Manager, considered that the diversity of activity was one of the successes of *Mapping the Change* because it allowed people to participate at a level they felt comfortable with:

*I think it's been very strong in having such a diversity of activities and lots of different things happening at different times, so that lots of different people have been able to get involved in the thing that was attractive to them rather than saying it has to be one particular medium or one particular time.*

In *The Participatory Museum* (2010), Nina Simon describes how research into how different audiences engage with social media has led to the development of six broad categories to describe their participation. Most people fall into the category of spectators (73%) of social media rather than creators of content (24%). As Simon concludes, 'Creators are a small part of the landscape' (Figure 19).

**Figure 19: Categories of online social media use following Forrester Research (Simon 2010)**



Through *Mapping the Change*, Hackney Museum invited the local community to be more than spectators, to be more like creators and actively contribute to Hackney Museum's collections through a variety of activities. The principles behind the importance of co-creation with the community was strongly held by Hackney Museum staff, as was the importance of collecting objects of relevance to community interest.

#### **4.2.2 Ensuring quality**

As all content would be accessioned into the collections of Hackney Museum, quality of output was essential to *Mapping the Change*. This was achieved through the use of high calibre partners, creative talent, artists and professionals from the talent pool in the local area. In the Citizen Journalism courses, for example, co-creation with professionals was seen as vital to the process 'because not only do [participants] get their voices heard, but they're also learning skills as well' (Kary Stewart, Ignite Creative). It was also important that participants were made aware that their contributions would be held as legacy by Hackney Museum:

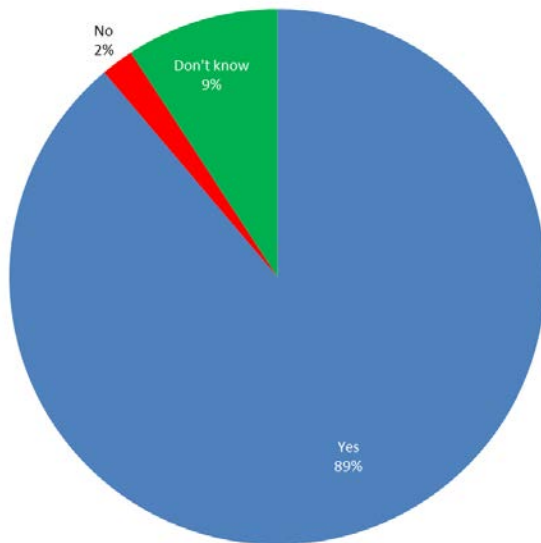
*We have worked hard to make sure that the outputs are as high quality as possible in terms of giving people good support and proper tools for doing the work and so forth. So that it's a really high quality piece of work.* (Jane Sarre, former Museum Development Manager)

Ceryl Evans, Head of Museum and Culture/ Cultural Transformation Lead, has also made the point that Hackney is home to Tech City, the UK's incubator area at the forefront of the new technologies movement. It hosts a significant proportion of the media and film industry in London and around 15,000 artists live and work in the boroughs of Hackney and Towner Hamlets. The involvement of the cultural and creative sector in *Mapping the Change* was, therefore, as key an element of community involvement as any other. The cultural and creative industries make up a third of the borough's income but the lack of integration between the creative and other communities is considered an ongoing challenge in the cohesion of the borough, so the engagement of local companies and individuals working in those fields was intended as a key component of their community engagement and commissioning process by Hackney Museum.

#### **4.2.3 The value of community generated content**

Throughout the evaluation, we collected the views of participants, project facilitators and Hackney Museum staff about why it was important for Hackney Museum to collect local material and experiences through *Mapping the Change*. Overwhelmingly, 89% of participants completing questionnaires agreed that it was important for Hackney Museum to collect evidence of local material and experiences of the 2012 Olympics and Paralympics (Figure 20).

**Figure 20: Do you think it is important for Hackney Museum to collect local material and experiences of the 2012 Olympics? (questionnaire)**



**N=152**

From the questionnaires and the interviews, we can build a picture of why participants in *Mapping the Change* valued the inclusion of local material and experiences of the Olympics and Paralympics and giving local people ‘a voice’ in a public arena. Many participants connected the role of Hackney Museum to tell local people’s stories with the opportunity to challenge negative perceptions of Hackney, to highlight the positive work of young people and show that local people have interesting stories to tell. There was a real value attached to the voices of real people, especially if they could be captured through film, podcast or photograph. There was something immediate, both visually and aurally, about these mediums, and based on lived experience, it could be trusted:

*[P]eople now can podcast themselves and it brings a sense of proximity when you listen to it or when it’s like more homemade but still with a good quality, then it brings a proximity where the individual can relate more to the story maybe. So I think that’s amazing. (Gaelle Tavernier, Co-ordinator of Right Track, Off-Centre)*

Other reasons given by participants, facilitators, professionals and museum staff:

- **Part of Hackney’s history, heritage and collective memory**

Through the collection of local people’s experiences, Hackney Museum were seen as contributing to the collective memory of the borough and providing a record for future generations of a significant local and global event. The value of this record was that it could help put change into context, allowing for a deeper understanding of local issues and events which would be available to future generations, showing them what it was like to live in 2012.

*The Olympics is an important event that will put Hackney on the spotlight. It is important to record people’s experience and how it affects their life, and their view about their*

*community. It will also be an important document for future generations. (Questionnaire, participant in Hackney Life, male aged 30-39, Hackney resident)*

It was also significant that local people could contribute to the capturing of collective memories in ways that were relevant to them and their lives. The use of digital photos, videos and podcasts reflected popular ways in which people communicate with each other and represent their world in the 21st century, and provided new ways for Hackney Museum to initiate community contact:

*If you listen back to archive audio of the time, it's always so fascinating isn't it and I think that's exactly what we're creating. All our subject matter is creating exactly that. This is what it's like to live in Hackney now. This is what it feels like as a young person. (Kary Stewart, Ignite Creative)*

When asked why it was important to collect local material and experiences of the 2012 Olympics and Paralympics, most of those who answered 'Yes' to the questionnaire considered it was part of Hackney's history, heritage and collective memory. For this respondent, local peoples' experiences of the Olympics and Paralympics could provide an alternative to the media version or official LOCOG story of the Olympics:

*The Olympics are being heavily promoted as something that will bring positive changes and regeneration. It is important to make space for alternative views on this and document the changes it brings to the landscape. (Questionnaire, Haggerston Walk, female, aged 60-69, Hackney resident)*

- **Strengthens community pride and belonging**

The inclusion of local material and experiences would give the community a voice and recognition in a public place. It would capture local pride and feelings about the local area, concerns as well as positive aspects. It would help to make the community more visible, both young and old, and provide an opportunity for people to get their views across. In turn, this could help to strengthen the community, or increase feelings of pride and belonging:

*Most places in the world who have undergone Olympic developments have had very mixed legacies, sometimes with negative consequences. Hackney, being a vibrant borough with a strong history of adapting positively and independently to change should embrace an awareness of the changes this huge scale event will bring and the strength of its existing community. (Questionnaire, Hackney Life, female aged 20-29, Hackney resident)*

- **Strengthens community skills**

Integrating communities into collecting and user generated content initiated projects which develop critical skills in the community, particularly for children and young people or the generations of the future, and support people who are out of work or need training. Such projects would also provide new experiences and opportunities for the community such as volunteering or using Hackney Museum in new ways.

- **Sense of ownership of Hackney Museum**

Museum staff considered that giving recognition to Hackney's communities through *Mapping the Change* gave them a sense of ownership of Hackney Museum. This was demonstrated by local people coming to the museum and 'actively giving real stories, really personal stories, personal things and knowing we're going to use them in an educative way' (Emma Winch, Schools and Families programme). As Emma went on to explain, this was the relationship with the community that Hackney Museum 'always wanted' and *Mapping the Change* enabled the museum 'to make that giant leap so that we do have people now knocking on the doors saying can we do that, can we create this, because they understand what we are trying to do.'

- **It is not important**

Only a very small minority of participants did not agree that Hackney Museum should be collecting local material and experiences of the Games; these were six respondents to the questionnaire. Their reasons included because it was not of interest to local residents, it was only a short term event and because they considered it would have a negative impact on Hackney:

*The Olympics is a disaster for local people and a part of gentrification* (Questionnaire, male aged 40-49, from Tower Hamlets)

#### **4.2.4 Tensions and challenges**

Whilst the values of co-creation and generating user content was strongly held by Hackney Museum, not all staff found it straightforward to reconcile the processes involved in *Mapping the Change*, the types of output and broad scope of the theme, with the need for recognisable outcomes such as an exhibition. There was also a tension between community reactions to local developments for the Games, which were perceived to be very negative, and the positive approach that was seen to be desired by the London Borough of Hackney.

Overall, the researchers considered that Hackney Museum struggled at times to develop a coherent strategy to collecting evidence of the Olympics and change in Hackney. This reflects, perhaps, the uncertainty of collecting evidence of a globally-significant event at the time it is happening (without the benefit of hindsight) but also the lack of a broader collections strategy. The values behind the collecting were clear but the wider strategy seemed unclear, much more diffuse. Hackney Museum would perhaps benefit from reflecting on their collections strategy to think about what models might emerge from the experience of *Mapping the Change*?

#### **4.3 Volunteers**

Volunteers were an integral part of *Mapping the Change*. Whilst the programme had started out with the intention to involve local people, they soon realised that *Mapping the Change* required sophisticated volunteer input. Hackney Museum was very effective at attracting high calibre and professional volunteers both locally and beyond. Experiences of volunteering at Hackney Museum were a tremendously positive aspect of *Mapping the Change*, with volunteers being very generous about the support given by Hackney Museum, who treated them as though they were members of

staff rather than on the peripheries of the organisation. The fact that volunteers were taken seriously and given meaningful roles within the organisation reflects extremely well on the management structure and staff of Hackney Museum. This was in marked contrast to the experiences the volunteers said that they had in other, often national, museums.

The experience that the volunteers had at Hackney Museum provides a very effective model for how to include volunteers within a wider programme. A very clear structure to the recruitment process, with an advertised role and job description, clearly defined relationship between staff and volunteers, ensured clarity for the volunteers around what they would achieve from their experience. This section draws on evidence from a focus group with four volunteers, Harry, Sofia, Alice and Katie, four very motivated (two volunteers travelled from South London to volunteer at Hackney), enthusiastic young people, who wanted to gain experience for a career working in museums. Three of the group had come to Hackney Museum as volunteers, the fourth, Alice, had applied for an internship. Most of them had experience of volunteering in a range of museums and heritage contexts, and came from professional backgrounds (teachers) or were studying for a postgraduate (Masters) qualification:

*I come from Chile and I came last September to London because I started my MA in Museum Studies at UCL. So I have always been interested in community museums, how museums are able to include different perspectives and become like a space of dialogue. So I was looking for a placement that matches those interests and that's why I come to Hackney Museum because I live in Hackney. (Sofia, Hackney Museum volunteer)*

#### **4.3.1 Why volunteer at Hackney Museum?**

Reasons for taking on volunteer work was very personal but all the volunteers wanted to gain experience for a career in museums. Katie for example worked as a teacher but found education in museums much more suited to her personality and values compared to schools:

*[T]eaching for me is okay but it's very restricted in what you can actually teach and I feel... that museums can offer me personally... a way to express myself creatively.*

They saw volunteering as predominantly a professional development opportunity, which would prepare them for a change in career or enhance their prospects of getting a job in a museum or heritage context. However, their decision to volunteer at Hackney had also been guided by more limited or disappointing volunteer positions at other, larger museums. They wanted 'proper' experience of museums and saw smaller museums as holding more potential. There was the perception from the volunteers that smaller museums were in greater need of volunteers and therefore would want to develop better relationships.

#### **4.3.2 What did Hackney Museum do to make a successful volunteering experience?**

The volunteers were thrilled by their experiences and their comments reflected extremely well on Hackney Museum, its management structure and the friendliness of staff. Their experiences at

Hackney compared favourably to other volunteer experiences, which the volunteers described as much more limited. They were not given much responsibility or trust by the organisations. Hackney Museum provided a well-run volunteer project which was managed effectively. There was a clear structure and focus to the process which meant volunteers knew exactly what they were applying for and what they would be doing at Hackney Museum. The advertised role and job description gave volunteers something to respond to, and its inclusion on the University of Leicester's Jobs Desk gave it real gravitas with the volunteers because it felt official. They were given a contract; there was an induction and training process. Volunteers felt clear about what they would gain from the experience and how it would add to their skills and personal development.

The volunteers were treated as professionals by Hackney Museum. They were kept up to date with what was happening in the museum, and were included in staff meetings, which gave them a sense of the bigger picture and how they contributed to *Mapping the Change* more widely. They were treated as part of the team and involved in discussions, which Alice was very positive about:

*They're quite good at making you part of the team. I think they are very appreciative but they're also very respectful of volunteers as sort of useful intelligent people which is not, I don't think, what you get everywhere.*

Harry considered that Hackney Museum trusted their volunteers and that came across in the amount of responsibility given to them: 'they're putting trust and faith in that you're going to be able to do it because obviously it's like representative of the museum as a whole.' They described the management of volunteers as the right balance of guidance and responsibility, with staff providing them with relevant and appropriate tasks, as well as taking an interest in their professional development. This interest taken by the staff was very important to the volunteers as they considered that their needs had been taken into account when activities were being allocated. They were able to build on their skills, interests and experiences. Staff listened to their ideas and they felt that they could ask questions, as well as get constructive feedback on what they had been doing.

The volunteers connected the positive attributes of the volunteer experience with the characteristics of staff and the management structure at Hackney Museum, as well as a real appreciation for the value of community engagement. Staff were described as friendly, welcoming, helpful, enthusiastic and dedicated. The volunteers could see that there was a real passion for Hackney and its communities. Staff were committed to community engagement but more than that the volunteers felt that staff were inspired by the community:

*I think they are genuinely very passionate about what they do which really does come across, which again is not the same in other museums. Because it's... genuinely community focused rather than box-ticking. (Alice)*

Alice also considered it was significant that Hackney Museum represented a multi-cultural staff, showing commitment to the community it represented, but also in terms of her own personal experiences and background.

As well as their positive and respectful treatment from staff, the volunteers highlighted the importance of the lack of hierarchy to the management structure at Hackney. Everyone was included in discussions, including the volunteers, which they appreciated. This was contrasted with

other museums where staff were described as ‘knowledgeable and cold’ and had little passion for what they do. Katie suggested that this was one of the most important things about Hackney Museum, staff were engaging and inspiring because they were interested in their work:

*I think it’s important wherever you work, to work around people or with people that have a personality that can engage you and pull you in.*

Another positive aspect to volunteering at Hackney Museum was the range of experiences open to volunteers, which included working with artists, across different venues (library and archive, community festivals), getting involved with the local community through oral history, exhibitions, helping at Homerton Library, working with other volunteers from different backgrounds and being given the responsibility to develop their own projects.

### 4.3.3 What did volunteers gain from their experiences at Hackney Museum?

Based on the focus group with volunteers and additional material supplied by Hackney Museum, the learning impact of volunteering at Hackney Museum has been analysed from the volunteers’ responses and is presented in Table 2. The range of outcomes experienced by the volunteers gives another perspective on the value of the volunteer experience at Hackney Museum in developing their knowledge and skills (and in particular specialist knowledge and skills) but the real sense of value from how Hackney Museum staff treated them as part of the organisation and made them feel included. It was a very valuable experience for these volunteers, which sets a high standard for subsequent volunteer experiences.

**Table 2: Learning outcomes experienced by Hackney Museum volunteers**

<b>Generic Learning Outcome</b>	<b>Specific outcomes</b>
Knowledge and understanding	How theory and practice combine in Hackney Museum – both are essential Know Hackney Borough much better – Hackney Museum, local area Increase understanding of oral history Insights into Hackney's history What it means to put the community at the heart of Hackney Museum Aims and values of Hackney Museum – from their perspective Challenges of working with the community
Skills	Project development, planning and delivery Designing education resources Transcribing and recording techniques Vague “skills” to do with museum work Team working Communication
Specialist skills and knowledge	Specialist skills and knowledge Oral history interviews – transcribing and recording, archiving and exhibiting Heritage learning practices Education programmes



	Community engagement Developing resources for museum programmes
Attitudes and values	Feel involved, feel valued Trusted Making a genuine contribution Felt part of a team - comfortable Confidence working with the local community Confidence working in a museum Confidence developing resources and museum programmes Reinforces values Positive perception of Hackney Museum
Enjoyment, inspiration, creativity	High levels of enjoyment – working in a vibrant and unique museum Practical experience, new experiences Working with professionals - museum staff and artists Exciting project – range of activities to get involved with Treated like professionals Involved with the local community – working with local people, families and children Rewarding experience – part of the creative process Working with other volunteers from a range of backgrounds and experiences
Action, behaviour, progression	Challenged to aim higher More confidence developing ideas How to get more structure built in volunteer roles Contributes to future career plans and career development – can put experience on CV Baseline for future community practice – understand how to work with communities in the future and how to develop trust and relationships, will take learning back to home country (Sofia) Become more interested in community engagement (was interested in collections before)

#### 4.4 The value of outsourcing to supporting community engagement

The outsourcing of projects to external organisations mirrors new models of working in local authorities in England, reflecting changes in how central government wants them to work with private and social enterprise, and the third sector. This model was extremely beneficial to Hackney Museum. It enabled them to work with local creative industries and organisations that are leaders in their field. It enabled Hackney Museum to do more, to expand their reach into the community and bring skills and expertise into *Mapping the Change* that would not otherwise be possible for a small museum team. It enabled Hackney Museum to deliver quality projects, some of which had been piloted in Phase 1, and develop new projects with new audiences, such as the Oral History Performance and Re:Present. It created opportunities for relationships that could be evolved in the future. That the profile and success of the programme has encouraged local organisations to approach Hackney Museum was seen as important to staff: Hackney Museum is increasingly ‘seen as a place of opportunity’ (Liz Fraser-Betts, *Mapping the Change* Outreach Coordinator).

There were, however some tensions to the process of outsourcing. It required a large input of resources and when it did not work well the wider aims and vision of Hackney Museum and *Mapping the Change* could become diluted. It is an interesting model but it raises questions about how Hackney Museum can build on their experiences of *Mapping the Change*.

#### 4.4.1 The value of outsourcing to Hackney Museum

The value of outsourcing was that it provided Hackney Museum with a different model for creating partnership opportunities. Drawing on creative industries in the local area, outsourcing enabled Hackney Museum to expand their delivery more broadly across the community, reach new communities and create new partnerships and opportunities. Outsourcing takes careful commissioning and management but when it works well it provides high quality facilitation, with skills and capabilities that museum teams do not always have:

*By bringing in professional film-makers or film-trainers or podcast... people who work with audio... They have the expertise in those media and they know how to share those skills and to support people to get the best out of those media in ways that we don't because we're beginners at those things. (Jane Sarre, former Museum Development Manager)*

Outsourcing can provide inspiring experiences and result in quality products, and rich outcomes for participants. It can also create opportunities for new relationships, such as that developed between Ignite Creative and Hackney Community College during the Radio Journalism course. It was a very successful way for Hackney Museum to expand their reach into new areas.

Outsourcing seemed to be most effective as a model where values were shared with the organisation and the organisation was able to take ownership of the project. Where organisations had strong social values, such as Mosaic Films and Words of Colour Productions, they did not see the project as a 'job' but part of a wider process of engaging with the community and their needs.

**Mosaic Films** had been running for 20 years and produce documentary films for well-known broadcasters such as Al Jazeera and the BBC – they have an international and national reach. They wanted to strengthen ties with the local community and work with hard to reach groups. Staff firmly believed in the power of the documentary and crowd-sourced material to empower communities and represent life 'as they see it'.

**Ignite Creative** is a content production and training company with the aim of using industry skills in radio journalism and documentary production to support the skills development, employability and self-confidence of young people. They had a commitment to working with young people and getting them engaged with the process of radio journalism.

**Words of Colour Productions** is a social enterprise organisation founded 6 years ago to give the community a voice through citizen journalism by creating their own media, and being skilled in creative writing, publishing and digital technology. The founder, Joy Francis, had a well-established background in media and used her contacts and energy to train people to investigate what is important from a local perspective.

Other characteristics that were important for success included:

- A good, equitable relationship with Hackney Museum. Well established partners such as Words of Colour Productions described the benefits of working with Hackney Museum as clarity of purpose, inspiring staff, mutual values, and limited hierarchy which made project facilitators such as Joy Francis feel part of a team.
- Access to the community and a focus on the needs of participants.
- Clearly structured and focused projects. The best projects worked towards quality outcomes for participants and quality outputs that could be incorporated into Hackney Museum's collections.
- A range of relevant experiences for participants such as the site visits and industry contacts in the Citizen Journalism courses.
- In-depth facilitation.
- Projects that were relevant to *Mapping the Change* (Hackney, Olympics and Paralympics).
- A process that is connected to outcomes, that is valued by participants and participants can clearly see how their involvement has led to those outcomes (such as the Newspaper Journalism Course).

#### 4.4.2 Tensions and challenges

There were some tensions and challenges which made outsourcing less effective as a model in some situations. Risk was increased when partners did not take ownership of the project, did not attach the same importance to community engagement or the aims of *Mapping the Change*, or changes of staff diluted the original projects' intentions. There was not always the time to develop the relationship in the fast-paced environment of *Mapping the Change*, and sometimes the amount of resources allocated to the project constrained what was possible to achieve. Outsourcing was also less effective when addressing issues of organisational change and attitudes towards community engagement. The following list summarises some of the riskier elements of projects which created challenges for Hackney Museum, and which were not always resolved within project structures.

- New ways of working for organisations and Hackney Museum and crowd-sourcing or user generated content meant there was less control over process and outcomes.
- Budgets that did not allow for training or workshops meant there were sometimes barriers to getting involved in *Mapping the Change*, such as lack of knowledge about the project, lack of suitable technology (digital camera, video camera) and lack of online access.
- Projects that were online participation only (*Hackney Life* film, 'Capture Hackney') meant facilitators were detached from participants. Content was not always as expected.

- Sometimes a large amount of time and input was put into project planning only for the original plan to be unworkable due to concerns with the approach or circumstances beyond the control of Hackney Museum or the organisation. This had repercussions for the eventual outcome of the project.
- Some facilitators (working for out-sourced organisations) felt detached from Hackney Museum and *Mapping the Change* and felt that their project was not given the recognition it deserved.
- A small minority of organisations appeared to be disengaged with the aims and values of Hackney Museum and *Mapping the Change*, which raised questions about their commitment to the project.

As a learning organisation, Hackney Museum staff consider that they have been able to resolve some of the challenges presented by outsourcing. Through the process of *Mapping the Change*, they have found the following solutions:

- Be careful to manage the expectations of potential partners early on and, in particular, be clear about what organisations expect from Hackney Museum.
- The importance of writing a clear project brief that not only details the project but aims to inspire and engage the commissioning organisation to take ownership of the brief.
- As far as possible, co-plan projects with artists and facilitators, and use volunteers to give additional support to projects.

#### **4.4.3 An interesting model but raises questions for the future**

Outsourcing is one model in which partnership working can evolve. It is an interesting model for Hackney Museum to adopt and provided them with a greater reach through *Mapping the Change* to embed Hackney Museum within the local community. However, as a model it creates resource implications for the future. How does Hackney Museum sustain the high quality evidenced through *Mapping the Change*? How will the model be developed and how will the greater use of outsourcing be explored?

Two elements that Hackney Museum needs to explore are: how is this model sustained without an overarching framework like *Mapping the Change*? And what happens when resources are much more limited?

## **4.5 Conclusions**

In this section, we have looked at the elements and characteristics which link Hackney Museum to socially responsible museum practice around the world. Many of the elements that can be seen in the literature and in David Fleming's characteristics of the socially responsible museum can be seen in Hackney Museum's practice. They are committed to the interests and development of Hackney's

communities, and the strong belief and passion for community engagement runs through the core of everything they do. This gives them a powerful clarity and focus of vision. Whilst there are tensions and challenges to the models that they use, particularly the development of successful outsourcing relationships which rely heavily on organisations taking ownership of the project brief and process, this way of working is very effective for a museum with a small team, limited capacity but with big ambitions. The values of community engagement are supported by all staff and are part of the organisation's core. This enables the organisation to retain a strong community focus even through staff changes. The passion of staff, the way they work with volunteers, and their commitment to reflecting the needs and interests of the community can provide a very effective example to other community museums.

# 5

## Conclusion – what can be learnt from *Mapping the Change*?



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*In most people's eyes we are only 10 years old and that 10 years in Hackney has been the most incredible 10 years. [It's] gone from a place where nobody would go to... We've had foresight and luck with the different things that we've done. (Emma Winch, Schools and Families programme)*

Hackney Museum is a young museum that was founded ten years ago with the values of community engagement at its core. *Mapping the Change* represents the largest project since the development of Hackney Museum and it has significantly moved its practice forward to fulfil their mission to represent and be part of Hackney's communities in every aspect of their work. Throughout *Mapping the Change*, Hackney Museum has shown ambition, passion, and commitment to Hackney and its communities, focused on quality outputs and impact for participants that, amongst other outcomes, contributed to the development of skills and knowledge for the 21st century.

Hackney Museum operates within a distinct context in Hackney, where the global meets the local in the everyday. Shaped by waves of immigration over its history, Hackney is also characterised by talent and creativity, a hub for artists and creative industries. This makes Hackney Museum very different to other local authority museums which focus on local history of place; instead, Hackney Museum is much bolder focusing on the rich and some challenging stories, lives and experiences of people who live in the borough.

*Mapping the Change* enabled Hackney Museum to be ambitious, to extend their reach into the community and to trial new ways of generating content and collections. It developed new models for delivery through outsourcing, bringing them into contact with new partnerships and new audiences. Whilst it builds on Museum working practices prior to *Mapping the Change*, greater resources and clarity of vision enabled them to explore new ways of working with Hackney's communities. It enabled them to be inventive. Embedding the theme across the whole museum activity meant all staff shared the same focus which gave it dynamism and purpose, and maximised the benefit of this one project. *Mapping the Change* gained a significant momentum and others wanted to be part of it.

*Mapping the Change* stood out from the rest of the Cultural Olympiad, it was bold and knitted into the fabric of the change brought about by the Olympics and Paralympics in Hackney. It was exemplary at showing the impact that a contemporary, global event can have on a community, showing, in the words of Jane Sarre (former Museum Development Manager), that whilst for many people outside Hackney the Olympics was an event, for the people of Hackney it was a process. It became part of their everyday lives. Whilst some staff were concerned that *Mapping the Change* had led to overly negative responses from Hackney's communities, across the programme it provided an opportunity for participants to reflect on, and potentially come to terms with, the changes that were happening around them. The increase in visitors to Hackney Museum during Gametime, when many central London museums lost visitors, was testament to the importance placed on *Mapping the Change*.

A significant aspect of *Mapping the Change* was, therefore, engaging the community with the process of change. As with all socially focused projects, Hackney Museum had an impact on peoples' lives. Through projects such as the Oral History Performance, young and old participants came together, shattering stereotypes, and Re:Present enabled adults with learning disabilities to make a contribution through artworks based on their interests and contribute to their wellbeing through the creative process and opportunity for social interaction. Through their contributions to *Hackney Life*, taking part in the Citizen Journalism courses and participating in history walks and talks, participants learnt skills and knowledge that provided inspiration for their futures, changed their attitudes towards their local area and themselves (in particular, increasing their confidence in their own ability), reinforced values, provoked enjoyment and inspired creative activity.

Critically, *Mapping the Change* highlighted the characteristics of Hackney Museum as a socially responsible museum. Staff were passionate about the community and community engagement is at its core. This passion was sustained through *Mapping the Change* and the strength of the project and the values behind it meant that despite radical staff changes (including to senior management), the project continued and was delivered effectively. *Mapping the Change* benefitted from a dedicated project manager, a clear vision and mission, and from being embedded across the whole

organisation. As one of twenty four corporate projects, the local authority quickly saw the value of *Mapping the Change* and its clear and effective promotion, and distinct brand, gave it high visibility. It gave Hackney Museum a new and exciting position within the community.

*Mapping the Change* raises many questions for the future. It shows how museums can deal with contemporary issues in a bold and inventive way. It shows what can be achieved when a museum is responsive and has an effective and committed team. It shows the ambition of small museums and suggests that small museums have a unique role to play in museum practice. Could this be a model for other museums? However, like all projects, some things worked and some things did not work. Like other socially responsible museums, Hackney Museum staff should continue being reflexive about their practice and confident about what does not work.

The single most significant and innovative element of *Mapping the Change* was the role that Hackney Museum played in helping Hackney's communities to reflect on the process of change as it happened around them. It demonstrated that rather than the community being a passive spectator on change that is imposed upon them, they can become active participants in the process of change by reflecting on it, capturing it and working out what that change means for them. This can help communities to be resilient, feel control over their futures and feel proud that their voices and experiences are represented in a public arena.



# Appendix 1

## Evaluating *Mapping the Change*: focus, process and methods

Hackney Museum commissioned the Research Centre for Museum and Galleries (RCMG) to carry out its evaluation of Phase 2 of *Mapping the Change*. Since it was established in 1999, RCMG has developed a reputation for the quality of its research and evaluation particularly in the fields of learning, inclusion, representation and the social role and responsibility of museums. As part of the School of Museum Studies at the University of Leicester, it combines academic rigour with practical experience of the museum sector. All RCMG research reports are available to download for free from <http://www2.le.ac.uk/departments/museumstudies/rcmg>. This evaluation focuses on the impact of *Mapping the Change* on audiences, Hackney Museum's working practices, and the quality of its outcomes and outputs. The overarching research question for the evaluation was:

### **What is the impact, success and significance of *Mapping the Change* Phase 2?**

The evaluation was also guided by research questions in four key areas: Collections, Process, Partners and People.

<b>Collections</b>	To what extent has <i>Mapping the Change</i> created a high quality and meaningful collection that reflects the changes to local peoples' lives and environment?
<b>Process</b>	Has the process of including community participants' voices been an effective and productive way of creating collections? Uniqueness of work to be looked at.
<b>Partners</b>	Has the project delivered what you (the partners) expected? How was it for you?
<b>People</b>	What impact has participating in the <i>Mapping the Change</i> project had on the participants? Have participants enjoyed the process and felt part of something bigger? Soft outcomes, learnt anything, personal confidence, sense of pride etc.  What have volunteers got from being part of <i>Mapping the Change</i> ?  To what extent has the project succeeded in attracting a cross section of the community as listed in the funding bid?

The evaluation was a collaborative process between RCMG and Hackney Museum, building on existing good research practice at Hackney Museum and fitting into their current evaluation structure as far as possible. Evaluation methods were adapted to fit into current practice, and two

workshops were held with Hackney Museum staff, one to introduce and explain the evaluation and a second workshop to test the emerging findings.

### A1.1 The research process

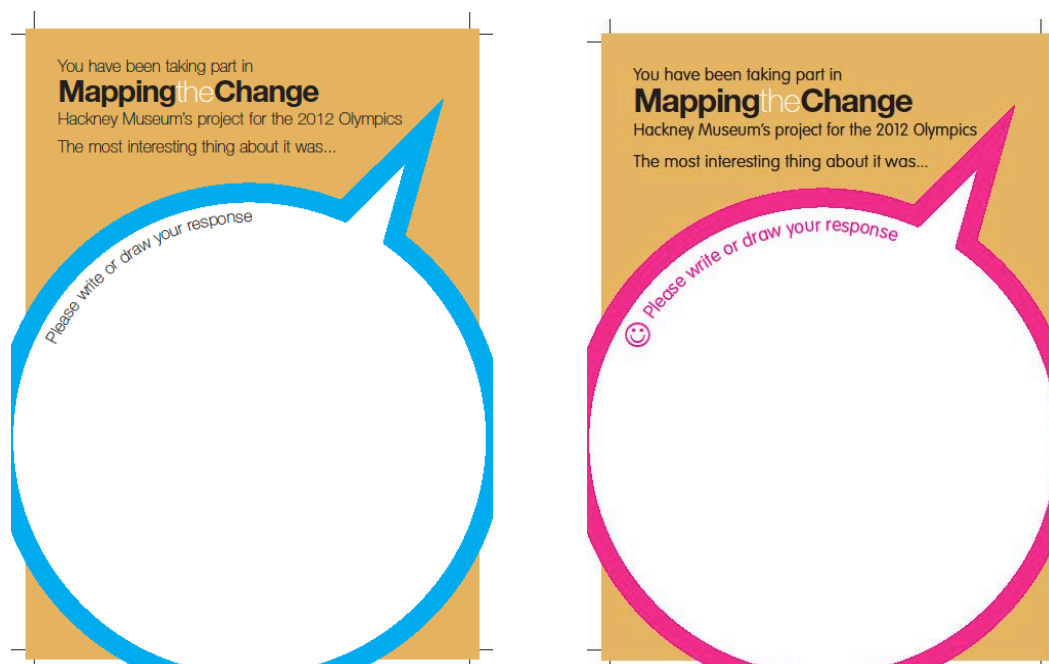
In order to demonstrate the breadth and depth of *Mapping the Change*, a mixed methods approach was taken by RCMG, incorporating quantitative methods of data collection to give a broad overview of responses from participants alongside more in-depth methods such as interviews to elicit qualitative data. These methods are described in Table 3. Using this combination of methods was critical to collect data from a range of perspectives, in order to represent multiple voices and experiences from participants and volunteers to project facilitators, project partners and museum staff.

**Table 3: Research methods used in the evaluation of *Mapping the Change***

Quantitative methods (overview)	Qualitative methods (in-depth)
197 questionnaires	36 Interviews
200 adult's response cards	2 focus groups
312 children's response cards	Observation of project activity and events
Number of participants at each activity, visitors to each event (numerical data)	Literature review and context mapping

To collect the quantitative data from participants in *Mapping the Change*, separate response cards were designed to be used with adults and children (Figure 21). Demographic data was included on the back of the adult response cards but was not included with the children's response cards for practical and ethical reasons. Questionnaires were designed to be used with adult participants only. The questionnaire could be adapted for use with particular projects, and additional questions were added for the 'Capture Hackney' Photography Competition (online questionnaire) and *Hackney Life* film.

**Figure 21: Adult and child response cards**



Consent forms and information sheets were used with interview participants as part of the ethics procedure to ensure that their informed consent was captured during the research process. These were designed to be adaptable to fit the appropriate project but ensure that standardised information was given to interviewees about the research process.

### A1.2 Prioritisation of focus

The number and range of activities taking place across the *Mapping the Change* programme meant that some activities were prioritised for in-depth focus to utilise the available resources more effectively. Activities and events across the *Mapping the Change* programme were categorised into gold, silver and bronze in collaboration with Hackney Museum staff based on the depth of exploration required through the research methods. Activities labelled as ‘Gold’ would require the most in-depth exploration through case studies of 1-2 days, using mainly qualitative research methods such as interviews and observation. These were the new and innovative projects for Phase 2 of *Mapping the Change* and included a Radio Journalism course led by Ignite Creative at Hackney Community College, and a performance based on oral histories. ‘Silver’ activities - defined as new ways of working as well as those which were ‘tried and tested’ by Hackney Museum - involved a shorter case study of half a day to collect qualitative evidence through interviews and observation. Quantitative methods such as the response cards and questionnaires were designed to be used across all activities (gold, silver and bronze) and the collection of numerical data provided context for the in-depth evidence from the selected projects. This proved to be an effective way of organising the projects over the course of the evaluation period.

Table 4 gives an overview of the selected activities that were categorised into gold, silver and bronze.

**Table 4: *Mapping the Change* programme of activities: categorisation into gold, silver and bronze**

Category	Description	Research Methods	Activities
<b>Gold</b>	Innovative activities	In-depth case studies of 1-2 days Interviews Group interviews Observation Response cards	Radio Journalism Oral history performance Film: <i>Hackney Life</i> Outreach Archive project
<b>Silver</b>	New ways of working and ‘tried and tested’ activities	Case studies of half a day Interviews Observation Reflective journals Response cards	Newspaper Journalism Olympics 2012 main exhibition Re:Present project (formerly Homerton Hospital project)
<b>Bronze</b>	‘Tried and tested’ activities	Response cards Questionnaires Online questionnaire (Photography competition) Numerical data	Oral History History Walks and Talks Photography competition Platform exhibitions School Programme Family Art workshops Community festivals and mobile displays

Further to these priorities of focus, several themes that intersected across *Mapping the Change's* programme of activities were identified as important to be incorporated into the evaluation where possible. The four themes, Volunteers, Collections, Partners and Museum Practice, were explored through a mixture of interviews and focus groups (Table 5).

**Table 5: Collecting evidence for four intersecting themes: Volunteers, Collections, Partners and Museum Practice**

Theme	Data collection
<b>Volunteers</b>	Focus group with 4 volunteers Exit forms provided by Hackney Museum (3 volunteers) Numerical data on number of volunteers involved in the programme
<b>Collections</b>	Interviews with Hackney Museum staff, Sue McAlpine and Jane Sarre Focus group with Hackney Museum staff
<b>Partners</b>	Interviews with 'partnership' organisations Focus group with Hackney Museum staff
<b>Museum Practice</b>	Interviews with Hackney Museum staff, Sue McAlpine and Jane Sarre Focus group with Hackney Museum staff Literature review – co-creation and community engagement

### **A1.3 Research Ethics**

All research carried out by RCMG was carried out within the University of Leicester's Research Ethics Code of Practice (<http://www2.le.ac.uk/institution/committees/research-ethics/code-of-practice>) and Data Protection Code of Practice (<http://www2.le.ac.uk/offices/ias/resources/policies/dpp>). This included an Ethics Review carried out for the University of Leicester to ensure that our research would be carried out responsibly and comply with institutional and regulatory requirements. In particular, written information sheets and consent forms were used with participants to ensure researchers obtained their informed consent to take part in the research and to have their words used in subsequent reports.

### **A1.4 Research activities**

Tables 6, 7 and 8 detail the research activities carried out as part of *Mapping the Change*. The evaluation ran from April 2011 (when the contract was awarded) to December 2012. The collection of data began in Summer 2011 and questionnaires and response cards were used at *Mapping the Change* activities throughout the evaluation period.

**Table 6: Gold case studies**

<b>Project</b>	<b>Date</b>	<b>Description</b>
Radio Journalism Course	25 January 2012	Observation of morning session at Hackney Community College
	8 February 2012	Interviews at Hackney Community College with: <ul style="list-style-type: none"> <li>• Ian Ashman, Principal, Hackney Community College</li> <li>• Diana Hughes, Tutor, Hackney Community College</li> <li>• Ahmad, participant and College student</li> <li>• Anishka, participant and College student</li> <li>• Faisa, participant and Off Centre user</li> <li>• Josh, participant and College student</li> <li>• Kary Stewart, Head of Production and Project Leader, Ignite Creative</li> <li>• Matt Hill, Course facilitator and leader of Youth Connections project, Ignite Creative</li> <li>• Gaelle Tavernier, Off-Centre</li> </ul>
<i>Hackney Life</i> film	18 April 2012	Interviews with: <ul style="list-style-type: none"> <li>• Kerry McLeod, producer, Mosaic Films</li> <li>• Emilano Bathsta, editor, Mosaic Films</li> <li>• Lemarr, narrator, <i>Hackney Life</i></li> </ul>
	August 2012	Telephone interviews with 3 contributors to <i>Hackney Life</i> : Oliver, Anish and Mike
Oral history performance	1 May 2012	Interviews with: <ul style="list-style-type: none"> <li>• Coco Jackson, Creative Learning Administrator, Hackney Empire</li> <li>• Charlotte O’Dair, Programme Manager, Magic Me</li> <li>• Ben Dupreez, Project Assistant, Magic Me</li> </ul>
	17 May 2012	Observation of performance at Hackney Museum
	29 May 2012	Observation of final session with group and re-run of performance at Hackney Museum Interviews with: <ul style="list-style-type: none"> <li>• Emma Higham and Surya Gupta, artist facilitators, Magic Me</li> <li>• Group interview with 9 participants including Emmet, Joseph, Ruby, Rosie, Preetni, Keyna, and Tinesha</li> <li>• Individual interviews with: <ul style="list-style-type: none"> <li>• Tinesha, young participant</li> <li>• Keyna, young participant</li> <li>• Emmet, older participant</li> <li>• Preetni, older participant</li> <li>• Joseph, older participant</li> <li>• Ruby, older participant</li> </ul> </li> </ul>
Outreach Archive project	3 July 2012	Interviews at Hackney Archives with <ul style="list-style-type: none"> <li>• Libby Adams, Principal Archivist, Hackney Archives</li> <li>• Evi Kontova, Outreach Officer and Project Co-ordinator for Hackney Museum</li> <li>• Asan, participant from the Kurdish community</li> </ul>

**Table 7: Silver case studies**

Project	Date	Description
Newspaper Journalism	6 October 2011	Telephone interview with Joy Francis, founder of Words of Colour Productions and Course facilitator / leader
	22 October 2011	Observation of session at Hackney Museum Interviews with: <ul style="list-style-type: none"> <li>• Sean, Hackney circuit</li> <li>• Roshan, Hackney circuit</li> <li>• Mascha, Waltham Forest Voices</li> </ul>
	28 November 2011	Interview with Grace, Waltham Forest Voices
	26 September 2012	Focus group at Hackney Museum with: <ul style="list-style-type: none"> <li>• Tony Fowler, artist-teacher who has worked with people with learning disabilities in Hackney for 32 years, e.g. Day Service arts and craft project</li> <li>• Charlotte Hollinsworth, artist facilitator</li> <li>• Ellie Lewis-Nunes, Intern at Hackney Museum</li> <li>• Rebecca Goldstone, Oral historian, Sweet Patootee</li> </ul>

**Table 8: Interconnecting themes**

Theme	Date	Activity
Collections and exhibitions	3 July 2012	Interview with Sue McAlpine, Collections and Exhibitions
Museum practices	5 September 2012	Telephone interview with Jane Sarre, former Museum Development Manager (job share)
Volunteers	26 July 2012	Focus group with 4 volunteers – Harry, Sofia, Alice and Katie
Partners / Collections / Museum practices	26 September 2012	Focus group with Museum staff at Hackney Museum: <ul style="list-style-type: none"> <li>• Dimitrios Tourountsis, <i>Mapping the Change</i> Project Manager</li> <li>• Elizabeth Fraser-Betts, <i>Mapping the Change</i> Outreach Coordinator and Schools and Families programme (job share)</li> <li>• Louise Barnell, Programme Co-ordinator for ‘Our Museum’, funded by Paul Hamlyn Foundation</li> <li>• Emily Jost, Heritage Officer for Hackney Borough</li> <li>• Sue McAlpine, Collections and Exhibitions</li> <li>• Emma Winch, Schools and Families programme (job share)</li> <li>• Libby Adams, Principal Archivist, Hackney Archives</li> <li>• Cheryl Bowen, Community Education Manager</li> <li>• Ceryl Evans, Head of Museum and Culture / Cultural Transformation Lead</li> </ul>

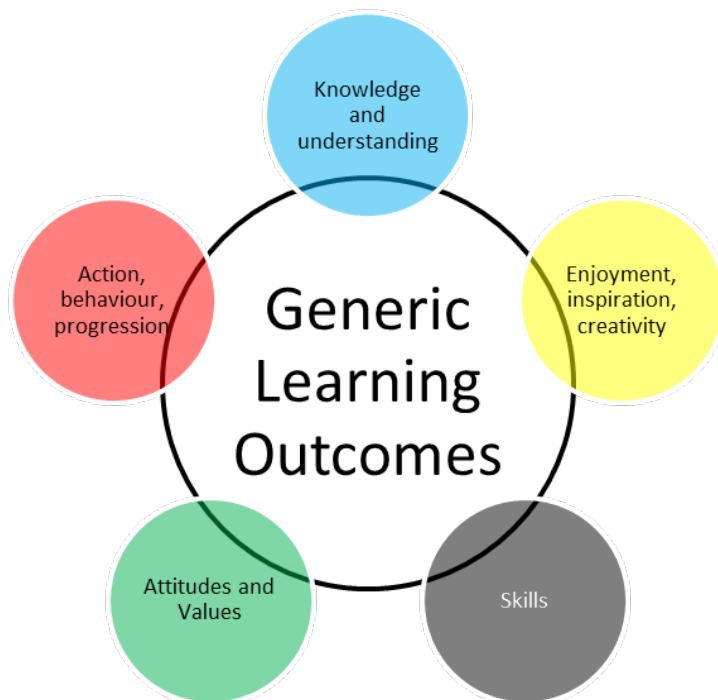
### A1.5 Analysis and interpretation of the collected data

A critical part of the evaluation was the analysis and interpretation of the collected data. The process can be likened (broadly) to a 'research puzzle' where the researcher 'breaks down' the collected data into small elements and gives each element a theme or 'code.' These 'codes' are then examined together, the researcher looking for connections, similarities or differences across the data which can then bring several codes together in a new category or theme. This process is repeated to build the bigger picture of the research findings, as more and more 'codes' are brought together to form broader categories of understanding the data. These key themes are repeatedly tested against the data to ensure that these are meaningful in the context of the evaluation.

Two pre-prepared coding frameworks were used alongside this exploratory process of analysis as requested by Hackney Museum: the Generic Learning Outcomes (GLOs) and Generic Social Outcomes (GSOs). These were developed by the former Museums, Libraries and Archives Council (MLA) as part of their strategic initiative Inspiring Learning for All, which aimed to put learning and audiences at the heart of the sector.

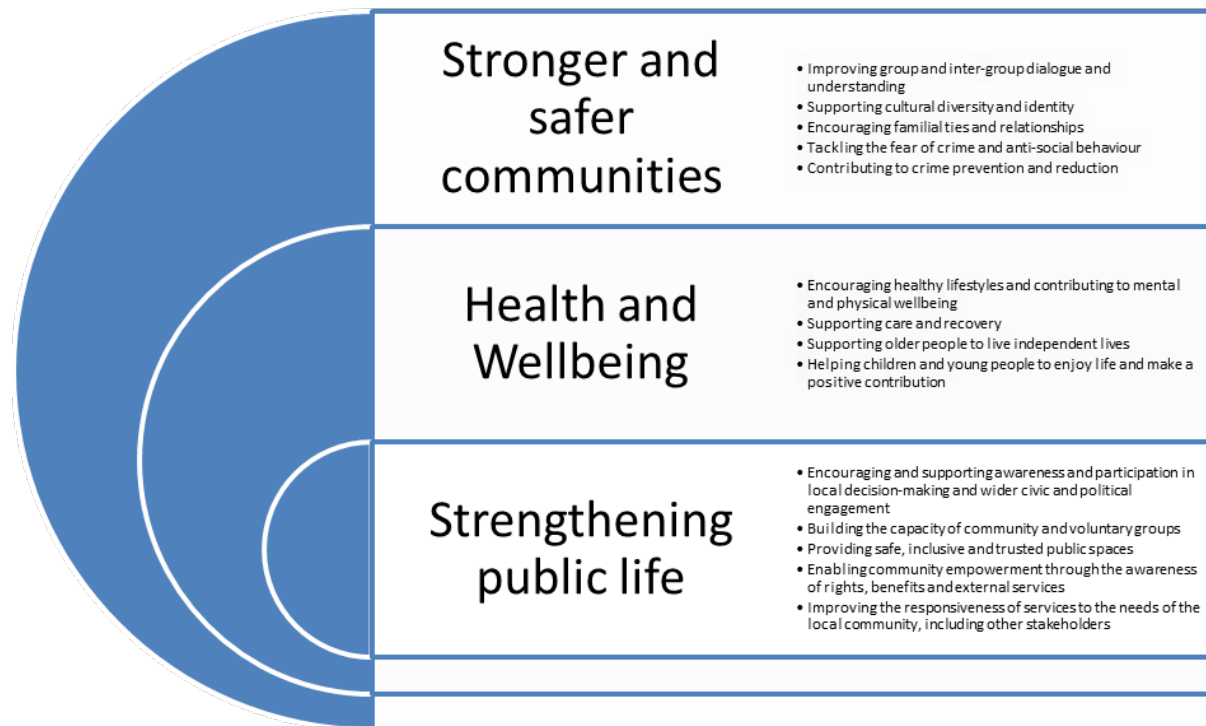
The Generic Learning Outcomes (GLOs) enable museums, archives and libraries to capture evidence of learning outcomes reported by their users. These outcomes can be assigned to one of five broad categories - Knowledge and understanding, Skills, Enjoyment, inspiration, creativity, Attitudes and values, and Action, behaviour, progression - to build up a picture of the learning impact of an activity, programme or event (Figure 22). The GLOs are based on rigorous and robust scholarly research and testing, and provide a system, or conceptual framework, to capture the outcomes that result for users of cultural organisations.

**Figure 22: The Generic Learning Outcomes**



The Generic Social Outcomes (GSOs) were designed to capture evidence of social impact from an experience in a museum, archive or library in three broad areas: Stronger and safer communities, Health and wellbeing, and Strengthening public life (Figure 23).

**Figure 23: The Generic Social Outcomes**



To prepare the data for the analysis process, recorded material from interviews and focus groups was transcribed into written text. Information from the response cards and questionnaires were entered into readily available software packages Microsoft Excel and SPSS (Statistical Package for the Social Sciences) to extrapolate the numerical data and explore frequencies. Open-ended responses from both the questionnaires and response cards were transcribed into Excel and analysed in the same way as the qualitative data from interviews and focus groups, looking for key themes, similarities and differences across the responses. Numerical data on numbers of people participating in events across the programme was supplied by Hackney Museum and the results of an online questionnaire completed by 100 participants in the Photography competition were collected by Shoot Experience. Observation notes and researcher reflections were written up after each research visit and these were used as part of the analysis process as a 'check' against the findings emerging from the data. A short literature review collected up-to-date evidence on the following topics so as to place *Mapping the Change* in its wider context: community change, community engagement and co-creation in museums, and the impact of the London 2012 Olympics and Paralympics.

#### **A1.6 Research in a 'real world' context**

The evaluation took place in a fast-changing real world context and the research design was adapted as the *Mapping the Change* programme progressed and changes were made to activities. All changes made to the research design were discussed and agreed with Hackney Museum.



# Appendix 2

## Who took part in *Mapping the Change*?

### A2.1 How many took part in *Mapping the Change*? Numerical data

Numerical data on the number of sessions and participants (children, adults, teachers and volunteers) taking part in *Mapping the Change* was supplied by Hackney Museum. Totals are given for each strand of *Mapping the Change* in Tables 9-15.

In total, 298 separate sessions took place across 6 strands of activity during Phase 2 of *Mapping the Change*. Participating in these sessions were:

- 3,852 children
- 16,934 adults
- 365 teachers
- 248 volunteers

This suggests a total of 21,399 participants. Hackney Museum also recorded 11,539 website hits during Phase 2.

**Table 9: Creative Heritage Strand**

Activity	Number of sessions	Number of contacts ( number of participants for each session)			
		Child	Adult	Teacher	Volunteer
Oral History	62		88		28
History Talks	10		211		
History Walks	5		113		
Photography	3		211		
<b>TOTAL</b>	<b>80</b>	<b>0</b>	<b>623</b>	<b>0</b>	<b>28</b>

**Table 10: Community heritage observers strand**

Activity	Number of sessions	Number of contacts ( number of participants for each session)				
		Child	Adult	Teacher	Volunteer	Website 'hits'
Journalism	22		45			
Radio Journalism	8	21	24	6		
<i>Hackney Life</i> Film Project	3	3	83			2846
Re:Present Project	8		12		2	
<b>TOTAL</b>	<b>41</b>	<b>24</b>	<b>164</b>	<b>6</b>	<b>2</b>	<b>2846</b>

**Table 11: Young Mapping strand**

Activity	Number of sessions	Number of contacts ( number of participants for each session)			
		Child	Adult	Teacher	Volunteer
Schools	67	2432	12	339	51
Families	66	1138	499	20	86
<b>TOTAL</b>	<b>133</b>	<b>3570</b>	<b>511</b>	<b>359</b>	<b>137</b>

**Table 12: Heritage volunteers strand**

Activity	Number of sessions	Number of contacts ( number of participants for each session)			
		Child	Adult	Teacher	Volunteer
Hackney Archives Delivery	10		60		1
Hackney Archives Exhibition	1		133		
Community Festivals	19	258	15112		31
<b>TOTAL</b>	<b>30</b>	<b>258</b>	<b>15305</b>	<b>0</b>	<b>32</b>

**Table 13: Exhibitions strand**

Exhibition	Number of visitors	Number of contacts for launch and associated events			
		Child	Adult	Teacher	Volunteer
Hackney Wick Voices	N/a		28		
Homerton Voices	N/a		53		10
Artists' Eye Show	N/a		190 + 20 artists		10
Olympic Corner	N/a				
<i>Mapping the Change</i>	N/a				
Old Ford Voices (Tower Hamlets)	N/a		40		15
Vestry House Exhibition	N/a				
<b>TOTAL</b>	<b>N/a</b>		<b>331</b>		<b>49</b>

**Table 14: Collections, access and legacy strand**

Activity	Number of sessions	Number of contacts ( number of participants for each session)				
		Child	Adult	Teacher	Volunteer	Website 'hits'
<i>Mapping the Change</i> Online Collection						
Peoples' Record						5914
Conference						2779
Events						
<b>TOTAL</b>						<b>8693</b>

**Table 15: Totals for all strands**

Activity	Number of sessions	Number of contacts ( number of participants for each session)				
		Child	Adult	Teacher	Volunteer	Website 'hits'
Creative Heritage	80	0	623	0	28	0
Community heritage observers	41	24	164	6	2	2846
Young Mapping	133	3570	511	359	137	0
Heritage volunteers	30	258	15305	0	32	0
Exhibitions	14	0	331	0	49	0
Collections, access and legacy						8693
<b>TOTAL</b>	<b>298</b>	<b>3852</b>	<b>16934</b>	<b>365</b>	<b>248</b>	<b>11539</b>

**A2.2 Who took part in *Mapping the Change*? Evidence from the questionnaires and response cards**

The 200 adult response cards and 197 questionnaires completed by participants of *Mapping the Change* provides a picture of who took part in the evaluation. Table 16 shows the list of activities which these participants took part in across *Mapping the Change*. The evaluation only reached a fraction of participants in *Mapping the Change* (200 adult response cards, 312 child response cards and 197 questionnaires represent 3.3% (709) of 21,399 participants), and is included here to give a picture of who took part in the evaluation. It does not reflect a representative sample of participants of *Mapping the Change*. Where possible, information from both the response cards and questionnaires have been combined. Missing responses have been omitted from the data for clarity.

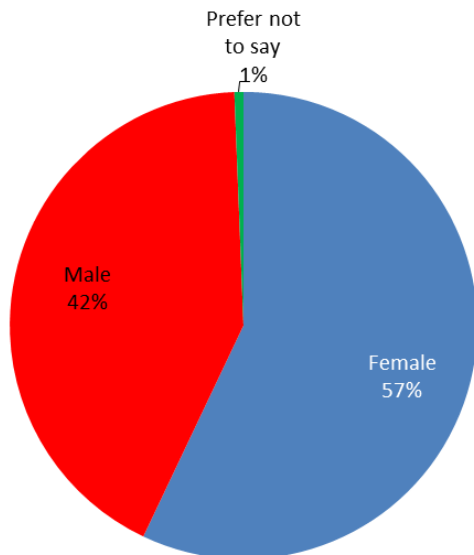
**Table 16: List of activities, *Mapping the Change***

Response card activities	Questionnaire activities
Newspaper Journalism	History Walks (+ an additional 39 questionnaires designed by Hackney Museum)
Community Observers	Oral History training
Textile Tales (workshop)	Radio Journalism
Talks and events e.g. film night	<i>Hackney Life</i> film
Community and Archive Taster sessions	
Community Festivals	
Teacher inset	
Oral History training	
Radio Journalism	
Exhibition visitors	
Family sessions	

### A2.2.1 More women than men took part in the evaluation

Combining results from questionnaires and response cards shows that slightly more women (57%) took part in the evaluation compared to numbers of men (42%).

**Figure 24: Gender of participants taking part in the evaluation (questionnaires and response cards)**

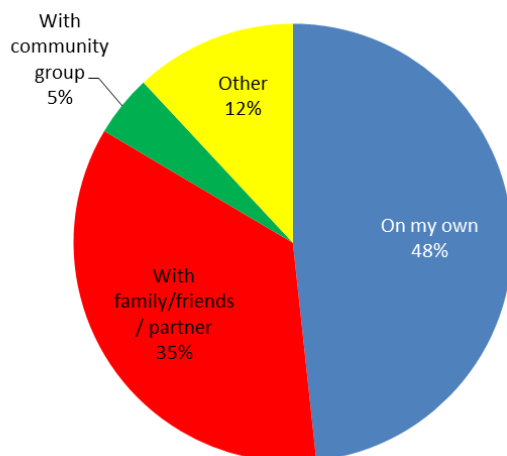


N=319

### A2.2.2 A sociable as well as an individual activity

Evidence combined from the response cards (120) and questionnaires (56) suggests that 48% of 176 participants who answered the question 'Who did you take part with?' took part in *Mapping the Change* on their own, followed by 35% taking part with their friends, family and/or partner. Fewer participants (5%) took part with a community group. 'Other' possibilities (12%) included with a 'training group', 'work', 'college' and 'colleagues.'

**Figure 25: Who did you take part with? (questionnaires and response cards)**

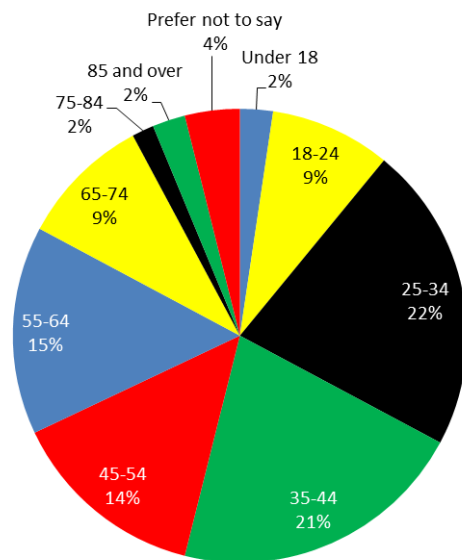


N= 176

### A2.2.3 Adults of a range of ages took part in the evaluation

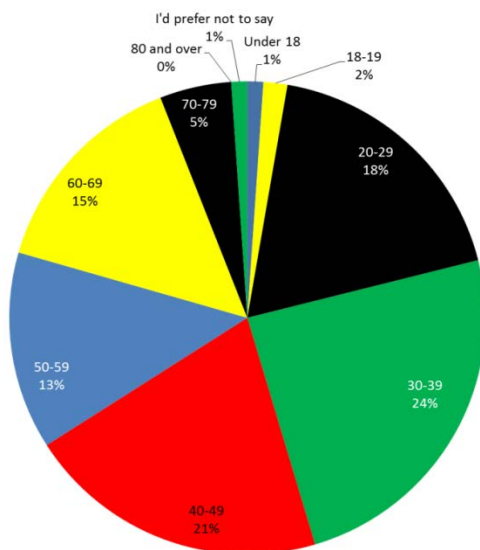
The response cards (128) and the questionnaires (185) used different age categories so the data cannot be combined but together the evidence shows that adults across a range of ages, from under 18 to over 80, took part in the evaluation (Figures 26 and 27).

**Figure 26: Age of respondents (response cards)**



N=128

**Figure 27: Age of respondents (questionnaires)**

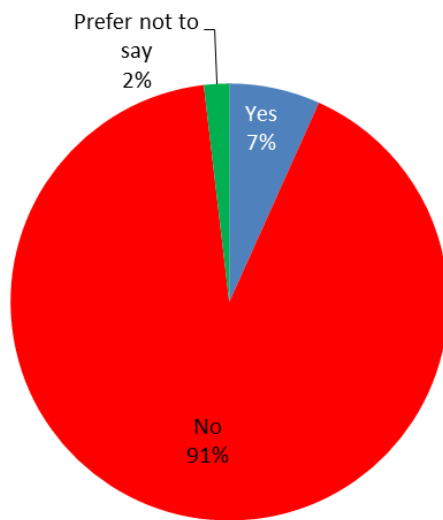


N=185

### A2.2.4 Disability, sexuality and ethnicity

From the combined responses of response cards (123) and questionnaires (145), 7% of respondents would consider themselves to be disabled.

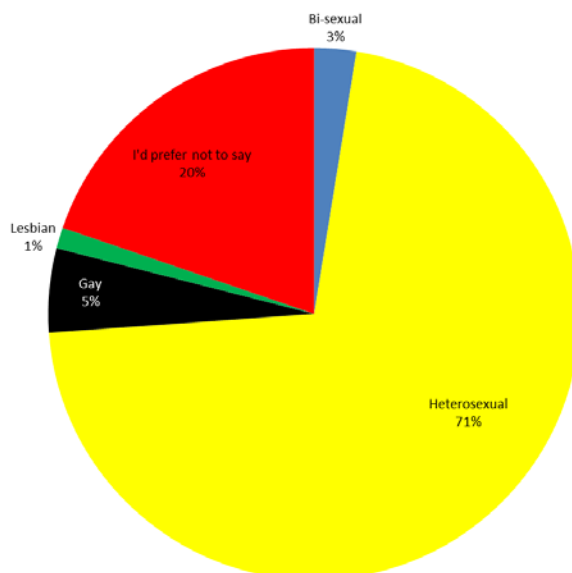
**Figure 28: Do you consider yourself to be disabled? (questionnaires and response cards)**



**N=268**

Sexuality was included on the questionnaires (which is similar to the information that is collected by Hackney Museum about its visitors) but not on the response cards. The evidence from the questionnaires (157) from participants who answered the question about their sexuality reveals that whilst the majority of respondents declared themselves to be heterosexual (71%), a few identified themselves as Gay (5%), Lesbian (1%) and Bi-sexual (3%).

**Figure 29: Sexuality of respondents completing questionnaires (questionnaires)**

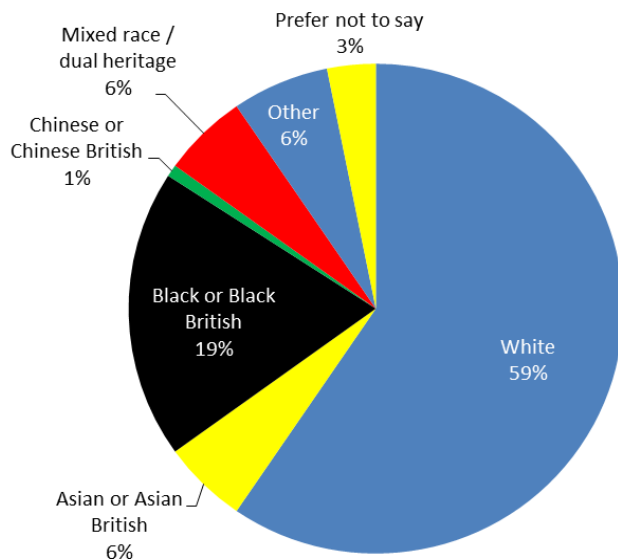


**N=157**

Both the response cards and questionnaires collected data about ethnic origin. For reasons of space the system used on the response cards was much simpler than that of the questionnaires, which mirrored the information collected by Hackney Museum from visitors. This has made it difficult to combine the data in a meaningful way and both are presented separately.

The response cards shows that the majority of participants answering the question about ethnicity (126) were 'White' (59%), followed by Black or Black British (19%),Asian or Asian British (6%), Mixed race or dual heritage (6%), 'Other' (6%) and Chinese or Chinese British (1%).

**Figure 30: Ethnicity of participants (response cards)**



N=126

From the questionnaires, which used Hackney Museum's more complex system of ethnic categories (which includes race, cultural and religious groups), emerges a different picture. Instead of 'White', British is the dominant category (55%), which does not equate with race or cultural differences but with place of birth.

**Table 17: Ethnicity of participants taking part in the evaluation (questionnaires)**

Ethnicity	Number	Percentage
British	98	54.75%
Other White	25	13.97%
White other European	11	6.15%
Indian	3	1.68%
Bangladeshi	1	0.56%
Other Asian	5	2.79%
African-Congolese	1	0.56%
African-Nigerian	3	1.68%
African-Ghanaian	1	0.56%
Other African or Black	3	1.68%
Chinese	4	2.23%
Other South Asian	1	0.56%
Asian and White	1	0.56%
Black African and White	1	0.56%
Black Caribbean and White	2	1.12%
Other mixed race or dual heritage	2	1.12%

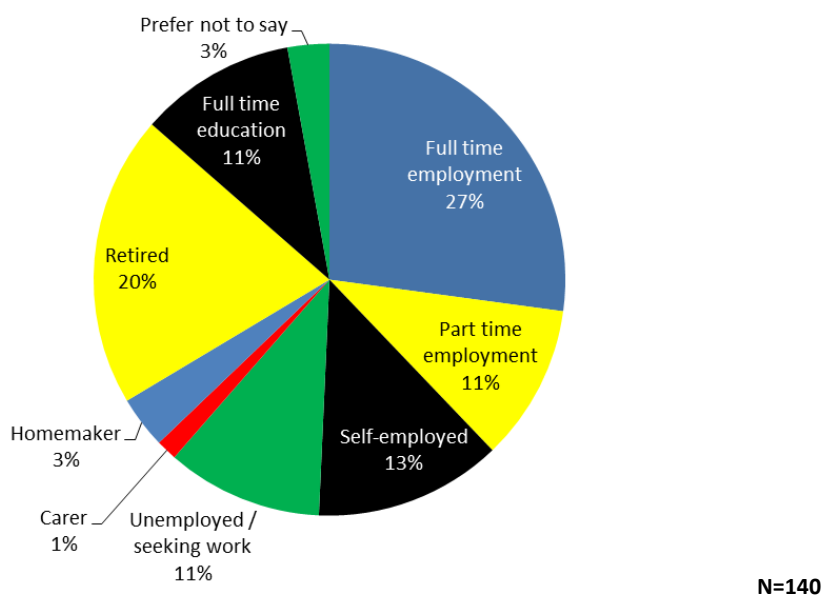


Ethnicity	Number	Percentage
English	1	0.56%
Irish	2	1.12%
Jewish	2	1.12%
Turkish/Turkish Cypriot	2	1.12%
Eastern European	1	0.56%
Other	3	1.68%
I'd prefer not to say	6	3.35%
<b>TOTAL</b>	<b>179</b>	<b>100.0%</b>

### A2.2.5 Employment

Employment data was captured by the response cards only. Twenty-seven per cent (27%) of 140 respondents completing this question were engaged in full time employment; 20 % were retired; 13% were self-employed; 11% were unemployed or seeking work; 11% were in full time education; 3% were homemakers and 1% were carers.

**Figure 31: Employment data (response cards)**

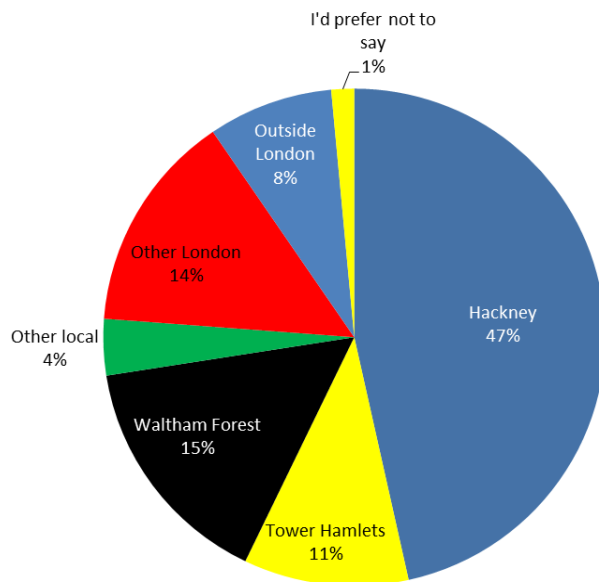


### A2.2.6 Where did participants in the evaluation come from?

Combined evidence from the questionnaires (163) and response cards (110) reveal that 47% of respondents reported that they were a Hackney resident, followed by Waltham Forest (15%), Other London (14%) and Tower Hamlets (11%). Places in Hackney where participants came from included Stoke Newington, Hackney Marshes, Lower and Upper Clapton, Shacklewell, Homerton and Dalston. Areas of Waltham Forest represented in the evaluation included Leyton, Wanstead and Walthamstow. 'Other London' included Highbury, Whitechapel, Holloway, Bow and Bethnal Green.

*Mapping the Change* also attracted participants from outside London (8%), which included Brighton, Harlow and Watford.

**Figure 32: Place of residence (response cards and questionnaires)**



**N=273**

# Appendix 3

## Generic Learning Outcomes tables

Tables 18 to 22 summarise the Generic Learning Outcomes identified for the participants of each of the Gold and Silver case study projects.

**Table 18: Outreach Archive Project**

<b>Knowledge and understanding</b>	Awareness of the archives
<b>Skills</b>	
<b>Attitudes and values</b>	Recognition for the community in a public space
<b>Enjoyment, inspiration, creativity</b>	Visiting the archive
<b>Action, behaviour, progression</b>	Donating objects to the exhibition

**Table 19: Hackney Life film**

<b>Knowledge and understanding</b>	New perspectives of a familiar place
<b>Skills</b>	Using video cameras to make short films
<b>Attitudes and values</b>	More interest in Hackney Changing views on the Olympics - sceptical at first but can see the value for local people
<b>Enjoyment, inspiration, creativity</b>	Getting older people engaged in digital technology Film-making process - choosing a theme, putting into action Would have enjoyed it more if had some training (Age UK Hackney)
<b>Action, behaviour, progression</b>	Importance of training in the creative process - does not come 'naturally' Further professional career in film

**Table 20: Oral history Performance**

<b>Knowledge and understanding</b>	Peoples' lives and experiences from different backgrounds New perspectives on Hackney (young people) Hackney Museum and what is available
<b>Skills</b>	Writing skills e.g. poetry (young people) Communication skills - young and old talking together, sharing experiences
<b>Attitudes and values</b>	Challenged prior negative expectations and concerns of young and old - found common interests, willing to be involved, active, everyone had a story More respect for each other

	<p>Seeing each other in a new light</p> <p>Can make friends with people whose experiences are so different</p> <p>Reinforces importance of the need for a more integrated society</p> <p>Proud to take part - to share and perform the lives of the older people (young people)</p> <p>Want to reveal the 'real side' of Hackney</p>
<b>Enjoyment, inspiration, creativity</b>	<p>Dynamic between the older and young people - working with people from different backgrounds and experiences</p> <p>Museum was an inspiring environment</p> <p>Young people enjoyed hearing about Hackney and the changes from the older people</p> <p>Enjoyed working with Emma and Surya</p>
<b>Action, behaviour, progression</b>	<p>Importance of a clear legacy for a project</p>

**Table 21: Newspaper Journalism course**

<b>Knowledge and understanding</b>	<p>Being a journalist</p> <p>Different news features and stories</p> <p>Practicalities of journalism - and the challenges</p> <p>Professional conduct, ethics and legalities</p> <p>Structuring articles and writing for different audiences</p> <p>More about the local area (Hackney, Waltham Forest) and what is going on</p> <p>Changes as a result of the Olympics</p>
<b>Skills</b>	<p>Process of writing a feature, article or news story</p> <p>Creative writing</p> <p>Interview - asking open questions, probing, writing questions, being flexible</p> <p>Interpersonal - putting people at ease, confidence talking to people, approaching people</p> <p>Building on existing skills from employment or using them in a new context</p> <p>Principles of investigative journalism</p>
<b>Attitudes and values</b>	<p>Understanding of 'myself' and what I can do - I can aim high (e.g. in interviews)</p> <p>More confidence - especially for those who are employed, made redundant, or looking for a new career</p> <p>More embedded in the local community, understand the community and its identity</p> <p>Course surpassed expectations (did not expect much from a free course)</p> <p>Writing can have a social role and relevance, not just a private interest</p>
<b>Enjoyment, inspiration, creativity</b>	<p>Meeting like-minded people from the local area</p> <p>Open-ness to debate and support from the group - good atmosphere</p> <p>New insights and perspectives on the Olympics</p> <p>Practical experience of being a journalist</p>

	<p>Range of experiences - site visits, guest speakers</p> <p>Enjoyed working with Joy - enthusiastic, competent, inspirational, knowledgeable, professional, really valued her skill, support and range of contacts</p> <p>Pride and achievement - taking part in a challenging and intensive course</p> <p>Reinforces passion for writing in a new context</p>
<b>Action, behaviour, progression</b>	<p>Skills and knowledge to support present career or career change</p> <p>How to progress in journalism, how to take things forward</p> <p>New ideas to research or new contacts to pursue e.g. in connection to the Olympics</p>

**Table 22: Radio Journalism course**

<b>Knowledge and understanding</b>	<p>Greater understanding of the radio industry</p> <p>New experiences e.g. meeting people from industry</p> <p>Putting ideas together - content and theme</p> <p>What Radio Journalism is and what it is for</p> <p>About Hackney and people in the local area</p>
<b>Skills</b>	<p>Employability e.g. time management, coping with the pressures of study, prioritising work, punctuality</p> <p>Confidence speaking English</p> <p>Making a podcast – sourcing content, editing, adding music</p> <p>Making a sound recording - editing, adding music</p> <p>Social skills – talking to new people</p> <p>Literacy skills - writing, presentation</p> <p>Communication skills – being clear, listening, putting a point or idea across, presenting ideas to others</p> <p>Interpersonal - confidence talking to new people</p> <p>Interviews – organising, conducting, asking questions, responding, probing</p> <p>Research</p> <p>Technical skills e.g. technical equipment, digital recorder, Audacity software</p>
<b>Attitudes and values</b>	<p>Confidence in myself and what I can achieve (e.g. I can do interviews)</p> <p>College course more relevant because reflects career interests</p> <p>Reinforces values and aspirations (e.g. the importance of getting a message across through media)</p> <p>Working hard is important to achieve your goals</p> <p>Important to tell ordinary peoples’ stories (e.g. disabled people have the same rights as everyone else)</p>

<b>Enjoyment, inspiration, creativity</b>	Taking a story from everyday life or relevant to students' interests Varied activities – guest speakers, visit to Kiss FM Creative process - putting the podcast together Practical experiences
<b>Action, behaviour, progression</b>	Help with choosing a subject at University - opens up new ideas and possibilities Future career ambitions and aspirations

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