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**Leicester**



Research Centre for  
Museums and Galleries

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# The impact of the DfES Museums and Galleries Education Programme

A summative evaluation

2002

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Research Centre for Museums and Galleries  
University of Leicester  
103-105 Princess Road East  
Leicester  
LE1 7LG  
0116 252 3995/3963  
[rcmg@le.ac.uk](mailto:rcmg@le.ac.uk)

Eilean Hooper-Greenhill, Jocelyn Dodd, Helen O’Riain, Amanda Clarke and Llewella Selfridge  
Research Centre for Museums and Galleries (RCMG)  
Department of Museum Studies  
University of Leicester

RCMG  
University of Leicester  
103-105 Princess Road East  
Leicester LE1 7LG  
Tel: +44 (0)116 252 3995/3963  
Fax: +44 (0)116 252 3960  
Email: RCMG@le.ac.uk  
Website: <http://www.le.ac.uk/museumstudies/rcmg/rcmg.htm>

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# THE IMPACT OF THE DFES MUSEUMS AND GALLERIES EDUCATION PROGRAMME

## A summative evaluation

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# **THE IMPACT OF THE DfES MUSEUMS AND GALLERIES EDUCATION PROGRAMME**

## **A summative evaluation**

### **Executive summary**

#### **(I) The Museums and Galleries Education Programme (Chapter 1)**

(I.i) The Museums and Galleries Education Programme (MGEP) was established in April 1999. Funds were available for museums and galleries (and related organisations) in England. The programme sought to improve the quality of museum and gallery education services by drawing on existing best practice, spreading good practice more widely, and increasing the number of museums and galleries offering good quality education services. The projects funded by the MGEP were intended as demonstration projects, the themes against which they were selected being literacy, numeracy, and science; developing museums' and galleries' work with schools; helping parents to support their children's learning; use of ICT; children with special needs; and professional development (Section 1.1).

(I.ii) The paradox of museum and gallery education is that while, across the domain as a whole, the provision of educational opportunities remains rudimentary, where provision has been made and evidence has been gathered, a very high quality of teaching and learning can be identified. Funding for museum school services was irregular during the past century, so the sum of more than £3 million made available to museums and galleries through the MGEP for education work is unprecedented. There is no national policy for museum education (or indeed for museums and galleries as a whole); the potential for museums as sources of learning is unknown to many teachers, and is generally underdeveloped. Existing data on the operation of museums and the museum and gallery sector is sparse (Section 1.2).

(I.iii) The MGEP was very much welcomed within the museum and gallery domain and has been very successful on many levels. Given the low level of development of the educational role of museums and galleries outlined above, the achievements of the programme are impressive. A number of professional challenges demanded by the MGEP can be identified and are summarised in Chapter 1. They concern the timing of the MGEP, institutional support, staffing, project management and evaluation (Section 1.3).

(I.iv) The evaluation of the MGEP was undertaken by the Research Centre for Museums and Galleries (RCMG) at the University of Leicester (Section 1.4).

#### **(II) The research methodology (Chapter 2)**

(II.i) This is a summative evaluation, commissioned two years after the start of the programme. The objectives of the MGEP focused on the effectiveness of the development and management of school/museum partnerships, the design and relevance of projects, and the impact of the programme. Recommendations for the future were also required (Sections 2.1-2.2).

(II.ii) The research design for the evaluation used both quantitative and qualitative methods. Baseline data was not collected prior to the start of the MGEP, so it is impossible to map fully the achievements of the programme. However, a data collection protocol was developed prior to the start of this evaluation that has provided essential quantitative data. This data has been extended through analyses

of the characteristics of projects. Qualitative methods include 31 first-level visits to schools and museums to interview project participants; further second-level visits and telephone interviews; a review of all project documentation; two structured focus group discussions with the MGEP Support Officers and the MGEP Evaluation Steering Group; and interviews with representatives of the Campaign for Learning in Museums and Galleries (CLMG) and The Learning Circuit (TLC). While not all projects produced evaluation reports, and not of all of these were complete at the time of completing this report, those that were available have been reviewed. The extensive visits, interviews and documents have produced very comprehensive and robust data (Section 2.3).

### **(III) The range and scope of the MGEP (Chapter 3)**

(III.i) The MGEP consisted of 65 projects, involving schools and museums of all kinds, throughout England. Children at Key Stages 1 and 2 made up more than three-quarters of the student participants, with the remaining school participants spread over the other Key Stages. Many of the participating schools were in Education Action Zones. Some families, adults and older students were also involved. The majority of museums were small- to medium-sized and managed by a range of types of governing bodies; few large or very large museums or galleries were involved. This distribution roughly matches the distribution of museums and galleries in the UK (Sections 3.1 - 3.5).

(III.ii) With museums and schools designing projects in partnership, the National Curriculum (NC) was a major consideration in planning. One-third of the projects had literacy components, while a much smaller number addressed science or maths. Many projects related to history, art and/or ICT. The approaches taken to the use of the NC varied, with some projects making links with core subjects and others with non-core subjects. Some projects focused on one subject area, but most were cross-curricula in character. Most projects made fairly overt links with the NC, but some preferred to leave the opportunities more open for teachers to use as they thought best. This latter approach was successful where the initial research into the NC had been carried out. The most successful projects were those in which museums and schools worked in close partnerships and, although they may have had clear objectives, were prepared to be flexible to accommodate each other's needs and requirements as projects developed. Involvement in the MGEP enhanced the NC (Section 3.6).

(III.iii) The museum/school projects enabled the delivery of a diverse range of NC values, the most common being critical thinking and problem-solving; valuing self, family and others; and exposure to cultural heritage and diversity (Section 3.7).

(III.iv) Eight Support Officers, who are experienced and highly committed museum educators, were appointed to assist with the delivery of the 65 projects. Managed by the CLMG, they were allocated five days work per project. Geographically spread across England, they supported projects on the basis of the themes of the projects. Networking between the themed projects only occurred where networks were already in place, and the role of the Support Officers was not always clear either to themselves or the projects. Project Officers did not always use the Support Officers as intended, sometimes viewing them monitors/inspectors rather than as mentors. Where help was given, it was appropriate and appreciated. Support Officers were sometimes frustrated in their own roles and would have liked to have been able to achieve more. The way they were briefed and used could have been improved. There was also some confusion over their involvement in another CLMG project. The Support Officers applauded those MGEP projects that had used funds to embark on something that extended the professional experience of participants, but were critical of approximately one-third of projects that were less adventurous and where achievements were less than might have been expected (Section 3.8).

#### **(IV) Schools and museums in partnership (Chapter 4)**

(IV.i) Successful partnerships used a range of strategies to maintain and develop their relationships and projects. These included regular contact and monitoring, on-going evaluation, the use of existing support systems, the establishment of collaborative environments, and joint ownership. When these were lacking, partnerships tended to be less effective. In one or two instances, the responsibility felt by museum staff to deliver against an external budget led to demands to move projects on which mitigated against joint ownership of projects, but this did not seem to occur often (Section 4.1).

(IV.ii) Setting objectives together was vital to the success of partnerships and projects. This generally involved considerable discussion and negotiation. The short time available for development mitigated against detailed discussion and agreement of objectives prior to the submission of the bid. This was particularly problematic where additional partners were involved. Museums needed help from teachers in setting differentiated objectives (Section 4.2).

(IV.iii) There were considerable challenges for schools and museums working in partnership. These related to the differences between school and museums, the lack of understanding of the nature of learning in museums, and the need to match agendas. When the partnerships involved partners other than museums and schools, it was difficult and time-consuming to keep all the agencies working together. Establishing the project infrastructure was sometimes problematic, especially in relation to ICT; in some new museums, in particular, the level of institutional support was low (Section 4.3).

(IV.iv) The main difficulties experienced by participants in the MGEP were the rapid timing of the introduction of the MGEP; poor quality of the project planning; an inability to plan budgets to cover all elements of the work to be done over the life of the project; lack of experience in project evaluation; and changes of staff. The solutions to these problems almost always came down to increased levels of work on the part of highly committed project managers and teachers, who analysed the problems and acted to solve them on a case-by-case basis. Generally there were no contingency funds to employ additional staff, although where possible, additional freelance education staff were employed. Sometimes, project elements were deferred or omitted. These very common difficulties were often more extreme in schools that were failing, or on special measures. (Section 4.4)

(IV.v) Working with museum collections and learning in active ways in rich and evocative environments were motivating for the pupils. They were interested in the knowledge and expertise of museum staff and other specialists, and excited by the opportunities to work with ICT in new and creative ways (Section 4.5).

(IV.vi) Involvement in the MGEP changed the way some teachers worked in schools as they gained confidence in using museums and a better understanding of the potential of museums for learning. This was brought about through being introduced to curatorial issues, working with artists, being involved in more active and varied teaching methods, seeing cross-curricular teaching in action, using objects as starting points for investigation, and becoming more confident in using the internet for teaching (Section 4.6).

(IV.vii) Successful projects were based on joint ownership and joint objectives; mutual benefits and shared agendas; effective leadership, dynamism and a 'can do' attitude; and reflective, analytical, and responsive professional practice. Effective partnerships resulted in significant learning opportunities for adults and children, an increased understanding of the creative and cultural heritage, and the chance to be involved in something unusual and exciting (Section 4.7).

## **(V) The impact of the MGEP (Chapter 5)**

(V.i) There is a mass of evidence of an extensive range of learning outcomes for teachers. They learnt more about their subjects, their children and students, and the potential of museums; increased their skills, particularly in ICT; and learning outcomes for teachers involved personal development and the pleasure of seeing their students learn in new ways:

*'To say it's been life changing is a bit strong, but its made a huge difference. I'd never been involved in a project before where the kids' stuff would go on the web. We've had the internet here for three years, my class are very involved, very keen users ... very keen to learn new things. Also we got a free trip to Crich ... this was a massive plus. We'd don't normally have the opportunity to do things like that. The funding is very difficult.'*

Sally Dixey, Allenton Community Primary School, Derby (Section 5.1).

(V.ii) Participation in the MGEP resulted in a small but significant ripple effect. The benefits experienced by individual teachers had effects on their colleagues, and sometimes on other schools, when they shared new knowledge, skills and teaching materials with colleagues. While this was rarely planned for in the development of individual projects, this element could be planned in to good effect in future DfES programmes (Section 5.2)

(V.iii) Learning outcomes for school students and pupils encompass an increase in knowledge and understanding, the development of learning skills and social skills, and a new awareness of museums and galleries as exciting places to go. These experiences, and the facilitation of successful new ways of learning, resulted in work of a higher standard than expected, and a resulting increase in confidence and self-worth among the pupils involved. The examples in this section can be replicated many times – the character and power of the learning outcomes from school students are demonstrated very convincingly by the MGEP. Many more examples are given in 'Learning through culture: The DfES Museum and Gallery Education Programme: a guide to good practice' (Section 5.3).

(V.iv) The MGEP has had a significant effect in many of the museums where projects were developed. Museum educators improved their skills and knowledge, and other categories of staff also learnt about museum education. Museum staff who were not normally involved in museum education had their perceptions changed and saw the potential of learning in museum more clearly. In some museums, this led to a shift of priorities in their educational role and resulted in a closer integration of education with their core functions. Where museum managers were less involved with projects, there was a danger of mistakes being repeated. Many museum staff also estimated that involvement in the MGEP had improved teachers' and children's perceptions of museums (Section 5.4).

(V.v) There is strong evidence that where MGEP projects resulted in successful learning, that this exceeded the expectations of teachers, and of pupils, and that learning objectives and targets were surpassed. MGEP also provides evidence that those with lower abilities, or with learning difficulties, can find ways to succeed in museums. Although the numbers were small, some projects set out to attract new audiences, including families. Sometimes families were involved in specific projects which focused on family learning, while in other cases, parents were invited to take part in pupil-centred projects. Many of the MGEP projects produced additional resources and many of these were at a high standard. Many projects included creative professionals as their partners, often working with groups for the first time. Artists, storytellers, poets and drama specialists introduced new ways of working with collections. (Section 5.5).

(V.vi) The high profile of the MGEP helped to promote museums, especially within local authorities. The additional funds were very useful, especially when budgets for museum education were very small or non-existent. MGEP funding enabled some new short-term posts to be established and equipment to be purchased, and also



acted as leverage for additional funding. Being part of a national programme enabled museum educators to both confirm and extend their professional practice. The lessons learnt as part of working in partnership with schools have had a broader application across museums (Section 5.6).

(V.vii) The MGEP has contributed to a national view of museum and gallery school services in England at the beginning of the 21st century. It has resulted in the accumulation of evidence of the range and depth of learning outcomes that may be facilitated by museum/school services, and specific generic learning outcomes that can be identified. These are increased knowledge and understanding, the development of skills, and the experience of working with others. Effective learning resulted in considerable personal development for all concerned, and an increase in confidence for many. However, evidence of powerful learning outcomes is accompanied by evidence of highly variable standards of project management and delivery.

(V.viii) The MGEP has increased awareness of the learning power of museums for both local and central government and within the museum profession, especially in regional bodies (area museum councils and their successors). There has been a step change in awareness of the need to evaluate learning, although few projects produced high-quality evaluation reports. The MGEP has set new standards for museums – high-quality, well-funded projects managed by experienced and committed museum educators have shown what is possible. At the same time significant weaknesses have been exposed in the levels of professionalism of some museum educators; in the lack of understanding of museum learning among other museum staff; in teachers' awareness of the power of museum learning; and in the professional infrastructure to support museum learning. The lack of institutional, professional and MGEP support left the burden of delivering the MGEP on the shoulders of individual project managers and participants. Those with little experience, skills, training or commitment fell by the wayside, while those who were able to rise to the occasion experienced a very steep learning curve. This is an unreliable way of developing capacity (Section 5.7).

## **(VI) Recommendations for future programmes (Chapter 6)**

### **(VI.o) Summary**

The recommendations of this report relate to five main areas:

- The management of future MGEPs
- Project management and evaluation
- MGEP support
- Maximising impacts on schools and museums
- Evaluation of future MGEPs.

### **(VI.i) The management of future MGEPs**

- The timing of any future MGEPs should be closely related to the school year, so that there is sufficient time to plan for the integration of the individual projects with teachers' planning
- Adequate time should be allowed prior to the submission of the bids for funding to enable genuine partnerships to be developed
- To encourage detailed, realistic and fully costed bids – while not insisting on all bidders working to a high level of detail when funds are limited – consideration should be given to the submission of outline bids from which a certain number would be selected for further development. Success at the second round would need to depend on meeting specific management criteria, while success at the first round could be in relation to proximity to programme goals. It might also be appropriate to consider the costs of developing bids.

**(VI.ii) Project management and evaluation**

- Detailed guidance should be given to applicants for funding to enable accurately costed bids. Support Officers (or equivalent) could be used at this stage
- Project costings should include cover for teachers in school, and adequate fees to artists, freelance workers and consultants. These fees should include attendance at evaluation events such as focus groups and interviews
- Project costings should also include funds for evaluation, management, and additional staff where necessary
- The capacity of the bidding organisation to deliver its objectives should be clearly demonstrated through the range of skills represented on the project team; and the appointment of a named project officer
- Some demonstrable commitment from museum management, in the form of funds or support, should be specified in the bid before project funding is agreed
- More substantial briefing and training sessions should be organised prior to, and during, the programme to ensure effective project design, management and evaluation
- Bids for funds should include dates and locations of planning meetings with partners, and evidence of joint development of objectives
- A programme of information and dissemination related to the programme should be in place from the start, both to enable proactive sharing between participants and to inform the wider education and museum communities
- The involvement of museum staff who are not experienced educators in the planning of projects should be seen as highly desirable
- A system should be in place to ensure regular cash-flows to grant-holders
- Clear lines of communication should be established between all partners, managers and funders
- All grant-holders should understand that they are accountable to the funder, and are expected to co-operate with evaluation procedures
- Appropriate methods of data collection and data analysis should be devised and tested before the beginning of the programme
- Guidance on requirements for evaluation should be given to project managers
- Training should be provided to enable project managers to: a) commission external evaluation reports; b) manage an internal evaluation; or both
- Evaluation should be considered an integral part of project development, testing and delivery; and time and resources for this should be allocated as part of project budgets
- The relationship of the evaluation of the individual projects to the overall programme evaluation should be carefully considered in order to maximise findings from both levels of evaluation.

**(VI.iii) MGEP support**

The establishment of appropriate regional networks of advice and support involving both museum and school-related organisations should be discussed with DCMS, the Museums, Libraries and Archives Council (MLA), the Museums Association (MA), the Campaign for Learning in Museums and Galleries (CLMG) and other interested parties (bearing in mind the development of regional advisory bodies – regional Museums, Libraries and Archives Councils (MLACs), and the MLA's Regional Learning Units). The MLACs (which have superseded area museum councils):

- Have a high level of credibility
- Have an existing role in and experience of training and CPD
- Are key stakeholders in the professional field and therefore keen to ensure success in projects/events for which they have a responsibility
- Are key opinion-formers, with a good deal of influence in the museum profession
- Provide newsletters, networks and constituencies
- Have well-established regional and national relationships
- Can retain and increase their own learning from involvement in projects
- Have a platform from which to disseminate the findings from projects

- Have experience of the development of educational capacity through their involvement with the Education Challenge Fund.

#### **(VI.iv) Maximising impacts in schools**

Consideration should be given to:

- Methods of disseminating good practice to schools as part of project design. Strategies might include team-teaching, presentations of project results to school assemblies or at training days, or the compilation of folders about projects or visits
- The establishment of a Museum Champion in every school to assist in developing good practice. They could be offered special training in how to use collections and museum sites in learning, and what quality of provision to expect from museums. Close links to GEM and/or the MA could be established to enable them to learn about the museum and gallery domain and also to be heard by the domain. Equally, local LEA museum advisors could become part of a supportive network for schools and for museum educators
- Maximising the involvement and learning of parents, possibly using external adult learning facilitators.

#### **(VI.v) Maximising impacts in museums and galleries**

- Priority for funding should be given to those projects that have the support of museum directors/senior staff. They could demonstrate their support by:
  - attending/chairing some project planning meetings
  - giving advice on project costings
  - advising on project management
  - taking part in visits to schools.
- The inclusion of museum staff who are not educational specialists should be welcomed
- Resources produced as part of projects should be considered carefully in relation to their wider relevance (as suggested by Resource, 2001: 41).

#### **(VI.vi) Evaluation of future MGEPs**

- An integrated longitudinal programme evaluation should be established prior to the start of the programme
- Baseline measures should be in place prior to the start of the programme
- In-depth studies of a number of specific schools, classes, and/or projects should be initiated prior to the start of the programme
- Measures should be established prior to the start of the programme that will allow a mapping of the effect of the MGEP on attitudes to learning and participation in class, school attendance, and on the school as a whole
- A programme evaluation that incorporates the evaluation of individual projects should be seriously considered. This would provide a national scheme of evaluation (something completely new in museums). This would enable in-depth research into the impact of museums and galleries on learning
- In any future MGEP, the overall objectives of the programme should be carefully considered. They could also be more tightly focused to enable a more sharply delineated evaluation to be undertaken. This research report indicates the high value of participation in museum-based learning. Because the first MGEP was so large and the evaluation has been summative and short-term, a detailed analysis of its impact has not been possible. But this report nevertheless provides a broad overview of a great many issues. Future evaluations should use this as the basis for analysis of specific matters in greater depth.

## **Chapter 1: The Museums and Galleries Education Programme**

### 1.0 Summary of chapter

1.0.1 The Museums and Galleries Education Programme (MGEP) was established in April 1999. Funds were available for museums and galleries (and related organisations) in England. The aim of the programme was to improve the quality of museum and gallery education services by drawing on existing best practice, spreading good practice more widely and increasing the number of museums and galleries offering good quality education services. The projects funded by the MGEP were intended as demonstration projects. The themes against which the projects were selected were literacy, numeracy and science, developing museums and galleries work with schools, helping parents to support children in their learning, use of ICT, children with special needs, and professional development (Section 1.1).

1.0.2 The paradox of museum and gallery education is that while across the domain as a whole the provision of educational opportunities remains rudimentary, where provision has been made and evidence has been gathered, teaching and learning of extremely high quality can be identified. Funding for museum school services has been irregular during the last century. So the £3 million made available through the MGEP provided an unprecedented level of funding for educational work in museums and galleries. There is no national policy for museum education (or indeed for museums and galleries as a whole); the potential of museums as sources of learning is unknown to many teachers, and is generally under-developed. Existing data on the operation of museums and the museum and gallery sector is sparse (Section 1.2).

1.0.3 The MGEP was very much welcomed within the museum and gallery domain and on many levels it has been very successful. Given the low level of development of the educational role of museums and galleries outlined above, the achievements of the MGEP are impressive. A number of professional challenges demanded by the MGEP can be identified and are summarised in this chapter. They concern the timing of the MGEP, institutional support, staffing, project management and evaluation (Section 1.3).

1.0.4 The evaluation of the MGEP has been undertaken by the Research Centre for Museums and Galleries at the University of Leicester. Commissioned two years after the start of the MGEP, it is a summative evaluation (Section 1.4).

## **1.1 The aims of the MGEP**

### **1.1.1 Establishment and aims of the programme**

The Museums and Galleries Education Programme (MGEP) was established in April 1999. Funds were available for museums and galleries (and related organisations) in England.

Its aims were to:

- Stimulate and encourage museums to develop their educational role
- Strengthen links between museums and schools
- Improve the quality and spread of museum provision to schools
- Improve pupils' use of museums to enrich their education
- Increase pupils' experience of real objects in museums.

### **1.1.2 Museums and galleries – under-utilised resources for learning**

It was acknowledged by the museum and education professions that museums and galleries were under-utilised as educational resources, but that a great deal of enthusiasm existed in the domain for developing the educational potential of museums and galleries. In addition, The Heritage Lottery Fund was at that time actively looking to support educational projects and the (now) Department for Education and Skills (DfES) had funded a number of demonstration projects for out-of-school study support. The MGEP therefore sought to improve the quality of museum and gallery education services by drawing on existing best practice, spreading good practice more widely and increasing the number of museums and galleries offering good quality education services.

### **1.1.3 Funding and dates**

A sum of £2.5 million was made available over three years from April 1999. Three hundred bids were made at that time and 40 museum and gallery education projects were funded. A further 25 projects were funded one year later, taking the overall financial commitment to over £3 million. The funding was limited to England. Appendices 1 and 2 list the MGEP projects.

### **1.1.4 Aims of the projects**

The projects funded by the MGEP were intended as demonstration projects which would both disseminate existing good practice and promote development of new approaches. Projects maintained a balance between urban and rural locations across all areas of England, secondary and primary schools and school-based and family learning. While many of the first round of projects aimed to improve pupils' use of museums and galleries and to encourage links with schools, many of the second round of projects focused on family learning, disaffected young people, and social inclusion.

### **1.1.5 Project themes**

It was expected that all projects should demonstrate added value, be sustainable at the end of DfES funding and be good value for money. The themes against which the projects were selected were: literacy, numeracy, and science; developing museums' and galleries' work with schools; helping parents to support their children's learning; use of ICT; children with special needs; and professional development.

## **1.2 Museums, galleries and their educational roles – the background to the MGEP**

### **1.2.1 Museum and gallery education - a mixed picture**

The achievements of the MGEP cannot be fully understood without an understanding of the current level of development of the educational role of museums and galleries. The paradox of museum and gallery education is that while across the domain as a whole the provision of educational opportunities remains rudimentary, where provision has been made and evidence has been gathered, extremely high quality of teaching and learning can be identified. However, the teaching and learning that open learning environments such as museums and galleries best enable is qualitatively different from the approaches to teaching and learning generally adopted in formal educational institutions. The power of museums and galleries in relation to learning has not been researched in any depth in Britain (Hooper-Greenhill and Moussouri, 2002) and thus is not well known or understood by those who are not immediately involved.

### **1.2.2 The educational role of museums and galleries**

Museums and galleries have always acknowledged their educational role, but the significance of the educational potential of museums has not been unanimously embraced. While in some local areas, museums have been used by schools since the early nineteenth century (Frostick, 1985), it was not until 1895 that the day school code was modified to permit visits to museums to count as school attendances (Hooper-Greenhill, 1991: 27). Loan services to schools began at about the same period, with Liverpool (1884) and Sheffield (1891) leading the way in the regions. The 'circulating department' of the Victoria and Albert Museum, however, had been sending collections to art schools since 1864 (Hooper-Greenhill, 1991: 290).

### **1.2.3 Central government responsibility for museum education**

During the early years of the 20th century, many museums saw their major function as the collection and display of artefacts, and museum education struggled to obtain resources. The responsibility for museum school services fell between the museum authority and the local education authority (LEA) and was frequently disowned by both. There was no central government intervention. Although at various times since World War I recommendations have been made that museums should be funded by LEAs to work with schools, this has never been unanimously accepted by central or local government or by museums themselves (Hooper-Greenhill, 1991: 25-61). Museum school services remain patchy and irregular to this day. The MGEP and its fund of over £3 million is unique in the level of funding available to museums and galleries for their educational work.

### **1.2.4 The level of development of museum and gallery education services**

Because the educational potential of museums has traditionally been seen as of secondary importance compared to the augmentation and care of collections, staffing levels in relation to museum education have not been fully developed (Resource, 2001a: 74). Many museums and galleries lack the specialist outreach and life-long learning posts to establish links with communities (Resource, 2001a: 76). The Anderson Report showed that in 1996 there were only 755 specialised education posts in 375 museums services (which might include a number of museums operated as a joint service) in the UK - although this was double that of the number of education posts in the early 1980s. Only half of UK museums currently make any provision at all for educational work, and only about one-third of museums offer more than the most basic of services (Anderson, 1999: 37). Most

of these museums provide their educational service without the benefit of specialist staff. On average, only 3% of all paid and voluntary staff in the museums in Anderson's sample were education specialists (Anderson, 1999: 39). Curators and others were also found to contribute to the delivery of educational services, and at 11% of staff, many more curators than specialist educators are involved in educational delivery. Even those employed as specialist educators within museums do not always have university degrees, educational experience or museum studies training. In addition, in almost half of the museums where specialist educators were employed, the salary levels and terms and conditions of service of this category of staff did not equal those of curators (Anderson, 1999: 40).

#### 1.2.5 Funding for museum and gallery education

Funding for museum education has always been very limited and more susceptible to reductions than other budget categories (Anderson, 1999: 40). While funding arrangements for museums and galleries as a whole are highly complex and volatile, funding for museum education has never been accorded the highest professional priority at the level of individual organisations. Where budget cuts have been required, these have frequently been made in relation to educational programmes and staff (Resource, 2001a: 72). In recent years, a number of project-based funds for museum education have been established. In 1999 a two-year, £0.5 million Education Challenge Fund was set up by MGC/DCMS based on the area museum councils in England to fund projects intended to develop the educational capacity of museums. In the same year, the Clore Foundation launched a small grants programme for developing or extending educational work in museums or galleries (Resource, 2001a: 36). While these project-focused funds enable the development of specific events and activities, they do not address the need for sustained and co-ordinated development of the educational role of museums, which from many points of view remain rudimentary.

#### 1.2.6 Policies and support for museum and gallery education

There is no national policy for museums, and no national policy for museum/gallery education. Professional guidelines *Managing museum and gallery education: MGC guidelines for good practice* were produced in 1996. The new Learning Framework being developed by Resource (now the Museums, Libraries and Archives Council or MLA), *Inspiring learning*, will be a major step forward in due course, but at the time of the establishment of the MGEP, support at the institutional level for the development of the educational functions of museums is virtually non-existent. Very few museum managers/directors have a background or profound understanding of the educational work of museums or galleries. Support, advice and professional networks for museum and gallery education specialists do exist and are generally very well used by museum and gallery education specialists. The Group for Education in Museums (GEM) and Engage – the Association for Gallery Educators are valued and perform vital functions in relation to training, networking, and dissemination of ideas, but as voluntary subscription-based bodies, their potential is limited. The area museum councils, prior to the Education Challenge Fund (ECF), were not all aware of their potential in relation to museum education although this has changed to some extent as a result of the ECF (Hooper-Greenhill and Dodd, 2002; Resource, 2001a: 55).

#### 1.2.7 Awareness among teachers of the educational potential of museums and galleries

Few teachers are fully aware of the potential of museums and galleries in teaching and learning. The use of collections in teaching and learning, and the open character of learning in museums demand specific teaching skills, with which most teachers are unfamiliar. The use of museums does not figure highly in the training of teachers at any level, and those charged with teacher training are not fully aware of what could be achieved. There are few partnerships between teacher-training organisations and museums, and this has decreased in recent years with the emphasis of classroom-based training.

### 1.2.8 Reliable information about the museums and galleries domain

A further factor remains to be drawn out in order to fully grasp the achievements and issues arising from the MGEP. This relates to the level of knowledge of basic information about the character of the museum and gallery domain as a whole. It is well recognised that data is inadequate and frequently unreliable (Resource, 2001a: 64, 72 ; Selwood, 2001). There are few sources of reliable and useful quantitative data, and no national data-gathering system exists. There are very few qualitative studies that describe the experience of visitors (Davies, 1994:9) and qualitative methods are not well known or understood in the domain. Museums and galleries are not used to collecting quantitative data in a regular and consistent fashion, and are unfamiliar with and suspicious of qualitative data. The use of the two to complement each other and to present an overview supported by in-depth perceptions and attitudes is virtually unknown. It is true to say that in some of the larger institutions, visiting patterns have been documented, but on the whole this remains at the level of broad demographics. It tends to be carried out only where there are marketing officers on the staff, and it is not generally related to the educational work with schools. For the majority of museums and galleries, very little visitor research or documentation is done, and those museums that represent good practice can be counted in single figures. Across the field as a whole, evaluation of exhibitions and educational workshops and programmes is virtually unknown.



### **1.3 The professional challenges of the MGEP**

#### **1.3.1 The MGEP welcomed**

The MGEP was welcomed by the museum and gallery domain and has been successful on many levels. Given the low level of development of the educational role of museums and galleries as discussed above (1.2.4), the achievements of the MGEP are impressive.

#### **1.3.2 A number of professional challenges**

A number of professional challenges demanded by the MGEP can be identified and might usefully be summarised here. They concern the timing of the MGEP, institutional support, staffing, project management and evaluation.

#### **1.3.3 Timing of the introduction of the MGEP**

The MGEP was introduced at a very rapid rate. Three months (January-March 1999) were allowed for the development of the first round of bids, and three weeks (March 2000) for the second round. This is an unrealistic timetable and caused some difficulties for school and museums and their relationships.

#### **1.3.4 Levels of support from museum management for the MGEP projects**

As outlined above, the educational provision of museums and galleries is frequently not the most pressing concern of museum or gallery management. As a result, many of those museum staff involved with the MGEP worked without high levels of institutional support. In particular, project planning was sometimes inadequate. Where a shortfall occurred in time, budgets or other resources, it was generally made up by extra effort from museum staff and teachers from their partner schools, whose commitment to successful outcomes was extremely high. Many of these individuals in museums and galleries were at a junior level, or working freelance.

#### **1.3.5 Demands on museum staff**

With staffing levels low and many staff under-qualified, under-trained, and lacking in experience, the MGEP put very heavy demands on capacity within the museum and gallery sector. These demands were exacerbated by the fact that other project-funded programmes such as the Education Challenge Fund frequently involved the same museum education staff. The Cultural Heritage National Training Organisation also carried out a skills audit of museum educators, which was managed by the CLMG, the body managing the MGEP. This caused some anxieties among museum and gallery educators involved.

#### **1.3.6 Level of expertise in project evaluation**

Educational evaluation is a new field of professional expertise and models are few in the museum and gallery world. Museum staff are generally unaware of approaches in the educational world. The evaluation of the individual projects demanded new professional practices that were not always in place. However, a very rapid development can be identified with approximately 50% of projects carrying out evaluation procedures of some kind. However, baseline data from schools was not collected at the start of individual projects, and no national or unified system of data collection was in place or established prior to the beginning of the MGEP.

## **1.4 The organisation and management of the evaluation**

### **1.4.1 A summative evaluation**

The summative evaluation of the MGEP was commissioned in April 2001, when the MGEP had been underway for two years. The quantitative data collected by The Learning Circuit approximates to base-line data), but data collection was not established until Autumn 2000 and, partly due the lack of high quality data as a whole in the museum field, the quality of the data collected by The Learning Circuit is variable. As a result, it has not been possible to map fully the achievements of the MGEP against a baseline, although the evaluation has presented a good picture of the character of the MGEP as a whole. The research consists of a summative snapshot of the outcomes of the MGEP which clearly demonstrates the value of the programme to its participants, to schools and to museums.

### **1.4.2 The research team**

The research was carried out by the Research Centre for Museums and Galleries (RCMG) in the Department of Museum Studies at the University of Leicester. The research team was led by Professor Eilean Hooper-Greenhill and included Jocelyn Dodd as Research Manager, and Research Associates Helen O'Riain, Amanda Clarke and Llewella Selfridge.

## **Chapter 2: The research methodology**

### **2.0 Summary of chapter**

2.0.1 This is a summative evaluation, commissioned two years after the start of the programme. The objectives of the MGEP focussed on the effectiveness of school/museum partnership development and management; project design and relevance and the impact of the MGEP (Sections 2.1 -2.2).

2.0.2 The research design for the evaluation uses both quantitative and qualitative methods. Baseline data was not collected prior to the start of the MGEP, so it is impossible to fully map the achievements of the programme. However, a data collection protocol was developed prior to the start of this evaluation that has provided essential (though somewhat patchy) quantitative data. This data has been extended through analyses of the characteristics of projects. Qualitative methods include 31 first-level visits to projects (museums and the partner schools) to interview project participants; further second-level visits and telephone interviews; a review of all project documentation; two structured focus group discussions with the MGEP support officers and with the MGEP Evaluation Steering Group; and interviews with representatives of Campaign for Learning in Museums and Galleries (CLMG) and The Learning Circuit (TLC). While not all projects produced evaluation reports, and not of all of these are complete at the time of completing this report, those that are available have been reviewed in outline. The extensive visits, interviews and documents have produced very comprehensive and robust data (Section 2.3).

## **2.1 The objectives of the evaluation of the MGEP**

### **2.1.1 The objectives of evaluation of the MGEP**

The objectives of the evaluation of the MGEP were set out in the Invitation to Tender (ITT) document (MGEP/EVALUATION/02/2000):

- Evaluate the provision made by the 65 projects that form the MGEP programme
- Identify good practice
- Identify common challenges, weaknesses and difficulties
- Identify partnerships, assess their effectiveness and sustainability
- Identify the coverage of the themes set out in the initial brief for MGEP
- Assess the effectiveness of the role of the support officers
- Identify future priorities for DfES support
- Produce an evaluation report for the DfES
- Produce a good scheme evaluation (good practice guide) for museums and galleries.

### **2.1.2 The timing and outputs of the evaluation**

The evaluation was commissioned in April 2001 and the research was largely completed by November 2001. A presentation of the emerging Key Findings (an hour-long Powerpoint presentation and a four-page document; RCMG, 2001) was delivered on 28 November 2001 to an invited audience at the Victoria and Albert Museum. *Learning through culture – a good practice guide* (RCMG, 2002) has been produced and was made available at a conference on 26 February 2002. The good practice guide has been disseminated to schools and museums. The Research Report (this document) was completed in February 2002.

## **2.2 Key issues for the evaluation**

### **2.2.1 Key issues identified**

A number of key issues were specified in the ITT in relation to each project and to the projects as a group. There are also a number of key issues which focus on the MGEP programme as a whole, in terms of its impact on individuals and organisations, and the development of museum and gallery provision in England. These key issues can be grouped into three major areas: School/museum partnership development and management, project design, and relevance and impact of the MGEP.

### **2.2.2 School/museum partnership development and management**

The key issues were:

- School/museum partnerships – strategies and effectiveness
- Challenges and methods of working in partnership
- Common difficulties and their solutions
- Partnership methods used to motivate young people
- Partnership methods used to change teaching practice
- Key elements for sustaining partnerships.

### **2.2.3 Project design and relevance**

The key issues were:

- Range and organisation of projects
- Setting and achieving of objectives
- Relevance of projects to young participants
- Coverage of the National Curriculum 2000

- Key Stages, subjects, skills across the curriculum, and promotion of values.

#### 2.2.4 The impact of the MGEP

The key issues were:

- Learning outcomes for the range of participants (schools, communities, museums)
- Other identified benefits
- Attitudes of the range of participants and attitude change
- Specific benefits to museums and galleries
- Impact of the MGEP on the development of museum education in England.

#### 2.2.5 Key issues provide rationale for the evaluation

These key issues were agreed between RCMG and the DfES at the beginning of the research as formed the basis of the rationale of the research design.

### **2.3 The research design for the evaluation**

#### 2.3.1 Scope of the evaluation research

The evaluation research carried out by RCMG was commissioned two years after the start of the MGEP. As a result it necessarily takes the form of a summative evaluation. Where possible, specific detail of the evidence of the long-term impact of the MGEP has been noted, but, as baseline data was not collected in a systematic way prior to the start of the MGEP, this evidence is not as extensive as it would have been had these methods been in place. Data concerning individual projects is also patchy and incomplete in many respects. No guidance was given to funded projects about requirements for documentation or evaluation at the start of the MGEP. The insufficient attention given to the development of appropriate data collection methods at the beginning of the project is compounded by the general inadequacy of data collection within museums.

#### 2.3.2 Mixed methods

The research design combined sources of both quantitative and qualitative data. The quantitative data presents a broad picture of the museums and schools involved in the MGEP, the participants, the coverage of the curriculum and of the overall impact of the MGEP on the educational capacity of museums and galleries. This broad picture provides a framework within which to place the attitudes, perceptions and feelings of participants about the value and challenges of the MGEP which is offered through the qualitative data.

#### 2.3.3 Quantitative data

Quantitative data concerning basic information about type and size of museum and impact of the MGEP along several dimensions was collected by The Learning Circuit on the basis of a data collection pro forma (see Appendix 3). An initial draft of the data collection pro forma was designed by Professor Hooper-Greenhill prior to being passed to The Learning Circuit (TLC) in September 2000 for piloting and implementation. This data was collected from autumn 2000 onwards, and has been collated by TLC. It forms an essential framework within which to place the qualitative data. Quantitative data which gives further information about the broad character and impact of the MGEP was also collected from project evaluation reports and during project visits (see Appendices 4-7).

#### 2.3.4 Qualitative data

There were five main sources of qualitative data. These were: 1) first-level visits to 29 project museums and related schools to interview project participants

(Appendices 8, 9 and 10); 2) further second-level research including visits and telephone interviews (Appendix 11); 3) a review of all project documentation (Appendix 12); 4) two structured focus group discussions with the MGEP support officers (Appendix 13) and with the MGEP Evaluation Steering Group (Appendix 14); and 5) interviews with representatives of CLMG and TLC. Newsletters and the website produced by CLMG have been used as sources of information, and project websites were also consulted (Appendix 15). Several of the seminars arranged to support the MGEP participants have been attended by RCMG team members and articles and press releases about the MGEP have also been reviewed.

#### 2.3.5 First-level visits

First-level visits to 29 projects were carried out between May and July 2001. Each visit included one or more museums involved in the project and one or more partner schools. The projects were selected to include the range of variables including type of museum, nature of collections, type of school, national curriculum subject covered, range of key stages.

#### 2.3.6 Collecting and generating data

The visits included the following methods of collecting and generating data:

In the museums:

- Observation of on-going projects
- Discussion with participating pupils
- Interviews with museum staff (education officers, project leaders and other participants)
- Focus groups with teachers, museum staff and other project participants
- Collection of project documents
- Collection of visual material.

In the schools:

- Interviews with teachers
- Interviews with pupils
- Review of pupils' work
- Review of project resource material
- Collection of project documents
- Collection of visual material.

#### 2.3.7 Website reviews

Following the visits, project websites were reviewed. All websites (see Appendix 15) contained useful information. Some also contained evaluation material.

#### 2.3.8 Second-level visits and telephone interviews

It had initially been intended to identify ten case studies of good practice from the first-level visits to 50 per cent of the projects in order to gather data at a deeper level. In the event, there were no individual projects representing only good practice – all projects displayed both good and less good practice. It was therefore agreed with the DfES that a more profitable way to proceed would be to abandon the idea of case studies and instead follow up on specific and strong themes/schemes of work through a combination of further second-level visits and telephone interviews (Appendix 11).

#### 2.3.8 Review of documents

A large number of documents were produced during the MGEP. Each project was selected on the basis of a bidding document. Once selected, each project provided a quarterly report to CLMG outlining the activities of the quarter, and the expenditure that this had entailed (in the latter stages of the MGEP, the financial information

was sent to TLC). Many (though not all) of the projects were subject to some form of evaluation and reports were produced, although these were not all complete at the time of the summative evaluation, and in some cases basic raw data has been provided (teachers/children's questionnaires for example). Many projects resulted in teachers' materials/packs. All documents have been collected and reviewed as part of the summative evaluation (See Appendix 12).

#### 2.3.9 Focus groups and interviews

The MGEP involved eight Support Officers (see Appendix 13), whose role was to advise and support as necessary. A one-day analytical discussion was held with the six available Support Officers on 27 July 2001 in Leicester. Telephone interviews were held with those unable to attend.

A Steering Group (see Appendix 14) was convened to support the summative evaluation research. A meeting of this group was held on 2 October at the offices of the DfES in London to review and discuss the emerging findings.

Interviews were held with a representative from the CLMG and from TLC.

#### 2.3.10 A rich and deep research resource

A large project archive has been accumulated. This contains specific factual information about each of the 31 projects visited, evaluation data and evaluation reports (some by external evaluators), records of interviews and observations, and evaluative accounts from RCMG researchers. A rich and deep research resource has been compiled which presents information about the MGEP from a range of institutional and personal perspectives. This comprehensive range of data, combined with the information from TLC gives a robust and reliable picture of the MGEP.

## **Chapter 3: The range and scope of the MGEP**

### **3.0 Summary of chapter**

3.0.1 The MGEP consisted of 65 projects, which involved schools and museums of all kinds, spread across England. Children at KS 1 and KS 2 made up more than three-quarters of the student participants in the MGEP, with the remaining school participants spread over the other Key Stages. Many of the participating schools were in Education Action Zones. Some families, adults and older students were also involved. While museums with a large range of governing bodies were involved, the majority of these museums were small- to medium-sized. Few large or very large museums or galleries were involved. This distribution roughly matches the distribution of museums and galleries in the UK (Sections 3.1 - 3.5).

3.0.2 With museums and schools designing projects in partnership, the National Curriculum (NC) formed a major element of planning. One-third of the projects had literacy components, while only a few addressed science or maths. The approaches taken to the use of the NC varied, with some projects making links with core subjects and others with non-core subjects. Some projects focused on one subject area, but most were cross-curricula in character. Most projects made fairly overt links with the NC, but some preferred to leave the opportunities more open for teachers to use as they thought best. This latter approach was successful where the initial research into the NC had been carried out. The most successful projects were those where museums and schools worked in close partnership and although they may have had clear objectives, were prepared to be flexible to accommodate each other's needs and requirements as the project developed. Involvement in the MGEP enhanced the NC (Section 3.6).

3.0.3 The museum/school projects enabled the delivery of a diverse range of NC values, with the most frequent being critical thinking and problem-solving; valuing self, family and others; and exposure to cultural heritage and diversity (Section 3.7).

3.0.4 Eight Support Officers, who were experienced and highly committed museum educators, were appointed to assist with the delivery of the 65 projects. Managed by the CLMG, they were allocated five days work per project. Geographically spread across England, they supported projects on the basis of the themes of the projects. Networks between the themed projects did not materialise unless they were already in place, and the role of the Support Officers was not always clear either to them or to the projects. Project Officers did not always use the Support Officers as intended, sometimes viewing them monitors/inspectors rather than as mentors. Where help was given, it was appropriate and appreciated. Support Officers were sometimes frustrated in their own roles and would have liked to have been able to achieve more. Their briefing and use could have been improved. There was some confusion over involvement in another CLMG project. The Support Officers applauded those MGEP projects that had used funds to embark on something that extended the professional experience of participants, but were critical of approximately one-third of projects that were less adventurous and where achievements were at a lower level than might have been expected (Section 3.8).



**3.1 Bidding for funds**

The funding for the MGEP was announced in January 1999. In an open competition 286 museums and galleries made bids and 40 projects were funded. One year later, a further 25 projects were funded. The projects did not always receive the levels of funding they had planned for (especially in the second round of funding) and this entailed the modification of plans.

**3.2 Participating museums and galleries**

The MGEP consisted of 65 individual projects. Each project involved one or a group of schools in partnership with a museum (or on occasions, a museum service, ie, where several organisations share governing and funding arrangements). In many cases, other organisations such as Education Business Partnerships, individual artists, and local companies such as website designers or other creative practitioners were also involved. The museums that took part in MGEP are listed in Appendices 1 and 2.

**3.3 Diversity of museums and galleries by governing body**

The 65 projects represented a diversity of types of museums/museum service (local authority, independent, national, military, university). Some other organisations (for example Wingfield College that operates like an art gallery) also received funding.

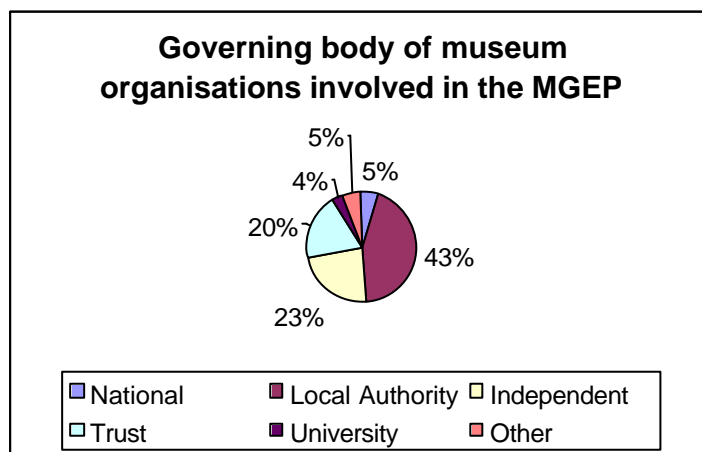


Fig 3.1 Governing bodies of museum organisations involved in the MGEP

**3.3.1 Local authority museums**

Almost one-half (43%) of the museums receiving funding from the MGEP were funded and managed by English local authorities. On the best figures available, local authority museums make up 37% of museums in England (Resource, 2001a: 25) and 41% of museums in the UK as a whole (Selwood, 2001: 345). Museum education was established in some of the major local authority museums from the end of the 19th century. A range of funding arrangements for museum education, which involved LEAs in diverse ways, was in operation in most of the larger LA museums until the introduction of Local Management of Schools when very many museum education services suffered very badly indeed. Much that had been built up since the early years of the century was lost as loan services closed, posts were terminated and school services deleted. Even so, Anderson points out that of all the museums he surveyed in 1996, local authority museums were the most likely to regard educational services as essential (Anderson, 1997: 14).

### 3.3.2 Independent museums

The second largest group of museums was independent museums, with 23% falling into this category. Independent museums form an important part of the museum sector in the UK; they are managed outside the traditional frameworks of central or local government and are frequently almost wholly dependent on visitor charges for their core activities. Independent museums make up 39% of museums in England (Resource, 2001a: 25). As most independent museums were not established until the 1970s or 1980s, their educational role developed along with the other functions of the museums. Many of the largest independent museums have well-established education departments, but many of the smallest Independent museums do not offer services to schools.

### 3.3.3 Museums organised by charitable trusts

Of the organisations funded by the MGEP, 20% were charitable trusts. This includes some museums that have moved from local authority control to become self-managing trusts, run by a board of trustees.

### 3.3.4 National organisations

Five percent of the projects were based in national museums, galleries and libraries. National museums, funded directly by the Department for Culture, Media and Sport through Parliament, make up 2% of the museums in England. Many national museums established museum education services in the 1970s, although some work with schools and the public can be found prior to this date.

### 3.3.5 University museums

Four percent of funded organisations were university museums, a sector that makes up 4% of the museum domain in England. University museums vary in their approach to museum education, with some excellent services, but also some organisations with no service at all. Anderson reports that of all museums surveyed, university museums were most likely to cite 'low priority' as the main reason for not providing education services (Anderson, 1997: 14).

### 3.3.6 Other museums/organisations

Five percent of the funded projects were based in organisations that fell outside the major categories of museum or gallery in England. This included arts centres such as Drumcroon, and military museums.

Anderson points out that 'armed services museums are in an undistinguished category of their own in their neglect of their educational responsibilities' (1997: 14). Of all museums, they are least likely to provide any educational services; they have the lowest expectations of qualifications for any education staff they employ, and are most likely to give them unequal status compared with curatorial staff.

**3.4 Diversity of museums by size of organisation**

The organisations funded by MGEP varied from very large organisations with more than 150 staff to small organisations with less than 20 staff. The largest category by numbers of staff was small organisations; these made up 51% of the whole, while very large organisations made up 9% of the total.

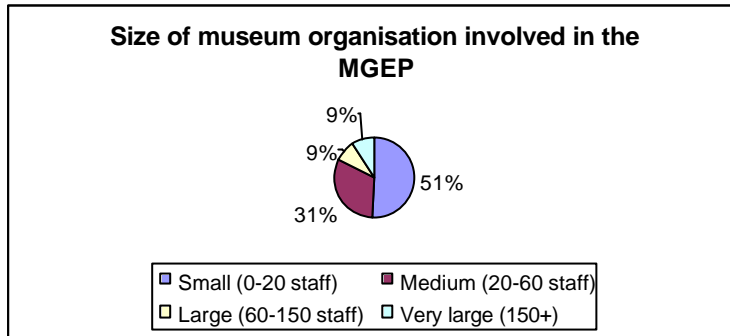


Fig 3.2 Size of museums involved in MGEP

**3.5 Audiences for the MGEP**

**3.5.1 School pupils and Key Stages**

Most of the MGEP projects targeted school-age students and it is estimated that over 200,000 were immediately involved in museum and gallery experiences as a result of the MGEP. It is difficult to estimate how many other school pupils will have benefited from MGEP in less direct ways, as a result of school assemblies and resources such as educational materials and school-based and museum-based exhibitions of work produced as part of the MGEP, but it is possible that this might be in the region of one million individual pupils. Most of the MGEP projects resulted in web-based resources and the numbers accessing these resources are likely to be very high.

Pupils in all Key Stages were involved in the MGEP, with KS2 forming the largest number of pupils. This is traditionally the group most often using museum resources.

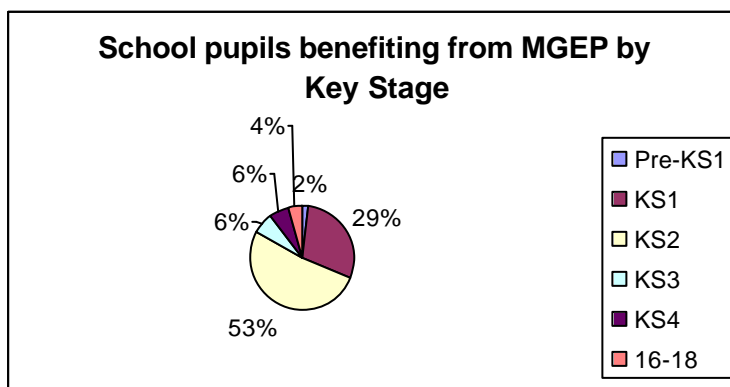


Fig. 3.3 School pupils benefiting from MGEP by Key Stages

**3.5.2 Students**

Most of the projects targeted school-age students. However, approximately 1% of projects involved older students.

### 3.5.3 Adults and families

The second round of projects targeted families, disaffected young people and social inclusion. As well as the school pupils, approximately 300 adults and families were also involved.

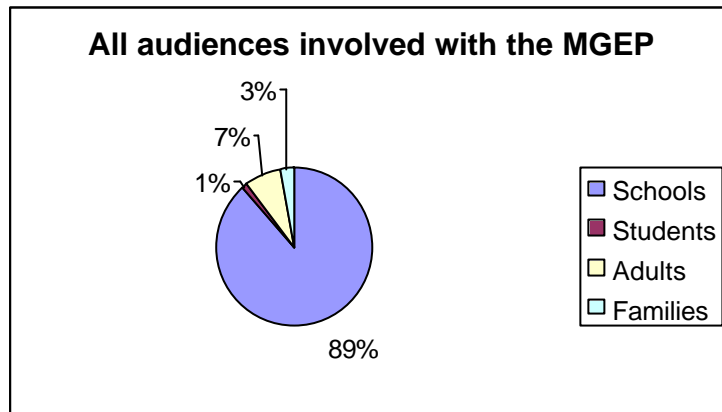


Fig 3.4 All audiences involved with the MGEF

### 3.5.4 Education Action Zones and other areas of deprivation

It was noticeable that a large number of projects worked with schools within Education Action Zones (EAZs). This was usually intentional; schools or areas were selected with help from advisors and inspectors within the LEAs. The Football Museum in Preston, for example, aimed to engage disaffected pupils in an EAZ through the subject matter of football and help get them back into mainstream education.

*'I thought it would bring an extra dimension to the children, who find it difficult to access the curriculum because of behavioural, emotional and social problems.'*  
Liz Locke, Inclusion Co-ordinator, Moor Park High School, Preston

One part of Brighton and Hove Museums project, 'Whole School Strategy for Museum Learning', involved 'special weeks' - one-week programmes for disadvantaged pupils using the museums and artists-in-residence.

The Head Teacher of St Bartholomew's Church of England Primary School explained the sort of children this project was trying to reach: *'The first year we tried to draw out those children who never went out or needed challenging. The second year we chose children who were disappearing into the hurly burly of classroom life. . These are the children who produced the sculpture on display which are of very high quality, a real talking point.'*

**3.6 Coverage of the National Curriculum 2000**

**3.6.1 Coverage of the National Curriculum**

With museums and schools designing projects in partnership, the National Curriculum (NC) formed a major element of planning. One-third of the projects had literacy components, while there were much fewer projects that addressed science or maths. Very many projects related to history, art and/or ICT. The approaches taken to the use of the NC varied, with some projects making links with core subjects and others with non-core subjects. Some projects focused on one subject area, but most were cross-curricula in character. Most projects made fairly overt links with the NC, but some preferred to leave the opportunities more open for teachers to use as they thought fit. The latter approach was successful where the initial research into the NC had been carried out. The most successful projects were those where museums and schools worked in close partnership and although they may have had clear objectives, were prepared to be flexible to accommodate each other's needs and requirements as the project developed. Involvement in the MGEP enhanced the NC.

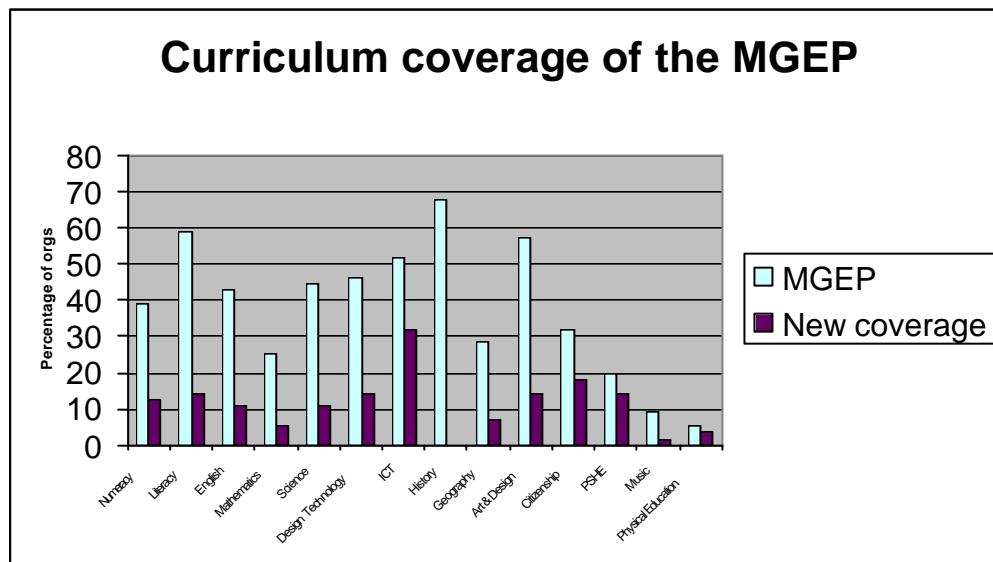


Table 3.1 Curriculum coverage of the MGEP

**3.6.2 National Curriculum links**

Nearly all projects related to the NC, but the ways in which this relationship was made varied. Many of the projects in the MGEP focused on the core subjects, in particular literacy.

In the design of projects, museum education officers were particularly concerned to make links to the NC, although there was also an awareness that museums enabled schools to work outside of the constraints of the curriculum. In addition, some museums took the approach that rather than suggest direct curriculum links to teachers, it would be more appropriate to work in a more open-ended way to enable teachers to make their own use of the collections.

Q: 'How did you use the National Curriculum?'

A: 'All the time, or teachers would not want to know.'

Kate Baugh, Dean Heritage Centre, Forest of Dean

*'Design Technology and Literacy are ticked. We designed it to fit with the National Curriculum. You obviously have to think about the National Curriculum when talking to teachers – we are aware of the needs of the National Curriculum.'*  
Sharon Lewis, Education Officer, Wingfield Arts

*'There was lots of pressure to deliver history and geography rather than an open-ended resource... We decided to promote the collections so teachers could promote their own interpretations.'*  
Sue Ball, Project Manager, Leeds

### 3.6.3 Links to the National Literacy Strategy

One third of the projects visited had literacy components. This was partly because it is a core subject and a strand running through most other curriculum areas; but also because many projects concentrated on areas where literacy was a priority. Some projects worked with schools in Education Action Zones; others worked specifically with education authorities where literacy was known to be a concern, including those where schools were under special measures or had failed Ofsted inspections. Literacy was often combined with other subjects in an imaginative and innovative way.

#### 3.6.3.1 Brontë Parsonage

Brontë Parsonage, for example, offered plenty of scope for literacy work, but also a new approach to the literature through participation in drama, empathising with the characters, wearing some of the costumes, and seeing the setting of the book 'Wuthering Heights'. At first, four pupils from Queensbury School were against going to the museum ('Ooh a soppy novel - boring.'). But the visit put the novel into context. They remember it 15 months after the event, when they were in Year 9. Alex Fellowes, class teacher at Scotchman Middle School explains the benefit to his students:

*'Projects like this turn the kids on to literature. It's relevant and child-centred. The number of children who read for pleasure is very small ... the project helps counteract the strong anti-analysis-of-the-novel feelings the students have. It improved the children's writing, creativity and art.'*

Another Year 8 class also benefited from the experience: *'They found the story involving - they loved the grand passion bit (they watch Eastenders!) They liked the environment of the novel - going out into the moors in the rain...'*  
Secondary school teacher

#### 3.6.3.2 Museum of Science and Industry in Manchester

'Word Power in the Power Hall', developed by the Museum of Science and Industry in Manchester was an very well researched project that focused tightly on requirements within the National Literacy Strategy at Key Stages 1 and 2.

Chris Chadwick, Education Services Manager, explained the objectives: *'We wanted to encourage people to come to the museum; to develop breadth and depth to the curriculum by using literacy ... we knew it had to be literacy, not science dressed up as literacy; to use a permanent gallery that would be interesting for boys, who are often most resistant to literacy... It had to be specific ... we wanted them to use the exhibits but not just as background ... this was an opportunity to use real objects ... we didn't just want to ask questions, we wanted them to think too.. We are trying to show that museum education makes a difference.'*

Working closely with teachers and literacy advisors, the museum developed literacy sessions with a science focus, to take place in the Power Hall, an impressive collection of vast and noisy engines. The focal point was Pender, a steam engine, and the initial session was led by Forgetful Fireman Fred and Engineer Eric, two museum demonstrators who unexpectedly found themselves in new roles. Initially

reluctant, they blossomed: *'We talked them into it. At first they were really nervous, by the end they were playing up! Laurence Oliviers by the end!'*  
Sylvia Hadfield, Education Officer

Their session was followed up by carefully differentiated literacy activities in various sites around the Power Hall. The children were encouraged to use the sights, smells and sounds around them to collect word banks and develop creative writing.

The visit, free to all primary schools in the Salford LEA, was complimented by literacy packs which provided half a term's follow up work, carefully constructed to provide word level, sentence level and text level activities inspired by the initial visit and the museum's collections. The project is now being extended to LEAs in Manchester.

The literacy packs provided a steep learning curve for the museum educators, who initially produced one pack which they hoped would be suitable for all ages. After discussion with their teacher 'consultants' they were persuaded to develop three packs suitable for the direct requirements of the NLS for Years 1/2; 3/4 and 5/6. As Chris Chadwick acknowledged: *'Right from the word go we followed what teachers wanted.'* This is a good example of how consultation and co-operation between museums and teachers can produce resources that are of real value and relevance.

### 3.6.3.3 Targeting literacy less directly

In some projects, the literacy aspect grew out of other work. 'Liverpool Life' was originally intended as a local history study and involved the children in interviewing the residents of a local street and designing a Big Book. In an area where there are not always high expectations of the children, the LEA literacy consultant was very positive about the project:

*'...Brilliant for language development...a stunning example of literacy across the curriculum.'*

Alyson Greene, Literacy Consultant, Liverpool

### 3.6.4 Links to science

A small number of projects included science elements.

#### 3.6.4.1 The Science Museum, London, Hackney Museum and the City Literary Institute

The Science Museum combined science and numeracy to increase learning through museums, targeting specific schools in Hackney. Working closely with Hackney Museum and the City Literary Institute, activities, workshops and resources were prepared and piloted in schools. The science workshops, taken into schools, allowed Key Stage 2 pupils to explore difficult scientific concepts such as forces first hand and to focus on the often challenging attainment target: 'Scientific Enquiry' (Sc1). Workshops were stimulating and great fun. Parents and children benefited from being able to take materials home to their families and experiment themselves.

Parents' learning was an important dimension of the project. Workshop tasks were planned not to undermine the confidence of the parents who spoke little English but also to be challenging and exciting for the children. This project was unusual as it appealed to fathers who attended the workshops as well as mothers. The involvement of parents was part of a long-term objective to develop parents learning:

*'If adults are supporting the children in their learning, then the children will do better, if an adult enjoys learning and thinks education is a good thing then the whole family benefits'*

Jill Mc Ginley, City Literary Institute

*'Some parents have little education themselves and their child leaps ahead of them leaving the parent feeling de-skilled and worthless..... Having parents in school allows the adults to have a more equal relationship with the teachers, parents have a lot of skills and talents.....'*

Diana Stoker, City Literary Institute

### 3.6.5 Links to the National Numeracy Strategy

Few projects took numeracy as a focus. However, where this was the objective, the strategies used were innovative and effective.

#### 3.6.5.1 Eureka!, The Children's Museum in Halifax.

The web-based 'Let's Discover' produced by Eureka!, designed for KS 1, was intended to support the numeracy strategy, in addition to literacy and science. Young children can access the website ([www.letsdiscover.org.uk](http://www.letsdiscover.org.uk)) and immerse themselves in problem solving activities: How many coins do I need to buy the objects for sale on screen? How many animals can I find? Which ingredients do I need to make a healthy sandwich? The website also provides information on planning and preparing for a curriculum-based visit to Eureka! One teacher said: *'The children won't ever forget it.'* (40/3)

#### 3.6.5.2 Rochdale Art Gallery, Museum Service and Local Studies Library

'Rochdale 2000 and Counting', a partnership between the Art Gallery, Museum Service and Local Studies Library in Rochdale, focused on ways of teaching numeracy using their collections. Aimed at KS2 pupils, this project developed loan boxes on the theme of numeracy, with emphasis on investigations and problem-solving activities. One box, called 'Let's Go Shopping', included weighing scales, packaging, sugar sacks, stone water bottles, and pre-decimal money. Lesson plans, supporting the National Numeracy Strategy (NNS), included activities on estimating and number skills, presented through role play and group work.

A second strand of the project focused on family learning; photo packs in Urdu, Bengali and English were used informally at home encouraging parents as well as their children to learn numeracy skills.

### 3.6.6 Projects relating to history

Many of the MGEP projects related to history. While some were directly focused on the History curriculum, others enabled a historical theme to be addressed in common with themes that related to, for example, science or English. Some projects enabled the development of historical skills.

'Resources in rural schools in Hereford', developed by Hereford Heritage Service, worked closely with schools and in partnership with Hereford Record Office. Herefordshire has the second lowest pupil density in England, and many of the schools are very small. Using artefacts, the intention was to develop museum education sessions to be taken out to primary schools and delivered by freelance museum educators. The sessions were based on the National Curriculum and the OCA schemes for history and science, but with an emphasis on locality, intended to foster pride of place and relevance to the children. One session, for example, explored what it was like to be a Victorian country child.

The ability to immerse themselves in 'real' history was appreciated by many of the teachers:

*'We've done real research skills. This is real history, real discovery, real skills not English, as so much history can be, doing cloze procedures'* (see Glossary in Appendix 16 for details).



Teachers who were now able to access real artefacts and investigative approaches to them welcomed the new approaches to old subjects: *'(I've got) lots of new ideas ... I feel really refreshed!'*

### 3.6.7 Projects relating to art

A considerable number of projects were based in art galleries, or on the art collections of museums. A tremendous diversity of approach demonstrates the value of art in learning. This enabled the study of continuity and change in the purposes and audiences of artists, craftspeople and designers from Western Europe and elsewhere. Use of the ethnographic collections in some museums enabled the study of different cultures such as Aboriginal, African, and Native American cultures. The project at the Horniman Museum is one example of this approach (see paragraph 4.5.6.2). Pupils were exposed to, and commented on, contemporary art at the Whitechapel Art Gallery (see paragraph 4.5.6.1), Drumcroon and Wingfield Arts; they used the natural environment to create their own sculptures in the Forest of Dean; and worked with Renaissance and post-Renaissance artworks at the Victoria and Albert Museum.

*'We went to the V&A for our art school trip .. We went to help us on our artefact project ... We went to three galleries - the sculpture hall, the cast gallery and the glass gallery. In the sculpture hall we used the drawing techniques - line drawing, where you can't take your pen off the paper; negative space drawing where you just draw the outline and colour the background black; and tone drawings, where you just have to draw shadows and tone. Next we went to the cast gallery, where we chose a plaster cast, took some view finders, and drew only a small part to the cast ... I liked the glass gallery best...in the glass gallery there was a big artwork with lots of bits of glass which shone in different colours in the sun, which was my favourite piece of art. The banisters in the glass gallery were also really beautiful, for banisters, anyway!'*

Clara, Year 7 pupil, Fortismere School, Muswell Hill, London

### 3.6.8 Projects relating to ICT

Many projects included the use of ICT. This was a particularly motivating way to examine and respond to museum and gallery collections. Many projects used new technologies to explore different ways of presenting and creating artworks. Digital cameras, camcorders, videos, interactive whiteboards, animation packages and websites were experimented with, creating some lively and innovative results (eg, Whitechapel Art Gallery). Many projects used the web, either as a virtual classroom for virtual visits, or to offer preparatory or follow-up learning materials.

One ambitious and successful project involved five major transport museums: the National Tramway Museum, Crich; the National Waterways Museum, Gloucester; the National Railway Museum, York; the London Transport Museum, and the National Motor Museum, Beaulieu. The project enabled primary and secondary schools to make a 'virtual' visit to their sites and access their collections through LEA intranets and the National Grid for Learning. Working with two pilot schools each museum trialled activities on site and produced materials to go on the web ([www.learningonthemove.co.uk](http://www.learningonthemove.co.uk)).

Although the website was the culmination of the project, the processes by which it was achieved were also valuable. The lead partner, the National Tramway Museum, worked with two primary schools in Derby. Both schools were from disadvantaged areas with low levels of attainment and one had just received a disheartening Ofsted report. Neither had worked with a museum before. The schools visited the site with a certain amount of scepticism, however teachers were surprised at their pupils' reactions and the value they got from the experience:

*'Being able to go to a place (Crich) ...its all very well talking hypothetically but they won't have been able to get a true picture - going there, seeing it all happening, is far better than anything that could have been done in the classroom.'*

On site, children made sketches and took photographs using digital cameras, the basis for work back in the classroom. Although both classes were experienced ICT users, the project allowed them to reinforce skills already acquired and to learn new ones - preparing work for uploading onto the web, inserting photographs into text, presenting their work using Powerpoint.

*'It's fitted in with Britain since 1930 and literacy - writing reports is a structure we're doing in literacy. We've also used the internet for research. It's reinforced the Design and Technology QCA scheme. It also fits in with ICT. We're working at level 4 - we've just done a PowerPoint presentation. I wanted something cheery for us and the children to do while we were struggling to get through (post-Ofsted). This is something that has made a difference.'*

Alex Scanlon, Teacher

### 3.6.9 Working across the curriculum

As the examples above indicate, many projects in the MGEP, although often focusing on one subject, worked across the curriculum. The opportunity to work in this way was broadly welcomed. Many teachers were pleasantly surprised to find that this could be achieved within the framework of the National Curriculum and QCA schemes, yet still leaving possibilities to work in a comparatively open-ended manner.

*'Many teachers said how it was like old 'topic work', and that it was good to be able to do cross-curricula work, to take the lead from the children.'*

Robin Clutterbuck, consultant, Learning on the Move

*'It's been wonderful, not a strain to bring in all the strands, but a natural thing.'*

Debbie Stevens, Class Teacher, Woodlands Primary School, Bradford

Examples of good practice of working with history, art, and ICT are given in 'Learning Through Culture: A Good Practice Guide'.

### 3.6.10 Enhancing the curriculum

Working in partnership with museums enabled the schools to enhance their delivery of the curriculum. This was clear from the enthusiasm with which most teachers and students discussed their experiences. Even where there had been some difficulties in establishing, developing and maintaining the projects, enthusiasm for the learning outcomes was very marked.

*'The National Curriculum was overwhelmingly enhanced: researching, recording, understanding, responding to work by other artists, times and cultures - all National Curriculum.'*

Sally Clifton, Fortismore Secondary School (V & A project)

*'The museum showed just how relevant it could be to the curriculum, but also that it could give a much more exciting experience with endless additional benefits, role models, broadening experiences, for stimulating creativity, a venue for problem solving. Not just toys for the boys.'*

Fleet Air Arm (57/2)

*'The Reading loan boxes definitely enhanced the NC. Pupils want them for all their lessons. They ask if we can have them again.'*

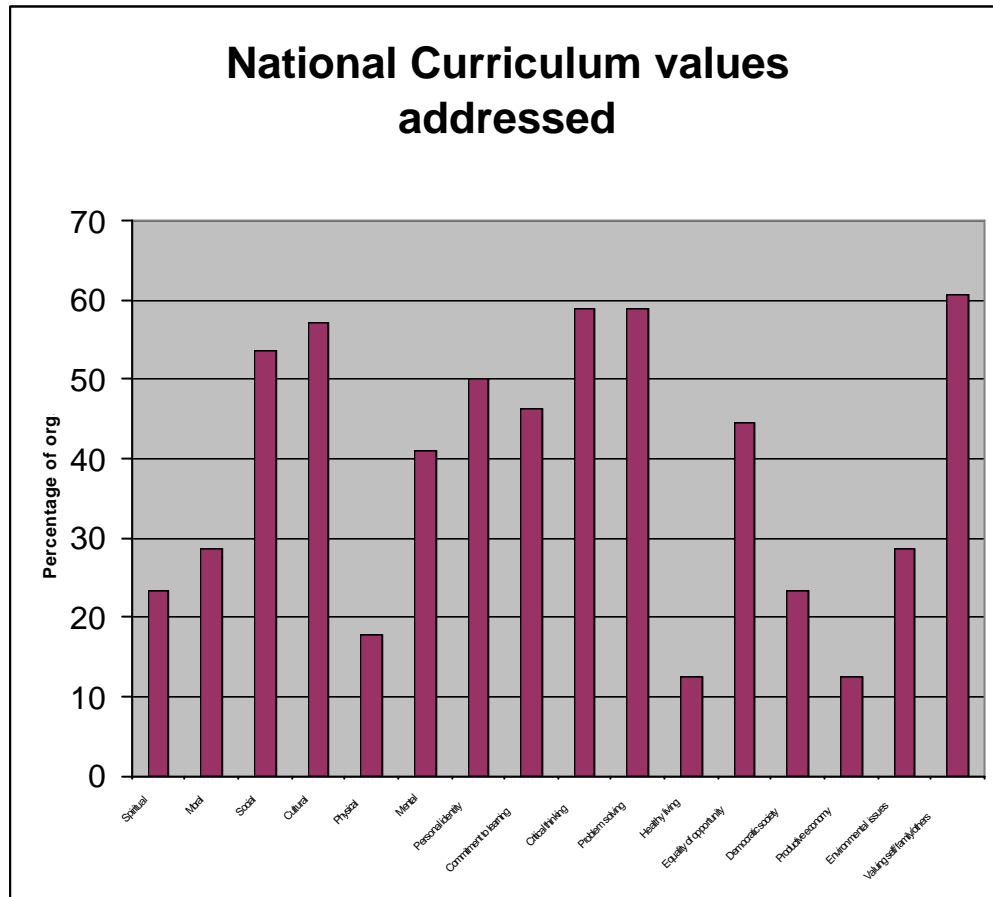
Teacher, Reading

*'It made realise that schools need to use museums to help overcome the prescription of the national curriculum, where there is lots of very unimaginative learning, museums can help to overcome this.'*  
Rob Hulme, Leader, Institute for Football Studies, University of Central Lancashire

**3.7 National Curriculum values**

**3.7.1 Engagement with a range of values**

The museum/school projects enabled the delivery of a diverse range of National Curriculum values.



**Table 3.2 National Curriculum values addressed by MGEP projects**

Those values that were addressed most powerfully involved critical thinking, problem-solving and the valuing of self, family and others. Involvement in the museum-school partnerships also enabled increased knowledge and understanding of cultural and social heritage. In many of the projects, there were opportunities for pupils to become aware of the diversity of this heritage.

**3.7.1.1 Critical thinking and problem-solving**

Studying museum collections or works of art involves close observation of artefacts and specimens. This can mean seeing familiar things through fresh eyes, and can involve peering closely or scrutinising unfamiliar objects and using the details discovered to deduce facts and construct meanings.

*'Being close up, seeing the techniques involved - as with the embroidery. It encouraged (the pupils) to analyse what they were looking at. Better than photos or books.'*

Isobel Coney, Art Teacher. V&A project

Handling objects provokes lots of questions: how old is it, what's it used for, who used it, what's it made from? This provides opportunities to think in a critical and analytical way about what is being observed. At the Brontë Parsonage Museum, for example, the children were shown the dresses belonging to the Brontë family. These generated a lot of discussion about tiny waists and tiny shoes and provided useful links between the past and the present.

Made in Walsall was one of the Programmes of Study in the Walsall Museums Entitlement Project. Designed for Year 8 history pupils studying the industrial revolution, it dealt with living and working conditions in the leather industry.

*'The children were able to touch and handle something old ... and they would ask questions ... They found by investigating that the objects were not what they had thought. They were surprised, their pre-conceptions were wrong. By handling, they found out that things were not as heavy as they expected .. Working with objects leads on to other questions .... They loved measuring and magnifying. They loved the sights and smells of the old stuff.'*

Emma Martin, Class Teacher, Hardon Primary

#### 3.7.1.2 Valuing self, family and others

There were many examples of how the involvement in the museum-based projects raised self-esteem in the participants. This was particularly noticeable where students were low achievers in a classroom situation. Those who found more formal study difficult welcomed the informal atmosphere of the museum, and those who found academic skills challenging were often able to give evidence of their knowledge and interest. Confidence grew in these pupils.

#### 3.7.1.3 Cultural heritage and diversity

Many projects ensured that the multicultural backgrounds of the students were respected and built upon. 'Rochdale 2000 and Counting' worked in areas with a high Asian population translating family resources into Bengali and Urdu. At Cartwright Hall, leading artworks by Asian artists were an important part of the project ArtIMP. Inspiration Africa! at the Horniman Museum, South London, used African collections to dispel stereotypical views and to foster feelings of pride and heritage in the multicultural communities it serves. Where possible, African artists were chosen to work with the African artefacts and the expertise of Nigerian parents was drawn on as an important part of the project. The 12 schools participating in the MGEP each chose a different artefact from the African collection to focus on - ranging from an African headrest to a Nigerian ijele (masquerade costume). Actually seeing the objects provided opportunities to explore the cultural meanings behind them and to appreciate the cultural backgrounds of some members of the group.

### **3.8 The role of the Support Officers**

#### **3.8.1 Support Officers**

Each of the 65 projects funded by the MGEP was allocated a Support Officer. Six were appointed initially, and a further two after the first year of the MGEP to support the second tranche of projects. The Support Officers were managed by CLMG. Support Officers were geographically located in a range of regions across England and in the main, were highly experienced and motivated freelance museum and gallery educators. They were appointed for five days' work per project, and their role was to monitor projects and give advice when required.

#### **3.8.2 Links between the projects supported**

The Support Officers were allocated to projects on a themed basis, with the idea that projects with similar subject matter could learn from each other. In the event, however, there was very limited contact between projects. The weakness of the themed approach was that Support Officers were supporting projects in different areas of the country. This complicated visiting arrangements and as expenses were part of the overall fee, may have mitigated against visits to those projects located at a distance from their Support Officer. The exception to this arrangement was the Education Officer of West Midlands Regional Museums Council (WMRMC) who insisted on working with museums in her region. This enabled her to have a close geographical reach over all her projects, and it also enabled the use of existing area museum council (AMC) structures and networks. Networks and links between local museums provided a structure of support for museum projects, much valued when education staff are geographically isolated, and when support for their work is limited by other museum staff. The other Support Officers were not always able, as individual freelancers, able to supply this network. One Support Officer was a senior member of Engage (the Association for Art Gallery Educators) and was able to use her Engage networks in much the same way as the AMC networks were used.

#### **3.8.3 Use of Support Officers by projects**

The use of the Support Officers by the museums seems to have been variable, and their role was not always clear to the museums. During the interviews carried out for this evaluation, some of the museum project staff seemed unaware of the existence of the Support Officers, and only remembered them when pressed on this matter by RCMG researchers. Where the Support Officers were recalled, their role was perceived as that of a monitor rather than a mentor. Support Officers sometimes felt that they were not always welcomed by Project Officers, and that they were not used to best advantage. There were also examples, however, of Support Officers helping to resubmit bids, following up visits with telephone calls, and being described as useful. The Support Officer for the project at Eureka! helped locate a web designer. In Liverpool, the Support Officer helped to speed up the flow of funds. However, one Support Officer advised projects not to evaluate their work.

#### **3.8.4 Support Officers' views of their role**

Support Officers were aware that they might have been most useful in assisting over financial management, but during the initial round of projects they were not permitted to discuss financial management with project officers. This caused some frustration. With the second round of projects, the Support Officers did have a funding role and worked to improve project bids. However, for much of the time the Support Officers were unaware of the financial issues faced by their projects: *'We were given no access to financial information – I have no idea how my projects spent their money.'* This lack of information caused some difficulties and resentment.

#### **3.8.5 Support Officers' views of their projects**

Support Officers were sometimes disappointed with the standard of work that they found: on average about one-third of the projects they supported were at a low level, with project workers lacking the skills to effectively deliver the objectives, and giving poor value for money. These poorer projects were not always in museums with the least resources. One or two projects were over-ambitious and were unable to achieve these ambitions. One or two projects were merely repeating what they always did, and while these projects were not poor in themselves, they were not breaking new ground for the people concerned.

The Support Officers were most impressed by projects that took the opportunity to try something new, that involved a range of people in addition to the museum and school staff (consultants, artists, LEA advisers, other advisers, freelancers).

The Support Officers would have liked the projects to have had more direction from the DfES over the level of evaluation expected. They would have liked access to financial information; involvement at an earlier stage of projects, specifically during the initial bidding process; better networks between projects and between themselves; more time to work on the projects altogether; to have been more integrated into the MGEP; and much greater clarity over the details of the MGEP as a whole. In addition, they were unclear about how their work and reports were being relayed back to the DfES.

#### 3.8.6 The management of Support Officers

The Support Officers were experienced and highly competent museum education professionals. Their own experience of involvement in the MGEP was sometimes characterised by frustration and lack of direction. Clearer briefing for Support Officers on what was expected of them, and clearer advice to museums about this, would have been helpful.

During the MGEP, the Campaign for Learning in Museums and Galleries (CLMG) was involved in a project with the Cultural Heritage National Training Organisation (CHNTO) to map the skills of museum educators. Many of those who acted as Support Officers for MGEP were also employed as part of the CHNTO project. Those whose skills were being assessed were frequently also part of the MGEP. As a result, the Support Officers found themselves working on two projects with the same contractor (CLMG) and the same participants (museum educators). For the MGEP, the Support Officers were expected to act as supportive and creative mentors for the museum educators, while for the Skills Mapping project, they were expected to make judgements about levels of skills possessed and training needed by the museum educators. This caused some ambiguity.

## **Chapter 4: Schools and museums in partnership**

### **4.0 Summary of chapter**

4.0.1 Successful partnerships used a range of strategies to maintain and develop the relationships and projects. These included regular contact and monitoring, on-going evaluation, the use of existing support systems, the establishment of collaborative environments, and joint ownership. Where these were lacking, partnerships were not as effective. In one or two instances, the responsibility felt by museum staff to deliver against an external budget led to demands to move projects on. This mitigated against joint ownership of projects, but did not seem to be a common occurrence (Section 4.1).

4.0.2 Setting objectives together was vital to the success of partnerships and projects. This generally involved considerable discussion and negotiation. The very short development time mitigated against detailed development of agreed objectives prior to the submission of the bid, and this was particularly problematic where additional partners were involved. Museums needed help from teachers in setting differentiated objectives (Section 4.2).

4.0.3 There were considerable challenges for schools and museums working in partnership. These related to the differences between school and museums, the lack of understanding of the nature of learning in museums, and the need to match agendas. Where the partnerships involved members in addition to museums and school, it was difficult and time-consuming to keep a number of agencies together. Establishing the project infrastructure was sometimes problematic, especially in relation to ICT; in some new museums the levels of institutional support were very low as they were not fully established (Section 4.3).

4.0.4 The main difficulties experienced by participants in the MGEP were the rapid timing of the introduction of the MGEP; poor quality of project planning; inability to plan budgets to cover all elements of the work to be done over the life of the project; lack of experience in project evaluation; and staff changes. The solutions to these problems almost always came down to increased levels of work on the part of highly committed project managers and teachers, who analysed the problems and acted to solve them on a case-by-case basis. Generally there were no contingency funds to employ additional staff although, where possible, additional freelance education staff were employed. Sometimes, project elements were deferred or omitted. These very common difficulties were often experienced more extremely where schools were failing, or were on special measures (Section 4.4).

4.0.5 Working with museum collections and learning in active ways in rich and evocative environments were motivating for the pupils. They were interested in museum and other specialists and their knowledge and expertise. Having opportunities to work with ICT in new and creative ways was exciting (Section 4.5).

4.0.6 Involvement in the MGEP changed the ways some teachers worked in schools as they gained confidence in using museums, through understanding the potential of museums for learning more deeply. This was brought about through being introduced to curatorial issues; working with artists; being involved in more active and varied teaching methods; seeing cross-curricular teaching in action; using objects as starting points for investigation; and becoming more confident in using the web for teaching (Section 4.6).

4.0.7 Successful projects were based on joint ownership and joint objectives; mutual benefits and shared agendas; effective leadership, dynamism and a 'can do' attitude; and reflective, analytical, and responsive professional practice. Effective partnerships resulted in significant learning opportunities for adults and children, the increased understanding of the creative and cultural heritage, and the chance to be involved in something unusual and exciting (Section 4.7).



## **4.1 Schools and museums in partnership – effective strategies**

### 4.1.1 Regular contact and monitoring

Successful strategies for maintaining partnerships included regular, structured contact and continuous monitoring of the project as it progressed.

*'Partners met regularly (once a month). Teachers were regularly consulted. Evaluation has been continuous.'*

Leeds

*'The planning days were heavily structured. We developed a planning and evaluation session. I developed a pro forma to capture thinking, to respond to needs.'*

Sue Ball, Leeds

*'Discussion with teachers slows the project down but makes it all the more valuable. It gives them ownership.'*

Julia Basnett, Project Development Officer, Brighton

### 4.1.2 On-going evaluation

On-going evaluation enabled a continuous review of needs and requirements. In Bradford, the need for extra training was identified and met. Pete Warrell, University of Central England, was brought in to deliver two training days after evaluation by teachers of Phase 1 said there were not enough good ICT ideas.

### 4.1.3 Using existing support systems

Using existing professional networks and support systems opened up access to skilled colleagues. In Bradford, Bridget McKenzie was contacted through Engage to carry out the evaluation of Phase 1 of the project (36/7)

### 4.1.4 A collaborative environment

A friendly collaborative environment made the teachers feel welcome and at home, and this led to effective teamworking. A mutual appreciation of the additional resources and opportunities enabled by the MGEP encouraged development of the team.

*'It's a fantastic environment to work in - you're always welcome here. There's no 'us' and 'them'. It's honest and down to earth. But good teams can only work with adequate resources. Delivering the MGEP has improved (the educational programmes) so we feel proud to work here, and tend to tell other people to come here. Before, we weren't sure if we'd recommend it.'*

Forest of Dean

### 4.1.5 Joint ownership

Successful projects were built around joint ownership. In some places the project was left deliberately 'open-ended' and was encouraged to develop and change according to how it was used in schools. Teachers were consulted throughout, and the project was allowed to develop in an organic way. Where the project did not develop through mutual setting of objectives, a feeling of disempowerment or disenfranchisement could develop.

### 4.1.6 Unsuccessful partnerships

Not all partnerships were completely successful. However, even where there were problems, in the majority of cases the museums as the major instigators of the projects took the responsibility to achieve the aims of the projects. In most cases, this meant extra and unpaid work for the staff involved.

#### 4.1.7 Lack of joint ownership

Unsuccessful partnerships included those where there was little sense of joint ownership. To some extent this was exacerbated by the timing of the introduction of MGEP which allowed insufficient time for deep partnerships to be established. Where partners were not used to working with each other, difficulties were experienced in relation to defining priorities and in understanding the different worlds of school and museum. Many projects found their partnerships adversely affected by the timing of the project development.

#### 4.1.8 Budget holders and their power

The responsibility for managing the budget, which lay with one partner (generally the museum), occasionally led to resentment. This seemed to be the case especially where two museums of unequal size and capacity were trying to maintain a partnership which also involved other organisations. The larger partner, who was the budget-holder, was perceived by the smaller museum to be acting autonomously. However, this did not seem a widespread problem.

## **4.2 Setting and achieving objectives**

### **4.2.1 Strategies to achieve joint objectives**

Strategies to achieve joint objectives included detailed initial discussions when agendas were debated and negotiated. In some instances this proved difficult, especially when partnerships were new and partners were not familiar with each other's priorities or working methods. Where partnerships built on previous good relationships and experience of working together, objectives were easier to agree. The agreeing of objectives can take time and involves organising meetings between all parties. Given the busy schedules in schools and museums, this was not always easy. In some instances, teachers were less involved than they might have been in the development of objectives, and museum staff would want to include them more in future.

*Q: 'How did you agree objectives?'*

*A: 'We had a brainstorm at the beginning of each project, to disseminate information and agree outcomes. If we do this again we would include teachers more in this process. Right at the beginning we had INSET for teachers, two schools each term.'*

Inspiration Africa!, Horniman Museum and Gardens

### **4.2.2 Effects of the timing**

The timing of the introduction of the MGEP mitigated against detailed development of agreed objectives as part of the development of the initial bid. This affected both schools working with museums, and museums working with each other. As projects developed, it became necessary to revisit and confirm or modify objectives.

*'The importance of re-visiting objectives with partner regularly – (teacher) input into the bid would help.'*

Education Officer, Brighton

### **4.2.3 Additional partners**

When partnerships involved schools, museums and also additional partners, the agreeing of objectives between all parties became even more problematic and time-consuming.

*'The objectives of the project were initially developed between staff at the Gallery and the teachers. This happened as the partnerships with schools were being developed and (objectives) were clarified when the artists came on board between themselves and the schools with the Gallery staff ensuring that these referred back to the overall aims of the project.'*

Wolverhampton Art Gallery

### **4.2.4 Differentiation**

Museums needed help in setting objectives that acknowledged differentiation. Good differentiation depends above all on good communication between museums and schools, and clear, shared understandings of the children's needs. Much differentiation was by outcome or by time - so that slow workers could have the essential satisfaction of completion. Materials and activities that are flexible enough and negotiable are the most useful.

*'Differentiation was agreed with the teacher at the time - the teacher's expertise in this was relied on.'*

The Courtauld

### **4.3 Challenges and methods of working in partnership**

#### **4.3.1 Two different worlds – schools and museums**

The challenges of museums and schools working together included negotiating two worlds that do not overlap very well. Schools have constraints of timing, curriculum objectives, cover, and responsibilities for individual pupils that are not found in museums, while museums have a range of functions that are not always much understood in schools, such as care for and protection of collections, and response to non-educational agendas. However, on the whole, these matters were very well negotiated by the partners and did not often feature as problems in the interviews and visits carried out by the RCMG. Museum education staff working on the MGEP varied from the very experienced to the inexperienced, and the level of experience affected the ways these matters were handled.

#### **4.3.2 Lack of understanding of the nature of learning in museums**

Different levels of understanding among teachers about the potential of museums and galleries for learning were sometimes a problem. Art teachers, for example, sometimes wanted their pupils to read and record the labels on the paintings rather than look at the paintings themselves. This lack of experience of using galleries and their collections is symptomatic of the lack of training for teachers in the value of museums and galleries. During the MGEP, when this occurred, additional training was required, but could not always be provided if it had not been anticipated.

#### **4.3.3 Matching agendas**

Many of the large and complex national organisations found it difficult to work with agendas external to the organisation. In some large organisations where daily life consists of negotiation between different internal departments, and where there are very highly differentiated areas of specialism, it is difficult to appreciate that smaller, less differentiated organisations work on more of a teamwork basis and with more steer from external agencies such as local authority departments, or related bodies. More time to understand the differences of scale and orientation might have helped, but perhaps a more radical solution such as a member of staff on a short placement in the other organisation was what was really needed.

#### **4.3.4 Keeping many agencies together**

Many museums were working together for the first time and this required flexibility and willingness to understand different ways of working.

In addition, where a number of different agencies such as artists, consultants, universities, local businesses (such as website designers), and LEA advisers were working together, there were challenges. Some consortia did well, but others did not. This was particularly difficult where project leadership was weak and participants' roles were unclear. Difficulties were exacerbated where there was an overload on the project manager due to poor project planning and lack of experience in project management, project evaluation, or museum education techniques.

#### **4.3.5 Getting the infrastructure right (especially with ICT)**

The research team heard many comments about the difficulties of managing expertise and equipment, especially in relation to ICT. Many organisations, both schools and museums, lacked training. In some cases, where the ICT infrastructure was effective, the MGEP projects enabled teachers to learn new skills and to develop confidence to work in this area. Where large well-resourced organisations worked with smaller less wealthy organisations this was a particular problem.

*Q: 'What were the challenges of working together?'*

*A: 'Getting the right expertise: The artists had a lack of expert knowledge in special needs education and it was difficult to get digital artists at all.*

*Training - There was no budget for training the Digital Artists in special needs.*

*A sufficiently shared vision - The Digital Artists had a much better idea of the possibilities for the future with this kind of work rather than the teachers who didn't understand the bigger picture. There are training the teacher's issues i.e. how and why they should be doing it. We need to 'catch them and bring them in.'*

*Learning about time needed to complete work: Artists needed to spend longer there initially and the projects needed to last longer than the three days.*

*Timing difficult - Co-ordinating meetings for all partners'*

*,*

*Q: 'How did you sort out any difficulties?'*

*A: The usual – talking it through. Sorting problems with technology. Knowing a suitable replacement artist (lack of digital artists) - the artist in this type of project needed to be flexible, imaginative, laid back and relaxed.'*

*Wolverhampton*

#### 4.3.6 Lack of institutional infrastructure

A few projects were based in new museums. Here the institutional infrastructure was not established and there were fewer and less well established relationships and networks to use to introduce and maintain the project. This was sometimes a problem.

#### **4.4 Common difficulties and solutions**

##### **4.4.1 Timing of the MGEP**

Timing was a severe problem for most of the projects. The development period between the announcement of the MGEP (January 1999) and the submission of bids (April 1999) was insufficient.

*'There was not enough time for people to test or check the suitability of partnerships - some just rushed in with no time, made partnerships and then had to live with them.'*

Frazer Swift, Support Officer

The initial planning time was inadequate. There was not enough time for museums to talk to teachers, agree objectives and establish mutually useful working methods. This problem was even worse with the second tranche of projects, which were given only three weeks to submit their bids.

The lack of time to fully plan and develop the partnerships and the projects led in some cases to a tendency to play safe and to work with known schools through a fear of failing when working with unknown partners. The shortage of development time led to a number of other difficulties that were found frequently.

##### **4.4.2 Poor project planning**

The lack of time for the development of the bid to the MGEP, combined with the lack of experience in bidding for external funds, meant that the quality of project planning was poor. Many of those making bids were also not used to project planning and did not know how to work out the operational matters in enough detail. Time for planning and review throughout the projects was omitted, and time for development and discussion between partners during the life of the project was not considered. Training for partners was not included. Where freelance museum educators were used, their needs in terms of training and adequate time to do the work required were not fully taken into account. No baseline data was collected, either in the museums or the schools, and evaluation was frequently forgotten. Additional secretarial or teaching help was not considered. Many museums were unable to assess their own and their partners' capabilities to deliver the projects. There was no planning for illness or changes of staff over the life of the project. Several projects did not have named project managers. As this was seen as museum education business, there was not a great deal of help from museum/gallery managers, who might have assisted with initial planning. As time was very short, there was not much time to ask for help from the area museum councils, which could perhaps have helped some museums in the regions.

All those making bids to the MGEP would have benefited from more precise guidance about the elements that their budgets should cover. Support Officers were aware that they could have been very useful prior to the bid being submitted in helping to develop the bid. Solutions to poor planning included increased effort, particularly on the part of freelance staff. And in Leeds, a project manager was employed. This brought clarity and a sense of direction to the process and it worked well.

##### **4.4.3 Insufficient budget planning**

Lack of experience in making bids for external funds meant that several elements of the costs of the projects were omitted from many of the projected budgets. This included the costs of many of the elements mentioned at 4.4.2 above.

Where freelance staff were used in museums and galleries, their time was not fully costed into the budget. Cover for teachers in schools, which some schools required

to cover those working on the project, was not included in many budgets. Some gallery educators forgot to cost in payment for artists.

Where insufficient funds were available, project partners worked for free to make the project successful.

*Q: 'What were the challenges of working together?'*

*A: 'We needed to cover teachers' time in our bid - maybe adding on £5,000-6,000.'*

*A: 'I thought I would be giving a lot of my time free, but I did not realise it would be the same for the others.'*

*Q: 'How did you sort out any difficulties?'*

*A: By all giving their time for nothing.'*

Tyne and Wear

#### 4.4.4 What to do about evaluation

Evaluation is new to the museum and gallery world. The methods for evaluation are many and varied. Very few projects included the costs of evaluation, in fact most did not know whether it was required or how to go about doing it. Estimating the costs of an external evaluation was not something most museums felt confident to do. Even the very largest organisations did not include costs for evaluation.

*Q: 'Has there been a formal evaluation of the project?'*

*A: 'No it was not costed in.'*

The British Library

Where evaluation was planned it was frequently seen as a summative study, and left till the end of the project. This meant that in terms of project management, ongoing problems were not perceived and accommodated, and, in terms of learning outcomes, much learning remained unobserved and unremarked. Some of the evaluation reports were still incomplete at the time of writing this report.

In many cases, 'evaluation' meant 'questionnaire' and the intentions of the questionnaire, and whether this was the best tool for the job, were not considered. Some museum education officers did circulate evaluation sheets, but teachers did not always return them. When they were returned, the responses were not always analysed, as this had not been thought about when the questionnaires had been designed. There was a very limited understanding of evaluation as a process that was fully integrated into a project, and even less awareness of the relationship between the intention of the evaluation and the design of a research process as a whole.

*Q: 'Has there been any formal evaluation of the project?'*

*A: 'No formal evaluation has been done. Teachers have been asked to fill in evaluation sheets but few have as yet been returned.'* (56/16)

Crich (Transport project)

In some cases, informal evaluation helped to refocus projects that had difficulties.

*Q: 'How did you agree the objectives with the project partners?'*

*A: 'We worked out the objectives were after informal discussions and because of the negative messages we were getting from schools.'*

Fleet Air Arm Museum

When evaluation was well done, it was generally because of previous knowledge of what might be possible. External evaluators were frequently used, usually from university education departments.

#### 4.4.5 Staffing problems

Many projects suffered from changes of staff – over the life of the project people changed jobs, went on maternity leave, or were ill, and this happened in schools

and in museums. In long-term projects this is inevitable, but few people seemed to have foreseen this and built in resources to cope with change.

*'Staff changes put tremendous pressure on projects.'*

Janita Bagshawe, Head of Museum Education, Brighton

When staff changed, it was frequently tricky for those who had to take over.

*'It would have helped me to have responsibility earlier - continuity is important. Projects are strange things - it's a question of getting inside the project and feeling more in control.'*

Julia Bassett, Project Development Manager, Brighton

Some few projects contracted in special project managers. Although this was an unusual thing for museums, it worked well.

*'Sue Ball was brought in as a freelance project manager. Many people in the team had not been 'managed' before, and all expressed how useful it had been in helping them to meet deadlines and feel valued.'*

Tim Corum, Leeds

Specific solutions to staffing problems are difficult to identify. On the whole, most people struggled as best they could to achieve what was possible. Sometimes, project elements were deferred due to lack of staff capacity; sometimes elements were omitted entirely or substantially curtailed.

#### 4.4.6 Lack of management support

In some museums, educational projects were not perceived to be of interest or concern to the museum or gallery management. Where this happened, education staff worked in an institutional vacuum, and found it more difficult to access resources to support the project. Having a space for a concluding exhibition was a problem in one gallery, for example. Where this kind of thing occurred, museum educators found their own small-scale solutions that side-stepped confrontation with management, or abandoned their ambitions.

#### 4.4.7 An example of some problematic issues

An excerpt from one of the interviews gives a flavour of some of the issues that proved problematic, and shows how determination to succeed and extra (often unpaid) effort was put in to achieve this:

*Q: 'What were the challenges of working together?'*

*A: 'It is important to know numbers and abilities of pupils, how many accompanying staff, what the school agenda is (Is it just to get them off the premises?). We did have some really difficult pupils. The situation at one school was diabolical. They said we'd have 20 children, we got 30, they said we'd have a teacher, we got no teacher. We got all the bad boys ... they just assumed they'd benefit. If things are more organised in schools it makes it easier. (This was a mixed school. All the pupils selected were boys, all were black - this inadvertently raised racial issues. Another school, when visiting the museum, sent along the PE teacher, the only one who could apparently keep control. His robust methods were at odds with the philosophy of the project!).*

*Staff change problems There were several staff changes during the project; the museum was also undergoing major building works and the COG had to take on more responsibility than it was expecting.'*

*Q: 'How did you sort out difficulties?'*

*A: 'Viv from the Horniman had to persevere to keep the project going, although its success was ultimately recognised. Difficulties seem to have been sorted through determination and willpower that the project should succeed.'*

Inspiration Africa!, Horniman Museum and Gardens



## **4.5 Partnership methods for motivating young people**

### **4.5.1 Working with museum collections**

Young people found working with museum collections very motivating. They enjoyed handling the artefacts, and some were surprised when this was possible. Handling the objects led to the asking of questions and the posing and solving of problems. Investigation, speculation and imaginative, frequently lateral, thinking was encouraged. Teachers found that working with objects could be used easily to introduce broader issues.

*'The children were overawed by being able to handle objects. These stimulated thinking, were used for problem solving, could be used to stimulate broader issues, including communication.'*

Sandwell

Handling the objects enabled pupils to increase their understanding of school subjects.

*'It's important to handle objects first hand, to gain a feel for them and increased understanding.'*

Pauline Harrison, Senior Art Advisor; Recreating Cheshire

Objects could be used to focus a scheme of work:

*'Gets them to focus – an object is a real focus.'*

Nick Braunch, Buxton Community School, Buxton

Being physically close to the collections and being able to study their manufacture at first hand enabled pupils to analyse what they could see in a more sharply focused way than is possible from photographs.

*Q: 'What was the significance of working with real objects?'*

*A: 'Being close up. Seeing the techniques involved - as with the embroidery. Encouraged them to analyse what they were looking at. Better than books or photos. There's so much detail you have to use the real thing... It gave much richer observational/ drawing opportunities. It was a fresher way of doing it.'*

Isobel Coney, Art Teacher, St Marylebone School, London (V & A project)

The children sometimes felt very special:

*'I preferred the armoury, I liked to try the chain-mail on in front of the group.'*

Daniel, Forest Hill School, Nottingham

Experiences of collections and the rich museum/gallery environment frequently led to lasting memories. Thirty five Year 6 children from Westbourne Primary School, Bradford still remembered objects from their Brontë Parsonage visit a year later. They remembered the bed with curtains, the very small bedroom, the grandfather clock, the gas lights, the old jewellery, the servants' room, the bells for calling servants, the broken plates, the table, the brother's paintings (was he called Charlie Brontë?). It was all old-fashioned. They also saw some big dresses and things about the Brontë sisters. They enjoyed the acting. They dressed up. They remembered that they wore a belt, hat, coat, scarf, dress, wig, jewellery, a big skirt, shawl. Some things were old and dirty. Some were torn. They could also remember the scenes from the book that were set in the house (Brontë).

These memories act as a resource for learning in the months and years afterwards, and the RCMG researchers found considerable evidence of this in interviews with children, teachers and museum staff.

*'Children could use their memories of using the objects six months later.'*

Joy McAlpine, Project Manager; Reading

#### 4.5.2 Active learning

The opportunity to be physically active and to learn from direct involvement in experience was much enjoyed, and for those that found the more academic environment of the classroom difficult, this was particularly helpful.

*'They (visiting pupils) had no expectations - didn't expect to learn or enjoy it. Just expected to be 'seeing things and going home'. They learned because they did things.'*

Tom Haverly, Dean Heritage Centre, Forest of Dean

Using museum collections as a stimulus for mental and physical work made the students think in new ways about new things, and this was enjoyable.

*'I liked it when the normal bottles turned into plaster. We put in notes/ description of ourselves in the bottles - secret messages. It was turning something that's rubbish into something that's valuable. I wouldn't have thought of using rubbish to make a work of art.'*

Ishmael: Year 7, Fortismore School, London (V & A project)

#### 4.5.3 Rich and evocative environments

Pupils were stimulated by the rich and frequently evocative environments they found in museums. Being in close proximity to the collections and actively responding to them was motivating in itself.

One Year 4 pupil, when asked if she could remember what she did on a museum visit a year previously, when she was in Year 3, replied without hesitation:

*'We saw stuffed animals, birds, fishes, insects, unicorns, mermaids, peacocks, a whale... On the floor there was a glass with a badger, snake, insects and butterflies under. There was a snake - big and curled up - it could eat us. We were exploring and being told about it. I remember going on our own a bit. We drew sketches. Then we designed an imaginary creature with bits of other animals and made clay models and painted them. It took two days. Me and Charlotte's were like mermaids - they are in the (school) entrance.'*

Teachers also found the museum environment stimulating:

*'To see the stories behind the objects enriching my enjoyment. The lovely atmosphere gave me time to stand back and observe children reacting and enjoying; I found that personally enriching.'*

Clive Digby, Teacher, Mendham Primary School (Wingfield)

#### 4.5.5 Working with experts

Pupils were excited working with specialists who did interesting jobs. This included museum educators and curators, but also extended to the artists and website designers, video producers and other experts that they would not normally have had the opportunity to meet.

*'Object and specialist knowledge are both valuable together.'*

Nick Braunch, Buxton Community School, Buxton

#### 4.5.6 Working with the worldwide web

ICT proved generally positive for young people. In some instances there were problems, particularly when the infrastructure was not in place, but where the technical problems could be resolved and where the project leaders skills were adequate to the challenges, school pupils found the web highly motivating. Meeting new adults with highly specialised skills, displaying their own work in public on the

web, and developing their own skills were found exciting by children and school students. Many projects incorporated websites but not all used them in the same way. Some were used as a celebration or documentation of the project; others were an integral part of the project and developed simultaneously; some offer virtual visits to museums sites or give advice about preparing for a real visit; some consist of interactive games, others ask leading questions.

#### 4.5.6.1 The Whitechapel Gallery Schools With Artists Project (SWAP)

The Whitechapel Gallery's Schools With Artists Project (SWAP) involved six schools in three boroughs working with six artists. The intention was for the students to make a video for other students, introducing them to the art gallery and its exhibitions. A visit to the gallery was followed up by a two-and-a-half-day workshop in schools led by an artist. The initial visit was an eye-opening experience in itself, as one student discovered:

*'From my visit to the gallery I've learnt there's something here for everyone and I don't think anyone could come here and not find something they'd like.'*

Using videos and camcorders, the students explored, commented on and recorded the artworks around them. The self-portrait by Frida Kahlo (1940) drew these comments from one 16-year-old:

*'Her facial expression and her eyes convey a sense of pride and determination but also she's not satisfied, as though there's something bothering her.....'*

The students grew in confidence and co-operation as they saw themselves communicating successfully and eloquently in a public gallery. The exhibition videos feature only the pupils, their voices and the artworks - no adults, teachers or museum staff. Copies of videos were distributed to schools planning a visit to the gallery and were on display in the gallery itself as an introduction to the exhibition.

#### 4.5.6.2 Inspiration Africa! (Horniman Museum and Cloth of Gold)

Inspiration Africa!, a project developed jointly by the Horniman Museum and Cloth of Gold, an arts organisation, worked in partnership with 12 secondary, primary and special schools, focusing on the museum's African collections. Two schools entered the project each term. Initial visits were made to the museum followed by four intensive days in school where the focus was on art (drawing from objects, and silk screen); literacy (creative writing) and ICT (web-based work). Work in school was supported by professional artists, storytellers and poets, as well as museum educators and an ICT specialist and silkscreen artist from the Cloth of Gold.

It was the intention that the website should be up and running on day one of the project and that children's work be added as it was completed. The web was seen as 'an internet classroom' or 'contact room' where pupils could display their work, chat to pupils from other schools or project leaders about their work and leave messages on the bulletin board. This gave the work an immediacy and made it much more meaningful:

*'I think the internet is a good idea because you can look up and learn more ...You can go back and look at the work you've done. You can look back on yourself when you're older.'*

Year 5 pupil, Christ Church Primary School

Another child at Raglan Primary School commented:

*'Tony taught us how to screen print; we used the squeegee to do it. All our work is now on the computer because Jacqui taught us how to put it there. It was a good idea because we could show our family ... and because nearly 600 people emailed us.'*

A relative living in Australia was astonished to see their niece on the website and emailed the school.

The website designer, Jacqui Callis, also found it had unexpected bonuses:  
*'Each day had an ICT part, a simple creative process to go through, or search for links on the key objects. They sent work to me at home - loads of stuff, quite sweet, especially secondary children who didn't always say much, but these were complimentary things they may not have said in the session.'*

ICT was also used to inspire creativity and all children from each school participated in designing a virtual banner full of images from the project. This had unexpected benefits:

*'One secondary school linked up with a special school ... they were working together to design their virtual banner. The theme was a harmony, they were very caring.'*

Jacqui Callis, website designer

The web was used to record the development of the project as it happened, in a very interactive manner, and is now used as documentation and a celebration of the project ([www.clothofgold.org.uk/inafrika/](http://www.clothofgold.org.uk/inafrika/)).

## **4.6 Partnership methods for changing teaching practice**

### **4.6.1 Confidence in using museums, understanding curatorial issues**

In most museums the education staff rather than curators were involved as participants, but being introduced to professional curatorial matters such as conservation and display also proved useful for teachers.

The Victoria and Albert Museum provided seven teachers with an accredited course module as part of their project, which aimed to give the teachers the confidence and skills they need to achieve good practice in the use of museums and galleries as a learning resource.

*'The learning is coming through in my teaching. I'm more aware of museums than I was before. I'm more aware of curating issues.'*

Sally Clifton, Fortismere Secondary School (V & A project)

Involvement in the MGEP enabled teachers unfamiliar with museums to develop their confidence.

The Cartwright Hall project in Bradford arose partly from the effects of the LEA receiving a poor Ofsted inspection, with low standards highlighted in literacy and ICT. Schools involved in the MGEP were selected for their poor results in these areas. As only one out of the eight schools had ever visited a gallery before, they found the project quite daunting at first. The museum offered them ways of working within the National Curriculum and the National Literacy Strategy by focusing on real works of art.

### **4.6.2 Working with artists**

Team-teaching with artists acted as an easy way to learn new ways of working in the classroom. Artists were aware that they were valuable to teachers in the classroom.

*'Often one of the reasons when I work in schools the teachers are surprised that they can use some of the techniques and what can be achieved in such a short space of time.'*

Mike McManus, Artist; Wingfield

Equally, some art teachers found that the MGEP gave them experience that they could use, adding to the teaching techniques they already had.

*'For me – the project altered/affected the way I teach... It has added to approaches I can use. Working with artists made me look at things in a different way and the content of my teaching has changed. KS3 teaching is now based on projects that come through SWAP.'*

Whitechapel Art Gallery (38/6)

In some instances, new art-based skills were learnt during the project too.

*'I feel I have skills now that I can use for any artwork.'*

Sandra, Bradford

### **4.6.3 The challenge of active and varied teaching methods**

Some teachers found that the methods used by museum educators and the freelance specialists working on the MGEP introduced them to more imaginative and active ways of teaching. This opened up new possibilities for work in the classroom.

At Brontë Parsonage Museum, the idea of working on a 19<sup>th</sup>-century novel with young children was in itself new.

*'It challenged me as a teacher because I hadn't thought of doing a 19<sup>th</sup>-century novel before (with Year 8s). It showed me that it was more than possible.'*  
Alex Scanlon, Brontë project

#### 4.6.4 Cross-curricular working

The team-teaching involved in the MGEP has led to new relationships in some schools which have opened up ways of teaching across the curriculum back in school. If this can be maintained, very significant changes could occur.

*'I have a better relationship with the English Department who supported me - this is leading to cross-curricular learning possibilities.'*  
Sally Clifton, Fortismore Secondary School (V & A project)

*'English Departments have been asking questions of History colleagues - I think it has begun to change the culture in schools...'*  
Kath Pearse, Gateshead LEA English Advisor

#### 4.6.5 Using objects as starting points for investigation

Working with objects leads in a natural way to the asking of questions and the posing of problems (for example: Who used/made this? Why? Under what circumstances? How do we know?). These questions introduce an investigative way of learning that many teachers found stimulating and full of potential.

*'(Working with objects) developed new ways of learning: focus on investigational, historical and observational work was new to schools, but the quality of the work was enhanced. This gave teachers confidence to work this way themselves.'*  
Devon

*'History is usually knowledge-based but not investigational - this opened my eyes to the investigative role.'*  
Devon

#### 4.6.6 Becoming more confident in using the web for teaching

Some teachers were not confident about using ICT and were able to gain new skills through involvement in an MGEP project. The Eureka! project, for example, involved schools in piloting its new website. The children learned how to use the internet and find a local site to help them with literacy and numeracy.

The teachers commented:

*'At the time we had just changed our computers and it was input to take children and us through the process of the website. The class leaving now are very ICT literate.'*

And in North Devon, the project encouraged learning:

*'..... boosting children's and teachers confidence in seeing work on disk.'*

## **4.7 Sustaining partnerships**

### **4.7.1 Key elements for successful partnerships**

Partnerships between museums and schools worked best when:

- Partnerships were set up and sustained with equal ownership, commitment and empowerment
- Partners filled in the bid applications together or negotiated clearly and comprehensively from the start
- The museum person making the bid was also the Project Officer, or the project was adapted in a mutually agreed, clear and effective way by the incoming Project Officer
- Partners respected each other (teachers and museum staff respect each others' professionalism)
- Partners listened to each other and remained flexible
- It was clear who was in charge of what
- Staff time was adequately costed in to the bid (eg, teacher release time for planning meetings)
- Partners shared, negotiated, reviewed, evaluated, and motivated each other
- Museum and school management teams were enthusiastic or at least supportive
- Both/all partners were excited about the project.

### **4.7.2 The results of effective partnerships**

In museums:

- Museum staff increased their understanding of learning aims and objectives
- Some curatorial staff became involved in the projects and changed their attitudes to education
- An increase in shared professionalism
- Innovation and risk-taking
- Good CPD for all staff involved
- Increase in staff skills (people skills, educational skills, ICT skills...) and knowledge
- Some learned how to work with a consultant
- Many saw what partnerships can achieve which will inform and inspire future projects
- Some local authorities are realising the potential of such partnerships.

In schools:

- Cross-curricular teaching, with stronger relationships between subject teachers in different fields
- More imaginative and creative teaching, with more active and more varied methods
- Greater confidence in using museums and galleries
- Greater awareness of the learning potential of museums
- Building long-lasting relationships with museums
- School students excited by their creative and cultural heritage.

*'Excellent partnerships: the strength of this project is in the partnerships, which have been described as 'multi-layered'. All expressed their satisfaction at the way the project had allowed partnerships to develop - a strong sense of everyone working to a common goal. It led to a 'formalisation' of the partnership between the museum and the loan service (Artemis); close partnerships within the museum - education officers, curators and registrar; good links with external creative professionals such as CAPE and Parallel Interactives.'*  
Leeds

*'It's been a genuine meeting of minds/ agendas...'*

Leeds

*'Good partnerships with schools; due to project co-ordinator, a former teacher herself, who made herself available for support and custom built projects to suit individual schools; she also emphasised partnership aspect, where both museum and schools could learn from each other.'*

Devon



## **Chapter 5: The impact of the MGEP**

### **5.0 Summary of chapter**

5.0.1 There is a mass of evidence of an extensive range of learning outcomes for teachers. Teachers learnt more about their subjects, increased their own skills, particularly in ICT, learnt more about their children and students, and learnt more about the potential of museums.

*'To say its been life changing is a bit strong, but its made a huge difference.'*  
Sally Dixey, Allenton Community Primary School, Derby (Crich)

Learning outcomes for teachers involved personal development and the pleasure of seeing their students learn in new ways.

*'I'd never been involved in a project before where the kids' stuff would go on the web. We've had internet here for 3 years, my class are very involved, very keen users ... very keen to learn new things. Also we got a free trip to Crich ... this was a massive plus. We'd don't normally have the opportunity to do things like that. The funding is very difficult.'*

Sally Dixey, Allenton Community Primary School, Derby (Section 5.1).

5.0.2 Participation in the MGEP resulted in a small but significant ripple effect. The benefits experienced by individual teachers had effects on their colleagues and in some instances on other schools. Teachers who participated in the MGEP shared new knowledge, skills and teaching materials with their colleagues. While it was rarely planned for in the development of individual projects, this element could be incorporated to good effect in future DfES programmes (Section 5.2).

5.0.3 Learning outcomes for school students and pupils encompass an increase in knowledge and understanding, the development of learning skills and social skills, and a new awareness of museums and galleries – exciting places to go of which they were not generally aware. These experiences and the facilitation of successful new ways of learning resulted in work of a higher standard than expected, and a resulting increase in confidence and self-worth for the pupils involved. The examples in this section can be replicated many times – the character and power of the learning outcomes from school students are demonstrated very convincingly by the MGEP. Many further examples are given in 'Learning through culture: The DfES Museum and Gallery Education Programme: a guide to good practice' (Section 5.3).

5.0.4 The MGEP has had a significant effect across many of the museums where projects were developed. Museum educators improved their skills and knowledge and many different categories of staff learnt about museum education. Where museum staff who were not normally involved in museum education became involved, their perceptions changed and they saw the potential of learning in museums more clearly. In some museums, this led to a shift of priorities for the educational role of museums, which became more closely integrated into core museum purposes. Where museum management were less involved, the repetition of mistakes was feared. Many museum staff also estimated that involvement in the MGEP had improved teachers' and children's perceptions of museums (Section 5.4).

5.0.5 There is strong evidence that where MGEP projects resulted in successful learning, this exceeded the expectations of teachers and pupils, and that learning objectives and targets were surpassed. The MGEP also provides evidence that those with lower abilities, or with learning difficulties, can find ways to succeed in museums. Although the numbers were small, some projects set out to attract new audiences, including families. Sometimes families were involved in specific projects which focused on family learning, while in other cases, parents were invited to take part in pupil-centred projects. Many of the MGEP projects produced additional resources and many of these were at a high standard. Many projects included creative professionals as their partners, often working with groups for the first time.

Artists and storytellers, poets and drama specialists introduced new ways of working with collections (Section 5.5).

5.0.6 The high profile of the MGEP helped to promote museums, especially within local authorities. The additional funds were very useful, especially when budgets for museum education were very small or non-existent. MGEP funds supported some new posts in the short-term, enabled the purchase of equipment, and acted as leverage for additional funding. Being part of a national programme enabled museum educators to both confirm and extend their professional practice. The lessons learnt as part of working in partnership with schools have had a broader application across the museum sector (Section 5.6).

5.0.7 The MGEP has contributed to a national view of museum and gallery school services in England at the beginning of the 21st century. It has resulted in an accumulation of evidence about the range and depth of learning outcomes that may be facilitated by museum/school services, and the specific generic learning outcomes that can be identified. These include increased knowledge and understanding, the development of skills, and the experience of working with others. Effective learning resulted in considerable personal development for all concerned and an increase in confidence for many. However, evidence of powerful learning outcomes is accompanied by evidence of variable standards of project management and delivery.

5.0.7.1 The MGEP has increased awareness of the learning power of museums for both local and central government and within the museum profession, especially in regional bodies (area museum councils and their successors). There has been a step change in awareness of the need to evaluate learning, although few projects produced high-quality evaluation reports. The programme also set new standards for museums – high-quality, well-funded projects managed by experienced and committed museum educators have shown what is possible. At the same time significant weaknesses have been exposed in the levels of professionalism of some museum educators; in the lack of understanding of museum learning in other museum staff; in teachers' awareness of the power of museum learning; and in the professional infrastructure to support museum learning. The lack of institutional, professional, and MGEP support left the burden of delivering the MGEP on the shoulders of the individual project managers and the participants. Those with less experience, skills, training, or commitment fell by the wayside, while those who were able to rise to the occasion experienced a very steep learning curve. This is an unreliable way of developing capacity (Section 5.7).

## **5.1 Learning outcomes for teachers**

### **5.1.1 Learning more about their subject**

Class teachers and their assistants learnt more about the subjects they taught. Experiencing fresh, and frequently more active, ways of teaching opened up aspects of their subjects that were new. This was a rewarding experience for them.

*'Personally I learned a lot about Haworth and the Brontës and their novels... It was really important to take a step out of the classroom and look from a new viewpoint.'*

Alex Scanlon, Brontë project

*'It affected my special needs assistant - she went back to the novel herself and worked far better with me (she was in two lessons out of four per week).'*

Brontë project

### **5.1.2 Increasing specific skills**

Some teachers learnt specific skills. This was especially apparent with art teachers working with artists, and with teachers who were involved with projects using ICT. Projects that involved ICT - as at Cartwright Hall - provided learning opportunities for non-specialist teaching staff baffled by the arrival of ICT suites and how to explore their potential/make best use of them. Many teachers less confident with ICT said that they had learnt an enormous amount.

*'We have covered a lot of skills .. lots of learning. It's helped find our way around the ICT suite, just introduced.'*

Liz Hatton, Cartwright Hall, Bradford

*'Certainly, my IT skills have increased.'*

Ann Case, Primary Teacher (Eureka!)

*'Teachers found the skill sharing day really useful – they met the gallery staff and saw the potential and met the artists – it was very precious.'*

Pauline Harrison, Senior Art Advisor; Recreating Cheshire

### **5.1.3 Learning more about their children/students**

Many teachers talked enthusiastically about working with their pupils in the museum or gallery environment. Being out of the classroom meant that both they and the pupils could modify their normal classroom-based behaviour and relationships. These statements are typical of those frequently heard by the RCMG research team:

*'The benefits of relating to kids out of school. They could see me in a different light and vice versa.'*

Christine Evans, Teacher, Blatchington Mill School, Brighton

*'I saw the kids in a different light during this project. The relationship with the kids is key - supporting them in a different way improves relationships. They gained motivation, pride in their work, self-esteem, social skills.'*

Dean Heritage Centre

Working together with pupils on unusual tasks means a levelling of the normal expert-to-novice power relationships; both teachers and taught are very obviously learning something new, in an unfamiliar place, and often with a shared museum expert to show them the way. These shared experiences, which improved relationships with the pupils, were valued highly by teachers.

*'My relationship with the kids - they are more special to me.'*  
Sally Clifton, Fortismore Secondary School (V & A project)

Many teachers were thrilled to see how well students with learning difficulties responded in the museum. When learning outcomes are open, as with much museum-based learning, children who find academic learning difficult can find other ways to express themselves and show what they can do. The relationships between the children in the classroom are sometimes reversed in museums when different learning styles are called for, and teachers appreciated this.

*'I've got statemented children with heavy learning difficulties ... this didn't come out with the artwork'. She was particularly pleased with work done by a dyslexic boy: 'really mature work .. interesting ... not something any other children did ... very interestingly set out.'*

Jean Whitaker, Cartwright Hall, Bradford

*'The teacher who is working with the group is aware of the different abilities. The lower ability children sometimes succeed at things that others don't.'*

Pauline Harrison, Senior Art Advisor; Recreating Cheshire

Teachers were delighted that the opportunity to shine motivated all pupils so highly. Frequently this motivation was long-lasting and fired up learning processes as a result of the time spent in the museum.

*Q: 'Were there any unexpected outcomes to the project?'*

*A: 'That all the pupils' work was so different. I was really surprised at the degree to which the pupils wanted to do their best. It was really lovely when they brought their work in after the Christmas holidays.'*

Isobel Coney, V & A project

*'We had 12 GNVQ pupils with short attention spans needing communication skills. We went for a day at the Dean Heritage Centre. When they came back they wanted to build a lathe (tones of disbelief at this point). They've been in at lunchtime! In terms of ownership and taking things home to show the family it's been very motivating. And this was achieved in one day. Now it's "Come on, sir, let's get on the lathe".'*

Andrew Winstanley, Design and Technology Teacher, Whitecross Secondary School, Lydney

#### 5.1.4 Learning more about museums

Participating in the MGEP meant that teachers learnt about the value of using museums as part of their teaching. Many teachers had not been involved with museums before, and the MGEP opened their eyes to new and valuable ways of working. Teachers found that the pleasure the children experienced in the museum meant that they could remember and use their experience for learning at a later time. The museum visit offered a concrete point of reference for the children and the teacher that could be made relevant in many ways during classroom lessons.

*'I did not expect they would enjoy it as much as they did, the children have talked about it all the time, they refer back to it. The children draw on the experience all the time.'*

Michaela Jauncay, Castle Primary School (Fleet Air Arm Museum)

Five primary school teachers in Bradford spoke of the inspiration the children had drawn from working with metal sculpture, how it had captured their imaginations and created over-powering feelings. This, they pointed out, could not be done with postcards. They all expressed pleasure and surprise at the quality of work the children produced.

*'They were quite poor in literacy at the beginning of the year ... they are slowly building up... I can't believe how much they are using wonderful descriptions and vocabulary ... the lamp has got their imaginations.'*

Sandra Brickley, Bradford (using 'Bell Metal Lamp', metal sculpture)

Having found the museum because of the MGEP, those teachers who were near enough were keen to continue the relationship on a day-to-day basis.

*'...We would like to consider the museum as an extra classroom; it is so close it could be so integrated as an extra resource.'*

John Ryan, Moor Park High School, Preston (Football Museum)

Museum educators confirmed what the teachers said. They too had noticed how being in the museum had opened up a wide range of rich and valuable opportunities.

*'For many schools it was the first time they had used the museum. They were really impressed and realised the strength of the museum to deliver experiences that it is not possible to do in school, with considerable enhancement of the national curriculum and broader areas like citizenship.'*

Fleet Air Arm Museum

#### 5.1.5 Personal development

The learning that teachers experienced during their involvement in the MGEP added to their own personal development. Many teachers felt more confident about the basic challenges of taking children out of school, and about sharing this expertise with others.

*'I feel more confident now about taking trips out and helping or informing others going out.'*

Brighton

Many teachers also gained on a deeper level – feeling that they had contributed to something that mattered, that they had been able to work in creative and self-directed ways, and that their work had been appreciated.

Two Brighton teachers point out the benefits they have experienced:

*V: 'People listen to us – I feel I've made an important contribution. It's given me more confidence and kudos. People come to ask me questions about museums/visits other projects. It's good for my CPD.'*

*C: 'You often come up with a good idea and no one takes any notice of it. This meant that we were shared, we were noticed.'*

One or two teachers who were also artists found either that they had learnt new skills, or that they had been able to make closer links between the two parts of their lives – teaching and working as an artist. This was a valuable experience when it happened.

*'It took me out of the learning environment too. It helped me promote my own work in the school. It is rare to get an opportunity to do this. It takes more time and effort but it is worth it.'*

Kevin Crocker, Head of Art, Whitecross Secondary School, Lydney

For a few people, working on one of the MGEP projects had a very personal and therapeutic effect. One of the RCMG researchers said:

*'After the meeting (the evaluation focus group), Alex admitted that the project had helped him get over the loss of his wife - whom he had nursed for six months - and he felt it had been of enormous value to him. He said I could mention this.'*

## **5.2 Learning outcomes for schools**

### **5.2.1 A cascade effect**

There is plenty of evidence to suggest that the effects of the MGEP were felt by schools as a whole as well as by individual teachers. They included an interest and sense of excitement generated by projects, particularly in the primary schools.

*'The project has cascaded down into school. Everyone's keen on coming down to look.'*

Debbie Stevens, Woodlands Primary School, Bradford

*'People see through the classroom door. Everybody has a look in.'*

Sandra Brickley, Usher Primary School, Bradford.

### **5.2.2 The value of museums for teachers**

Some teachers, having discovered the value of museums and the expertise of curators, passed on their discovery to their colleagues in other subject areas. In Buxton Community School the value of 'working with people other than teachers for teachers and kids' was recognised and it was acknowledged that museums have specialisations that schools do not have. The new science teacher has since been charged as part of his job description to develop the media project started at Buxton Museum.

### **5.2.3 Sharing planning expertise**

In some schools, systems were established for sharing knowledge about planning visits to museums or galleries. The expertise in planning for study visits that was gained during the MGEP has been maximised at Middle Street Primary in Brighton:

*'As a result of the project we now have a visits folder in school, to help teachers plan ahead and plan together. Visits at the right time for the syllabus, well planned, work best. Also it's evidence of activities/visits, and gives others ideas about where to go.'*

Vanessa Denyer, Teacher, Middle Street Primary. Brighton

### **5.2.4 Sharing new skills (especially in ICT)**

The work done on MGEP projects sometimes contributed to a general development in the school as a whole. This was particularly the case with ICT:

*'Much work on Powerpoint, scanning of photographs and use of questionnaire responses. This is my area of responsibility at school and so I found it easier to develop although we have only had our computer suite for a few months. We are still working on this. It will be useful for our school as a whole.'*

Jane Law, Cartwright Hall, Bradford

### **5.2.5 Sharing new teaching materials**

Some MGEP projects involving the development of curriculum material were also of general benefit across the school as a whole, and, in some cases, across a number of schools.

*'For the GNVQ material the whole approach is new to this school so the notion of experimentation and being experiential are not things generally done in the school.'*

John O'Ryan, GNVQ teacher, Preston (Football Museum, 60/10)

*'WWII - Home Front in Sandwell - is in the schemes of work for KS3 history in most, if not all, of the 17 schools. The money spent on teacher release was well spent as it gave them the time to focus on curriculum development which they don't usually get.'*

Paul Williams, Project Co-ordinator, Sandwell

### **5.3 Learning outcomes for students and pupils**

#### **5.3.1 Increased knowledge and understanding**

Working with museum collections, handling real things, speaking to museum experts, and experiencing exciting new active ways of learning meant that children grasped new ideas, and made better sense of what they already half knew, but perhaps did not fully understand.

##### 5.3.1.1 Made in Walsall

Made in Walsall was one of the Programmes of Study in the Walsall Museums Entitlement Project. Designed for Year 8 history pupils studying the industrial revolution, it dealt specifically with living and working conditions in the leather industry.

*'The children were able to touch and handle something old ... and they would ask questions ... They found by investigating that the objects were not what they had thought. They were surprised, their pre-conceptions were wrong. By handling, they found out that things were not as heavy as they expected .. Working with objects leads on to other questions.... They loved measuring and magnifying. They loved the sights and smells of the old stuff.'*

Emma Martin, Class Teacher, Hardon Primary

##### 5.3.1.2 World War II at the Fleet Air Arm Museum

Through engaging with museum collections, children can develop their understanding in specific and grounded ways and preconceptions can be challenged. At the Fleet Air Arm Museum, where pupils explored life in World War II from a variety of perspectives, the opportunity to see original planes from that period was illuminating:

*'Real objects are vital. You need to see it for real, for example the material the aircraft is made from. The children did not believe that they were not made out of plastic until they saw the wood and metal.'*

Michaela Jauncay, Class Teacher Castle Primary School (Fleet Air Museum)

##### 5.3.1.3 The Home Front in Sandwell

At Sandwell, a project on the Home Front enabled one child to get unexpectedly close to a wartime connection:

*'The power of the objects was really significant; for example, from one ID one child found out that an Asian family had lived in his house during the war. The sense of cultural connection was significant for this Asian child.'*

Maureen Walden, Education and History Officer, County Archives, Sandwell

#### **5.3.2 Development of learning skills**

Active and investigative learning enabled school pupils to develop learning skills such as critical thinking, visual literacy, and problem-solving skills. Motivation and determination to complete work and remember what was achieved was also frequently in evidence.

At the Whitechapel Art Gallery, the artist working with the MGEP said that through involvement in the project the students gained: language skills from talking about the work - about line, colour, shape; better understanding; and a more comfortable feeling about the gallery itself.



*'One-and-a-half years later, kids still talking in their work about Gary Hume and using the experience of meeting him and seeing his exhibition.'*  
Teacher (Whitechapel)

### 5.3.3 Development of social skills

Participation in MGEP projects enabled school pupils to develop their social skills. Children talked more, worked in groups better and more effectively, and related more positively to each other and to their teachers. They enjoyed working with new and well-informed adults. They appreciated the skills and knowledge that museum and other experts had. They enjoyed being outside the classroom and experiencing new sites and buildings. One teacher talked enthusiastically about the MGEP:

*'The social experience, the enhancement of the NC, the environment, the interaction between different adults who are enthusing about their subject - they wouldn't have these experiences elsewhere.'*  
Primary school teacher, Suffolk (Wingfield)

### 5.3.4 Discovering museums and galleries as a resource

Children were often surprised by what they saw in museums. Their experiences surpassed their expectations and often took them unawares. This surprise was exciting, and switched school students into learning despite themselves.

*'They had no expectations - didn't expect to learn or enjoy it. Just expected to be 'seeing things and going home' (from an evaluation sheet). They learnt because they did things.'*  
Teacher evaluation form, Dean Heritage Centre

*'Art is 3D stuff; art is fun things too. I used to see art as just painting pictures. I didn't think it was big sculptures, fun things.'*  
Jeremy Sparrow, pupil, All Saints Primary School, Laxfield (Wingfield)

One child said at the end of the visit: *'When I came away my brain was full of things.'*  
Fleet Air Arm Museum

One Asian boy remembered sitting in the church in Haworth, where the Brontë family worshipped. He said, very seriously:  
*'I sat in the church in silence. There were lots of flowers and coloured glass in the windows.'*

Other children were amazed at the age of the objects: *'It can't be that old!'* exclaimed one pupil entrusted to examine a one-thousand-year-old Egyptian artefact from Reading Museum's collection.

The school students were pleased to think that the MGEP project had opened up new possibilities for them in the future. They were frequently very articulate about being able to visit again, and about how their attitudes to museums and galleries had changed:

*'I didn't like going to art galleries but now I do go and enjoy it a lot more.'*  
Stephen Oakes, pupil, All Saints Primary School, Laxfield (Wingfield)

### 5.3.5 Working to a high standard

The interest aroused in the school students by the projects in which they were involved encouraged the attainment of high standards. The teachers were impressed by these standards which led to an increase in self-esteem for the pupils.

Wingfield Arts worked with KS2 pupils on the theme of developing art as an integral part of people's lives, looking at art in domestic rather than gallery settings.

Perhaps because children had been actively involved in the learning process, both physically and emotionally, the quality of work produced was often of a higher standard than anticipated:

*'I was genuinely thrilled and shocked by the quality of the work...the whole thing went further than I expected, in ways that could be tested. I got the impression that this project has spoken to them about things that mattered.'*

Ian Chance, Director, Wingfield College

At Cartwright Hall, Bradford, having been inspired by an impressive sculpture called The Bell Metal Lamp, a class from a school in an Education Action Zone returned to school and continued working on the project for the remainder of the term with results that impressed their teacher:

*'(The children) were quite poor in literacy at the beginning of the year ... they are slowly building up now ... I can't believe how much they are using wonderful descriptions and vocabulary ...the lamp has really got their imaginations.'*

Sandra Brickley, Class Teacher

### 5.3.6 Increase in confidence and self-worth

An open and active approach to learning; being exposed to unusual processes and opportunities; being trusted and given unexpected responsibilities; working with experts who didn't know what individual children could (or could not) achieve; handling old and sometimes very valuable objects; working in unfamiliar environments that were rich in sensory stimulation; having their work displayed in public and/or on the web – all this had very beneficial effects on pupils. Being successful outside the classroom opened up new possibilities for children to see themselves as successful learners. Teachers frequently commented on how children who were shy and lacking in confidence became more open and assertive, and able to hold their own in conversations and explain what they had done and why.

On secondary pupils doing projects at the Dean Heritage Centre:

*'The children change from not being able to look you in the eye to being able to do radio interviews'*

Ros Daniels, Forest of Dean

*'If anyone visited the site, any pupil could explain what they were doing. They were confident in their own ability in a new way because they were being seen off site and because of the praise. (Pupils ask) "Why can't we be doing something like this all the time?''*

Kevin Crocker, Head of Art, Whitecross Secondary School, Lydney

*'The children were fully involved in all aspects of the production of the project from research to interviewing, photography to editing. Their views were respected and listened to. They felt special; they had been treated as partners with the museum in designing their part of the exhibition and had been invited behind the scenes; their work was displayed in the gallery and they were guests in the opening ceremony.'*

Liverpool Life

Children themselves were proud of what they had done, and felt that they could succeed again in future:

*'I felt proud. I didn't think I could produce that kind of work. I think I could do more and better than I thought before.'*

Ishmael, Year 7, Fortismore School, London (V & A project)

*'When we went to the art gallery I felt special looking at my art.'*

Sarah Whitehead, pupil, All Saints Primary School, Laxfield (Wingfield)

*'Before I went to the art gallery I didn't think I was good at art now it gave me a lot of confidence that I could do good art.'*

Stephen Oakes, pupil, All Saints Primary School, Laxfield (Wingfield)

*'The sheer enthusiasm of the children seeing their own work in the gallery, it gave them a sense of ownership.'*

Wingfield

In one or two instances this sense of achievement had a special meaning because of particularly difficult circumstances in a child's life. The RCMG researcher writes:

Jared was a very disturbed child. He told me that his mother had been shot at the night before. He has severe EBD and is statemented level 5. Later the Head told me that they once had to evacuate the school and keep everyone outside because he went on the rampage. However none of this was evident. All I saw was an inarticulate boy who was very eager to tell me all about his work and to show me what they were doing. He said that everything had been fun. It was better than normal school, more active and not just writing. He said:

*'I'll remember pretty much near all of it. I feel pretty confident about computers. I'm really into art.'*

Jared, 11, Child at Leigh Central Primary."

## **5.4 Learning outcomes for museum staff**

### **5.4.1 Value to museums and their communities**

Many museum staff considered that involvement in the MGEP had been beneficial in a number of different ways:

*'To the museum it (the MGEP) demonstrated the positive role education has within museums. It has possibly demonstrated to local authorities the crucial role that museums have in supporting local communities. For the volunteers themselves they got increasing skills, especially self confidence, showing they have a role to play in delivering education...'*

Alison, Devon

### **5.4.2 Museum educators expand their skills and knowledge**

Museum educators expanded their skills, especially of project management. They learnt how to make bids for funding and how to think about projects on various levels.

*'Learning about project management and making bids.'*

Education Officer, Brontë Parsonage Museum

The project as a whole and the partnerships:

*'It's changed the way we work with education... it's taught us a lot about development project/partnership... there's been an impact on so many levels, we can now sit round the table and say it's been a success, from top management to micro levels, a huge learning.'*

Tim Corum, Project Co-ordinator, Leeds

Many staff developed their own professional skills and awareness. They were able to experiment with new ways of working and with thinking more creatively. This freshness was much appreciated, and it led to more thoughtful professional practice.

*'The opportunity to play! Play around with the job I've been doing for 17 years, to come at it from a different angle. I enjoyed being project managed once I got over the shock of deadlines meaning something - I didn't like it at first!'*

Maggie, Leeds

*'It's a whole different way of thinking about the collections... working with a small amount to make it work... you get repeat visits, a deeper use.'*

Alison, Devon

Working in partnership with teachers led to increased knowledge and understanding of how museum resources could be used, and how they should be linked to the world of schools.

*'The understanding that it is not enough to have the right objects for the right year group but that they need them at the right time of year to fit in with the syllabus as well as the National Curriculum.'*

Dean Heritage Centre (loan boxes)

*'The loan boxes are used in nine areas of the curriculum. There are cross-curricular uses too. I was surprised how many areas can use them.'*

Joy McAlpine, Project Manager, Reading

Some museum educators were introduced to new experiences and expanded their social awareness. They became more comfortable working with people who had previously been thought to be intimidating.

*'I've never lived/worked in an area with these ethnic minorities - that's been personal development. Sometimes it can be intimidating to deal with the unknown. The Moslem girls come all covered in black. This project gives me the confidence to work more with these groups.'*  
Brontë project

#### 5.4.3 Curatorial and other museum staff change their views of museum education

Curatorial staff who had not previously become personally involved with educational work in museums were able to develop new skills and thus new confidence. One project manager, not formerly involved with museum education work, said:

*'It's completely changed the way I think about museum education. I was scared of it. The National Curriculum arrives. I had no staff. I spent the money buying in expertise. Once schools were here they were not doing work related to our collections or North Devon... it could have been anywhere...I'm still a bit scared, but rather of administration and organisation rather than content ... (education) is now a core part of museum work.'*

Alison Mills, Project Manager, North Devon

Other staff also found that involvement, while initially a little alarming, led to a good experience:

*'The designers... were initially terrified at the prospect of visiting a school, but came around to listening to the children's design views.'*  
Liverpool

*' Even the attendant staff were involved.'*  
Liverpool

*'This was quite an opportunity, but not without reservations! I thought the children might struggle, they had to be fit for the purpose., it was easy for things to go wrong...I did a spoof interview with D, not open-ended; then we did the same, more open ended - they absolutely picked that up straight away. I took them through the editing suite - they picked that up really easily. I was pleasantly shocked.'*  
Paul Browne, Audiovisual Officer, Liverpool (33/8)

*'The students have a different way for accessing the information – eg a girl was lying on the floor – it was a shock to the museum staff... the behaviour of the students... it's more 'let me find out for myself.'*  
Pauline Harrison, Senior Art Advisor; Recreating Cheshire

The Education Officer at the Brontë Parsonage Museum met a museum attendant on the door just as a group of Bradford school children were leaving. The attendant said;

*'This is good isn't it? This is what we should be doing.'*  
Brontë project

In Leeds, Tim Corum, collections curator, is enthusiastic about the impact of the Making Connections project:

*'It's changed the way we work with education.... It's taught us a lot about development and project partnership ...there's been an impact on so many levels, we can now sit round the table and say it's been a success from top management to micro levels, a huge learning experience. ... It's been an enormous success - promoting the service in a contemporary, cutting edge, relevant way ... the exact position we need to be seen in if we are to continue to exist.'*

In cases such as these, education work has become better integrated into the main purposes of museums, and the value of museums in learning became clearer.

However, in some museums, the educational projects were not fully integrated into the museum, and education staff felt that museum management were not fully committed. This meant that museum managers did not learn the lessons from projects, so mistakes could be repeated.

#### 5.4.4 Museum staff think teachers have changed their views of museums

Many museum staff think that the MGEP has resulted in changed perceptions of museums among teachers and pupils. Perceptions have become more positive, with museums being seen as accessible and creative resources.

*'It's changed the teachers' perceptions of us – they see us as professionals and expect us to be professional. It's changed the pupils' expectations – changed their idea of what a museum is.'*

Reading (58/9)

*Schools now see museums as dynamic. Real people live there!*  
Tim Corum, Leeds

The message is now more: *'This is a place where you can come'*.  
Brontë Parsonage Museum.

## **5.5 Other outcomes**

### **5.5.1 Exceeding expectations and targets**

There is strong evidence that when MGEP projects resulted in successful learning, this exceeded the expectations of teachers and pupils, and learning objectives and targets were surpassed. This was perceived by the teachers and by specialists such as the artists who worked with the schools.

*'The kids learnt more ICT skills than they would have covered in their normal ICT work... It's reinforced the DT QCA scheme. It also fits in with ICT. We're working at Level 4 - we've done a Powerpoint presentation. We've also used the internet for research.'*

Alex Scanlon, Nightingale Junior School, Derby (Crich)

*'Got to be educationally objective as far as art, design and literacy are concerned and as far as the NC goes we met these – this was a phenomenal way of exceeding those targets.'*

Mike McManus, Artist (Wingfield)

### **5.5.2 Providing learning opportunities for those of lower ability**

The MGEP provides evidence that those with lower abilities, or with learning difficulties, can find ways to succeed in museums. In part this is because a greater range of learning styles can be employed; discussion, object handling, active learning, and practical activities empower those who lack academic skills.

*'Art - some off-site and some done in school - very close to QCA schemes of work. The programmes/ topics are very effective - especially the 3D work - the children had real life artists/ different kinds of learning/very hands-on. The lower-ability children and EAL children felt they could succeed.'*

Brighton

*'Just being out of the building was exciting. I thought it made a huge difference. For the younger ones being able to make something was very meaningful.'*

Fiona Gray, Teacher with hearing-impaired pupils, Frank Barnes School (Courtauld)

The sensitive use of ICT enabled specific planning for particular difficulties, and the capacity to repeat work using new technologies encouraged confidence in less able children.

*'Partially sighted students and poor readers are being considered and catered for through special software.'*

Crich

*'Using ICT is great because the poorer child if they make a mistake they don't have to worry. Good way of creating high quality work.'*

Crich

#### **5.5.3.1 The Creation Animation Suite, Wolverhampton Art Gallery**

The Art-ICT partnership can be a powerful force in the classroom and enable pupils of all abilities to achieve. The Creation Animation Suite research project set out to explore how art and ICT (pupils creating their own digital art) can be used in the personal and social education of pupils with special educational needs, and to investigate barriers to learning ICT skills. It revealed a need for extensive training and updating of skills in art and ICT for many teachers and for specialised resources for pupils with special educational needs. It also showed how digital technology could short-cut many of the complex skills necessary to produce conventional art, allowing pupils who could not acquire drawing skills to create meaningful and recognisable images. Individual aims and objectives were set for groups of or individual pupils in each school.

The Creations Support Officer (Laura Regan) commented:

*'It makes you aware of different ways of communicating, subtle indications – through their art and what they are doing - especially with those who can't communicate in more traditional ways.'*

### 5.5.3 Parents and community

Although the numbers were small, some projects set out to attract new audiences, including families. Sometimes families were involved in specific projects which focused on family learning, while in other cases, parents were invited to take part in pupil-centred projects.

#### 5.5.3.1 Nottingham Castle Museum and Art Gallery

Nottingham enlisted the help of Kate Stubbings, Basic Skills Programme Manager from the Berridge Centre, New College, to deliver the family learning section of their project 'Focus on Literacy.' The intention was to help parents develop skills in literacy, in order to assist their children. Parents, carers and children worked together with staff from the museums and the Berridge Centre.

*'There were lots of new acquaintances - it was brilliant seeing the work develop ... I showed off with another group (media studies). It gave me insight how we could use museums, generate ideas and resources.. the parents all went away with the feeling that the Castle was somewhere they could go back to.'*  
Kate Stubbings

Few families had worked with the museum before, and the education and outreach team had to frequently reconsider its position - what were they trying to do, why?

*'It taught us about starting points, we asked them to tell us, we weren't limited by funds.'*  
Sharon Thomas, Outreach Officer

#### 5.5.3.2 Rochdale Art Gallery, Museum Service and Local Studies Library

'Rochdale 2000 and Counting', a partnership between the Art Gallery, Museum Service and Local Studies Library in Rochdale, focused on ways of teaching numeracy using their collections. A second strand of the project focused on family learning; photo packs in Urdu, Bengali and English were used informally at home to encourage parents and their children to learn numeracy skills.

#### 5.5.3.3 The Science Museum, London, Hackney Museum and the City Literary Institute

The Science Museum combined science and numeracy to increase learning through museums, targeting specific schools in Hackney. Working closely with Hackney Museum and the City Literary Institute, activities, workshops and resources were prepared and piloted in schools. The science workshops, taken into schools, allowed Key Stage 2 pupils to explore difficult scientific concepts such as forces first hand and to focus on the often challenging attainment target: 'Scientific Enquiry' (Sc1). Workshops were stimulating and fun. Parents and children benefited from being able to take materials home to their families and experiment themselves. Both parents and children were taken to visit the Science Museum, while the Education Officer from Hackney Museum, which was closed for redevelopment, worked very closely with teachers in the classroom with a collection of toys from the museum that was used as an initial stimulus.

Parents' learning was an important aspect of the project. This was a highly unusual and very successful approach that drew on existing relationships between



individuals at the Science Museum and the City Literary Institute. The success of the strategies suggested new ways of using museums to facilitate the learning of parents through their children.

Workshop tasks were planned so as not to undermine the confidence of the parents who spoke little English but also to be challenging and exciting for the children. This project was unusual in appealing to fathers who attended the workshops as well as mothers. The involvement of parents was part of a long-term objective on the part of the City Literary Institute (and a new objective for the museums) to develop parents' learning:

*'If adults are supporting the children in their learning, then the children will do better, if an adult enjoys learning and thinks education is a good thing then the whole family benefits.'*

Jill McGinley, City Literary Institute

*'Some parents have little education themselves and their child leaps ahead of them leaving the parent feeling de-skilled and worthless..... Having parents in school allows the adults to have a more equal relationship with the teachers, parents have a lot of skills and talents.....'*

Diana Stoker, City Literary Institute

#### 5.5.4 Producing additional resources

Many of the MGEP projects produced additional resources for schools (and sometimes for communities) and many of these were of a high standard. Some were developed in conjunction with LEA advisers, and all involved teachers. As a result, these resources are highly relevant to school needs and well adapted to teachers' use. MGEP funding enabled paper-based materials to be offered to schools for free, which allowed many more schools and teachers to use them. Resources were both paper-based and web-based; at the Whitechapel Art Gallery, videos produced by the school students working with a video production company were sent out to schools and made available in the gallery. Web-based resources are of very general availability.

Nick Braunch from Buxton Community School worked with Buxton Museum and Art Gallery to prepare a package of materials based on a local collection that could be used with other schools, working in science and media studies. The focus is on creativity and problem-solving, and includes the sometimes neglected areas of geology and archaeology.

*'The website is designed to give schools a resource base for the art curriculum, providing work scheme, resources and an on-line virtual gallery. Teachers can use it to prepare children for visits or for work with artists. It is also designed to be a place where discussion about art can take place. The project-funded portable technology is enabling schools to work with an artist to create their own works and display them on the web site next to the artist's own work.'*

Drumcroon

*'Artefacts from the collections are now available on the web, and some of them may be seen at the Resources Centre; many of the children found this exciting. Seeing the objects again on the web reinforced learning and encouraged ownership.'*

Leeds

#### 5.5.5 The use of creative professionals and links to creative industries

Many projects included creative professionals as their partners, often working with groups for the first time. Artists and storytellers, poets and drama specialists introduced new ways of working with collections.

*'For me - the project altered and affected the way I teach ...it has added approaches I can use. Working with artists made me look at things in a different way and the content of my teaching has changed. KS3 teaching is now based on projects that come through SWAP.'*

Secondary teacher participating in the SWAP project at Whitechapel Art Gallery

Professional website designers were also used to make projects come alive online, and to bring in their own technical and creative expertise.

## **5.6 Specific benefits to museums and galleries**

### **5.6.1 Benefits of the high profile of the MGEP**

Museums and galleries were very clear about the specific benefits of being part of the MGEP. Its high profile helped to promote museums, especially within local authorities. Many LEAs realised the potential of partnerships and took an active role in the projects, helping select suitable schools:

*'The LEA was a partner. We were offered two schools by the LEA, those they knew would be enthusiastic about the projects. They were selected by an advisor who had links with them.'*

Some LEAs ran INSET or offered assistance in using the Intranet. Advisory teachers were often crucial in making sure that projects were planned to meet the needs of the schools they were serving.

The national character of the MGEP promoted the significance of museums and galleries.

*'It has been an enormous success - promoting the service in a contemporary, cutting edge, relevant - the exact position we need to be seen in if we are to continue to exist. Very effective ways of promoting museums within the LEA, it gave us more credibility.'*

Tim Corum, Project Co-ordinator, Leeds

### **5.6.2 Benefits of additional external funding**

External funding raised the status of museums within their authorities, and in some cases the MGEP funds were used as leverage to bring in other funding. For example, the Horniman Museum was able to obtain additional funding from the HLF to produce a photographic record of their project Inspiration Africa!

Within the museums themselves, the external funding enabled additional staff to be employed, or threatened posts to be retained for the short-term.

The funding enabled the educational work of the organisation to be promoted internally to museum managers. Funding additional to normal museum budgets made the maintenance of school-museum partnerships easier. Where education budgets were very small or non-existent, MGEP funding opened up new possibilities.

*'The usual budget for education is £2,000 per annum, but we have now been able to buy resources that make a huge difference - clip boards, the wind tunnel, digital camera, models, the internet, etcetera. These all provide new and better ways of doing things.'*

Martin Dice, Assistant Education Officer, Fleet Air Arm Museum

### **5.6.3 Benefits of seeing museum education in a wider context**

Being part of the MGEP enabled a new and external perspective on the educational work of the museum, which in some cases allowed museum staff to take a fresh look at their efforts. This highlighted the value of what the museum offered, confirmed approaches taken to educational delivery, and, in some cases, enabled a review and assessment of that delivery.

*'It has made me realise that we do offer value added, that we can offer more hands-on activities such as the wind tunnel, we can deal with more subject matter, and offer many more opportunities for experimenting; we can make much more use of the interactive galleries.'*

Julia Hodson, Education Officer, Fleet Air Arm Museum

*'We used to offer a,b or c. Now we're more flexible. It's harder work but it's more interesting. There's more of a buzz now. It's not just 'an outing.'*  
Ros Daniels, Manager, Forest of Dean EBP

#### 5.6.4 New ways of increasing the educational effectiveness of museums

Working in partnership with teachers has enabled some museum staff to see their museum in new ways. This has led to improvements in some museum displays. The lessons learnt as part of the MGEP have also been applied more broadly to other school projects:

*'We have listened to teachers and changed font sizes, introduced more pictures, made it more user friendly. The reading age is aimed at the top of KS2. There 's a strong interactive element and have used small chunks of text - 150 words.'*  
Crich

*'The National Curriculum informed all the planning, our programmes are totally connected with the NC.'*  
Julia Hodson, Education Officer, Fleet Air Arm Museum.

**5.7 The impact of the MGEP on the development of museum education in England**

**5.7.1 Impact on museum usage**

The MGEP was regarded by museum participants as being of great importance. It was anticipated that the programme would encourage a much greater use of museums. The summative evaluation of the MGEP has not enabled these expectations to be verified, but the levels of anticipated increase (see Table 5.1) can be seen as one measure of the enthusiasm with which the MGEP was viewed by museum and gallery educational staff.

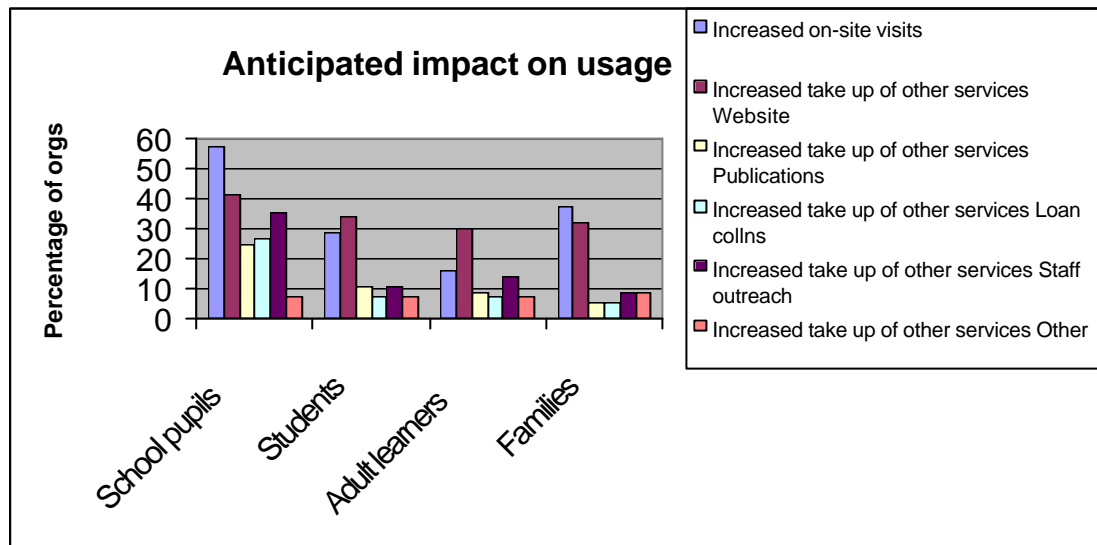


Table 5.1 Anticipated impact of MGEP on museum usage

**5.7.2 Increased awareness of the learning power of museums**

The awareness of the potential of museums in learning has been increased within central and local government and within the museum profession. The MGEP has seen the DfES working together with the Department for Culture, Media and Sport (DCMS) to maximise the learning power of museums. This is a significant achievement and has had the effect of reinforcing perceptions of the relationship between the cultural sector and government priorities.

In local authorities, the funds attached to the MGEP indicated the importance of museums and galleries, and their profile increased. Many museums, and especially those with MGEP funding, have increased their understanding and prioritisation of the educational role of museums. Information about the MGEP was disseminated through CLMG newsletters, via the CLMG’s website and seminars, and in the few articles about MGEP projects in professional journals (Barnard, 2001). However, the Support Officers were disappointed by the general level of awareness of the MGEP within the museum domain.

The area museum councils (now part of regional museums, archives and libraries councils) have become particularly aware of the growing significance of museum learning. The effect of the MGEP is reinforced strongly for the regional bodies through the experience of the Education Challenge Fund, and through the establishment of the regional councils themselves, which will include learning units funded by Resource (now the MLA).

When curatorial and other colleagues who were unfamiliar with museum-based learning were involved in MGEP projects, the experience changed their attitudes to education. Given that not all curators and museum managers feel comfortable with the processes and intentions of museum-based learning, this finding indicates a way to increase the educational role of museums.

The impact of the MGEP on schools other than those involved in the programme has not been assessed as part of this evaluation research. However, the power of museums in learning came as a surprise to many of the teachers involved in the programme and this suggests that, in general, teachers' awareness of museums and galleries is low. Where schools were involved in MGEP, perceptions have changed and this may lead to higher expectations in future.

### 5.7.3 The development of evaluation of museum learning

One of the major effects has been a step change in the evaluation of educational delivery in museums. The external funding carried with it a responsibility to demonstrate value for money. Although many recipients of MGEP funding were unclear about what was expected of them, many built an evaluation component into their project planning. As a result, there has been a considerable increase in the number of evaluative studies of museum education.

Many museums started from scratch. They were unfamiliar with the ways to think about evaluation, tended to think that questionnaires were what was expected, and were not always comfortable with analysis and interpretation. Where museum staff felt that they knew what should be done, the MGEP funds enabled some work to be carried out.

*'We had nothing to build on. Front-end evaluation was not going to work until someone was in post here. The foundation is the staff who can do it.'*

Dean Heritage Centre (2/2)

Some projects were evaluated using external experts. Although not all evaluation reports were complete at the time of writing this report, some clear evidence can be found to support the value of evaluation to project planning and development.

*'Evaluation and the customer are at the core of the project. Obviously it was great to have 90-plus years of (loan) boxes behind us, but it has been new to have someone to do (evaluation) for two years and write it up formally. We have evaluated in five different ways. I am one hundred per cent sold on evaluation and I will never again do anything without evaluating, without asking 'Who wants it?' It's totally basic – like having salt on the table.'*

Joy McAlpine, Project Manager, Reading (58/10)

### 5.7.4 Setting new standards for education and exposing weaknesses

The MGEP has set new standards within museums in relation to the facilitation of learning. Expectations of what can be done are higher. Well-funded imaginative projects that have been publicised through seminars and websites have shown what can be achieved when adequate resources and experienced museum educators are in place.

The professionalism of museum educators has been highlighted and shown to be uneven across the museum field - both very high and very low in relation to levels of skills and knowledge. The lack of awareness of the learning power of museums among museum staff who are not educators has been exposed, as has the effect of involvement with museum learning projects in developing awareness and inspiring confidence.

Issues about the management of museum learning have been highlighted. Many of the projects were not well managed: they were over-ambitious; not planned in enough detail; not fully costed; and were sometimes written by people who then

left, with inadequate hand-over arrangements. Monitoring and support for projects has not provided sufficient help for those who needed it, either within the museum or through regional agencies, or through the MGEP itself. The traditionally low level of educators within museum organisational structures has led to a lack of senior managers in museum education. The MGEP has shown specific areas of weakness that the museum profession should address as a matter of priority. These are: lack of trained museum education specialists; lack of senior education managers; lack of knowledge and confidence in relation to museum learning in existing non-educational museum staff (including directors, who have been conspicuous by their absence throughout the entire MGEP period); and limited core funding for museum educational work.

The lack of a professional infrastructure to support museum learning has also become apparent. In comparison with schools, the museum and gallery education field has a weak infrastructure of support agencies and networks of communication; so there was an inadequate professional context for the operation of the MGEP. While the Group for Education in Museums (GEM) is an effective professional organisation, there are no major support and advisory networks at the local level solely focused on museum and gallery education.

The lack of institutional, professional and MGEP support left the burden of delivering the MGEP on the shoulders of individual project managers and the participants. Those with less experience, skills, training or commitment fell by the wayside, while those who were able to rise to the occasion experienced a very steep learning curve. This is an unreliable way of developing capacity.

## **Chapter 6: Recommendations for future programmes**

### **6.0 Summary of chapter**

The recommendations relate to five areas:

- The management of future MGEPs
- Project management and evaluation
- MGEP support
- Maximising the impacts in schools and museums
- Evaluation of future MGEPs.

### **6.1 The management of future MGEPs**

- The timing of any future MGEPs should be closely related to the school year, so that there is adequate time to plan for the integration of the individual projects with teachers' planning
- Sufficient time should be allowed prior to the submission of the bids for funding to enable genuine partnerships to be developed
- To encourage detailed, realistic and fully costed bids – while not insisting on all bidders working to a high level of detail when funds are limited – consideration should be given to the submission of outline bids from which a certain number will be selected for further development. Success at the second round would need to depend on meeting specific management criteria, while success at the first round could be in relation to proximity to programme goals. It might be appropriate to consider the costs of developing bids.

### **6.2 Project management and evaluation**

- Detailed guidance should be given to applicants for funding to enable accurately costed bids. Support Officers (or equivalent) could be used at this point
- Project costings should include cover for teachers in school, and adequate fees to artists, freelance workers and consultants. These fees should include attendance at evaluation events such as focus groups and interviews
- Project costings should also include funds for evaluation, management, and additional staff where necessary
- The capacity of the bidding organisation to deliver its objectives should be clearly demonstrated through the range of skills represented on the project team; and the appointment of a named project officer
- Some demonstrable commitment from museum management, in the form of funds or support, should be specified in the bid before project funding is agreed
- Substantial briefing and training sessions should be organised prior to, and during, the programme to ensure adequate project design, management and evaluation
- Bids for funds should include dates and locations of planning meetings with partners, and evidence of joint development of objectives
- A programme of information and dissemination about the programme should be in place from the start, both to enable proactive sharing between participants and to inform the wider education and museum communities
- The involvement of museum staff who are not experienced educators in the planning of projects should be seen as highly desirable
- A system should be in place to ensure regular cash-flows to grant-holders
- Clear lines of communication should be established between all partners, managers and funders
- All grant-holders should understand that they are accountable to the funder, and are expected to co-operate with evaluation procedures
- Appropriate methods of data collection and data analysis should be devised and tested before the programme starts
- Guidance on requirements for evaluation should be given to project managers
- Training should be provided to enable project managers to: a) commission external evaluation reports; or b) manage an internal evaluation; or both



- Evaluation should be considered an integral part of project development, testing and delivery, with time and resources allocated as part of project budgets
- The relationship of the evaluation of the individual projects to the overall programme evaluation should be carefully considered in order to maximise findings from both levels of evaluation.

### 6.3 MGEP support

The establishment of appropriate regional networks of advice and support involving both museum and school-related organisations should be discussed with the DCMS, the Museums, Libraries and Archives Council (MLA), the Museums Association (MA), the CLMG and other interested parties, bearing in mind the development of regional advisory bodies – the regional Museums, Libraries and Archives Councils (MLACs), and the MLA's Regional Learning Units. The MLACs (which have superseded the former area museum councils):

- Have high levels of credibility
- Have an existing role in, and experience of, training and CPD
- Are key stakeholders in the professional field and therefore keen to ensure success in projects/events for which they have a responsibility
- Are key opinion-formers, with a good deal of influence in the museum profession
- Provide newsletters, networks and constituencies
- Have well-established regional and national relationships
- Can retain and increase their own learning from involvement in projects
- Have a platform from which to disseminate the findings from projects
- Have experience of the development of educational capacity through involvement with the Education Challenge Fund.

### 6.4 Maximising the impacts in schools

Consideration should be given to:

- Methods of disseminating good practice across schools as part of project design. Strategies might include team-teaching, presentations of project results to school assemblies or at training days, and the compilation of folders on projects or visits
- The establishment of a Museum Champion in every school to assist in developing good practice. They could be offered special training in how to use collections and museum sites for learning, and what quality of provision to expect from museums. Close links to GEM and/or the MA could be established to enable champions to learn about the museum and gallery domain and also to be heard by the domain. Equally, local LEA museum advisors could become part of a supportive network for schools and for museum educators
- Maximising the involvement and learning of parents, possibly using external adult learning facilitators.

### 6.5 Maximising the impacts in museums and galleries

- Priority for funding should be given to projects that have the support of museum directors or senior staff who could demonstrate their commitment to projects by, for example: Attending or chairing some project planning meetings; giving advice on project costings; advising on project management; or taking part in visits to schools.
- The involvement of museum staff who are not educational specialists should be welcomed
- Resources produced as part of projects should be considered carefully in relation to their wider relevance (as suggested by Resource, 2001: 41).

### 6.6 Evaluation of future MGEPs

- An integrated longitudinal evaluation should be established prior to the start of the programme

- Baseline measures should be in place prior to the start of the programme
- In-depth studies of a number of specific schools, classes, and/or projects should be initiated prior to the start of the programme
- Measures should be established prior to the start of the programme that will allow a mapping of the effect of the MGEP on attitudes to learning and participation in class, school attendance, and on the school as a whole.
- A programme evaluation that incorporates the evaluation of individual projects should be seriously considered. This would provide a national scheme of evaluation (something completely new in museums) and would enable in-depth research into the impact of museums and galleries on learning
- In any future MGEP, the overall objectives of the programme should be carefully considered. They could also be more tightly focused to enable a more sharply delineated evaluation to be undertaken. This research report indicates the high value of participation in museum-based learning. Because the first MGEP was so large and the evaluation has been summative and short-term, a detailed analysis of its impact has not been possible. But the report nevertheless provides a broad overview of a great many issues. Future evaluations should use this as the basis for analysis of specific matters in greater depth.

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