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# WHAT DID YOU LEARN AT THE MUSEUM TODAY?

The evaluation of the impact of the Renaissance in the Regions  
Education Programme in the three Phase 1 Hubs (August,  
September and October 2003)

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## WHAT DID YOU LEARN AT THE MUSEUM TODAY?

The evaluation of the impact of the Renaissance in the Regions Education Programme in the three Phase 1 Hubs (August, September and October 2003)

What amazed me most on my visit.....

The artifacts that they have found.  
I thought ~~the~~ I'd never be able to see them  
I have always ~~been~~ dreamt to touch ancient  
artifacts and this museum has made my  
dream come true.

Renaissance in the Regions  
and DCMS/DfES Museum  
Education Evaluation

RCMG  
Research Centre for  
Museums and Galleries

re:source

The National Institute for Research in Education

department for  
education and skills



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# Contents

## Executive Summary

<b>1. Context and aims of the research</b>	<b>1</b>
1.0 Summary of section 1	1
1.1 New and innovative research	3
1.2 The purpose of the Renaissance in the Regions Education Programme in the Phase 1 Hubs; the purpose of this research	5
1.3 The context of the Renaissance in the Regions Education Programme	6
1.4 The objectives of this evaluation research: measuring generic learning outcomes	7
1.5 Government priorities for museums	9
1.6 The time-scale for the evaluation	11
1.7 Conclusions to section 1	12
<b>2. Research methods</b>	<b>12</b>
2.0 Summary of section 2	13
2.1 What evidence of impact was gathered?	14
2.2 Methods of data collection	14
2.3 Museums involved in the three Phase 1 Hubs	14
2.4 Designing the data-gathering process	17
2.5 Recording the events during the summer holidays 2003 using Form D	18
2.6 Comparing the numbers of school children 2002 and 2003 using Form C	18
2.7 The Evaluation Packs: Form A and Form B	19
2.7.1 <i>Design and pilot of Forms A and B</i>	19
2.7.2 <i>Distribution and completion of Evaluation Packs</i>	19
2.8 Focus groups discussion workshops and school visits	21
2.9 Strategies used to collect data and increase response rates	22
2.9.1 <i>Strategies used by museums</i>	22
2.9.2 <i>Strategies used by RCMG</i>	23
2.10 Interpreting the data and producing the evidence	24
2.11 Limits of the study: short-term and long-term impact	25
2.12 Conclusions to section 2	26
<b>3. Summer holiday events and activities in 2003</b>	<b>27</b>
3.0 Summary of section 3	27
3.1 Collecting the data	28
3.2 Types of activities during the summer holidays	31
3.3 Conclusions to section 3	33
<b>4. Evaluating the impact of museum provision for schools: increased volume of school visits in September and October 2003</b>	<b>34</b>
4.0 Summary of section 4	34
4.1 How the data was collected	35

4.2	Which museums collected data and how	35
4.3	Increase in pupil contacts at 28% for 2003	38
4.4	Variable increases across the museums and the Hubs	39
4.5	Conclusions to section 4	40
<b>5.</b>	<b>Developing a picture of the impact of museum provision for schools: the teachers, the pupils and the schools who were involved</b>	<b>41</b>
5.0	Summary of section 5	41
5.1	Distribution and return of Evaluation Packs and completion of Form A	43
5.2	Museums are working with schools from areas of deprivation	44
5.2.1	<i>High numbers of schools from areas of deprivation</i>	44
5.2.2	<i>Analysing the school postcodes in relation to ward classification and child poverty indices</i>	44
5.3	Numbers of school visits, pupils, adults and accompanying teachers	50
5.4	School and Key Stage breakdown	51
5.5	The pupils who completed Form B	53
5.5.1	<i>Two Form Bs</i>	53
5.5.2	<i>Percentage of pupils completing each of Form Bs</i>	53
5.5.3	<i>The pupils of Key Stage 2 and below</i>	54
5.5.4	<i>The pupils of Key Stage 3 and above</i>	56
5.6	The teachers who took part in focus groups and were interviewed in their schools	60
5.6.1	<i>The organisation of the focus groups</i>	60
5.6.2	<i>The teachers</i>	60
5.6.3	<i>The schools the teachers came from</i>	61
5.6.4	<i>Teachers' experience of museums</i>	61
5.6.5	<i>Two school visits</i>	61
5.6.6	<i>The value of qualitative data</i>	62
5.7	Conclusions to section 5	63
<b>6.</b>	<b>How museums are used by teachers</b>	<b>64</b>
6.0	Summary of section 6	64
6.1	The Renaissance teachers' questionnaires	65
6.1.1	<i>Question 14: Does your school make regular visits to cultural organisations?</i>	65
6.1.2	<i>Question 12: Is this your first visit (as a teacher) to this museum with a class?</i>	65
6.1.3	<i>Question 22: How important are museums to your teaching?</i>	67
6.1.4	<i>Question 13: Is the work done at the museum directly linked to the curriculum?</i>	69
6.1.5	<i>Question 4: What theme are you studying?</i>	71
6.2	Conclusion to Section 6	74
<b>7.</b>	<b>What do teachers want from a visit? Inspiration to learn</b>	<b>75</b>
7.0	Summary to section 7	75
7.1	Valuing the five Generic Learning Outcomes	76
7.2	Valuing the five Generic Learning Outcomes: Enjoyment, Inspiration, Creativity	81
7.3	Valuing the five Generic Learning Outcomes: Knowledge and	84

	<b>Understanding</b>	
7.4	<b>Valuing the five Generic Learning Outcomes: Attitudes and Values</b>	<b>88</b>
7.5	<b>Valuing the five Generic Learning Outcomes: Action, Behaviour, Progression</b>	<b>90</b>
7.6	<b>Valuing the five Generic Learning Outcomes: Skills</b>	<b>92</b>
7.7	<b>Conclusion to section 7</b>	<b>94</b>
<b>8.</b>	<b>What did the pupils learn? The teachers' views</b>	<b>95</b>
<b>8.0</b>	<b>Summary of section 8</b>	<b>95</b>
	8.0.1 <i>Enjoyment, Inspiration, Creativity</i>	95
	8.0.2 <i>Knowledge and Understanding</i>	95
	8.0.3 <i>Attitudes and Values</i>	96
	8.0.4 <i>Action, Behaviour, Progression</i>	96
	8.0.5 <i>Skills</i>	96
<b>8.1</b>	<b>Evidence from the teachers</b>	<b>97</b>
	8.1.1 <i>Those teachers who completed questionnaires</i>	97
	8.1.2 <i>Teachers in the focus group discussions</i>	99
<b>8.2</b>	<b>Enjoyment, Inspiration, Creativity</b>	<b>100</b>
	8.2.1 <i>Question 18. To what extent will you be using the museum experience to promote creativity?</i>	101
	8.2.2 <i>Enjoyment, Inspiration, Creativity: statements from teachers in the focus groups</i>	102
	8.2.3 <i>Enjoyment, Inspiration, Creativity: transcript of an interview in a school</i>	105
	8.2.4 <i>Enjoyment, Inspiration, Creativity: examples from children at KS2 and below</i>	106
<b>8.3</b>	<b>Knowledge and Understanding</b>	<b>109</b>
	8.3.1 <i>Question 15. To what extent do you think pupils will have gained facts and information during their museum visit?</i>	109
	8.3.2 <i>Knowledge and Understanding: statements from teachers in the focus groups</i>	112
	8.3.3 <i>Knowledge and Understanding: transcript of an interview in a school</i>	112
	8.3.4 <i>Knowledge and Understanding: examples from children at KS2 and below</i>	116
<b>8.4</b>	<b>Attitudes and Values</b>	<b>118</b>
	8.4.1 <i>Question 17. To what extent do you think the museum visit will have enabled pupils to feel more positive about any of the following?</i>	118
<b>8.5</b>	<b>Action, Behaviour, Progression</b>	<b>124</b>
	8.5.1 <i>Question 20. To what extent do you anticipate that the museum visit will support pupils' development?</i>	125
	8.5.2 <i>Question 19. To what extent do you think the experience of the museum will result in you working with your students in a different way?</i>	132
	8.5.3 <i>Action, Behaviour, Progression: transcript of an interview with a teacher describing the outcome of one museum visit</i>	133
<b>8.6</b>	<b>Skills</b>	<b>134</b>
	8.6.1 <i>Question 15. To what extent do you think that your pupils will have increased or gained skills during their museum visit?</i>	134
	8.6.2 <i>Skills: broken down by Hub, with some illustrative examples</i>	136
<b>8.7</b>	<b>Conclusions and discussion</b>	<b>145</b>

<b>8.7.1</b>	<b>The major learning outcome of school visits to museums: inspiration to learn</b>	<b>145</b>
8.7.1.1	<i>Interview with Deputy Head and class teacher after a visit to Royal Albert Museum, Exeter</i>	146
8.7.1.2	<i>Discussion following a visit to a Tudor house in Bristol</i>	146
<b>8.7.2</b>	<b>Other learning outcomes</b>	<b>148</b>
<b>8.7.3</b>	<b>Conclusions to section 8</b>	<b>149</b>
<b>9.</b>	<b>What did the pupils learn? The pupils' views</b>	<b>151</b>
<b>9.0</b>	<b>Summary of section 9</b>	<b>151</b>
<b>9.1</b>	<b>Pupils' views of their own learning as a source of evidence</b>	<b>152</b>
<b>9.2</b>	<b>Who completed the questionnaires?</b>	<b>153</b>
<b>9.3</b>	<b>Summary of results for the younger pupils</b>	<b>154</b>
<b>9.4</b>	<b>Summary of results for the older pupils</b>	<b>155</b>
<b>9.5</b>	<b>The learning outcomes for the younger pupils in more detail</b>	<b>156</b>
9.5.1	<i>Questions about Knowledge and Understanding at KS2</i>	157
9.5.2	<i>Questions about Attitudes and Values at KS2</i>	161
9.5.3	<i>Questions about Enjoyment, Inspiration, Creativity at KS2</i>	164
9.5.4	<i>Questions about Action, Behaviour, Progression at KS2</i>	166
<b>9.6</b>	<b>Learning in the museum at KS2 and below</b>	<b>170</b>
<b>9.7</b>	<b>The learning outcomes for the older pupils in more detail</b>	<b>172</b>
9.7.1	<i>Questions about Knowledge and Understanding at KS3 and above</i>	173
9.7.2	<i>Questions about Skills at KS3 and above</i>	181
9.7.3	<i>Questions about Attitudes and Values at KS3 and above</i>	183
9.7.4	<i>Questions about Enjoyment, Inspiration, Creativity at KS3 and above</i>	185
9.7.5	<i>Questions about Action, Behaviour, Progression at KS3 and above</i>	188
<b>9.8</b>	<b>Learning in the museum at KS3 and above</b>	<b>190</b>
<b>9.9</b>	<b>Conclusions to section 9</b>	<b>191</b>
<b>10.</b>	<b>Teachers' satisfactions and dissatisfactions with museums</b>	<b>192</b>
<b>10.0</b>	<b>Summary of section 10</b>	<b>192</b>
<b>10.1</b>	<b>High levels of satisfaction</b>	<b>193</b>
10.1.1	<i>Question 23. How satisfied are you with the museum's provision?</i>	193
10.1.2	<i>Evidence from the focus groups</i>	194
<b>10.2</b>	<b>And without the museum visit?</b>	<b>196</b>
<b>10.3</b>	<b>Increased confidence following the Renaissance in the Regions Education Programme</b>	<b>197</b>
<b>10.4</b>	<b>Some dissatisfactions with museum visits in general</b>	<b>199</b>
10.4.1	<i>School-based challenges</i>	199
10.4.2	<i>Museum-based challenges</i>	200
<b>10.5</b>	<b>Conclusions to section 10</b>	<b>202</b>
<b>11.</b>	<b>Conclusions</b>	<b>203</b>
<b>11.1</b>	<b>A new regional programme, and new research</b>	<b>203</b>
<b>11.2</b>	<b>Events during the summer 2003</b>	<b>204</b>
<b>11.3</b>	<b>Rapid increase in pupil contacts</b>	<b>205</b>

<b>11.4</b>	<b>The teachers, the schools and pupils involved in this research</b>	<b>206</b>
<b>11.5</b>	<b>The Generic Learning Outcomes – the teachers’ views</b>	<b>208</b>
<b>11.6</b>	<b>The Generic Learning Outcomes – the pupils’ views</b>	<b>210</b>
<b>11.7</b>	<b>Meeting government priorities for museums</b>	<b>211</b>
<b>11.8</b>	<b>The impact of the Renaissance in the Regions Education Programme</b>	<b>212</b>

## **Appendices**

<b>Appendix 1</b>	<b>Description of museums participating in the evaluation</b>
<b>Appendix 2</b>	<b>Research Tools</b>
<b>Appendix 3</b>	<b>Briefing materials sent to museums</b>
<b>Appendix 4</b>	<b>What the museums did to prepare the schools prior to receiving the evaluation packs</b>
<b>Appendix 5</b>	<b>Focus groups and school visits</b>
<b>Appendix 6</b>	<b>What theme are you studying? List of themes identified from teachers visiting museums</b>



## EXECUTIVE SUMMARY

### S 1. A new educational programme in regional museums

S.1.1 The *Renaissance in the Regions* Report in 2001 recommended a new integrated framework for the museum sector based on a network of museums grouped into regional Hubs, which would be developed to promote excellence and become leaders of regional museum practice. It is intended that one outcome of this will be the development and improvement of the learning and education potential of museums.

S.1.2 Eight priority areas for action have been agreed following consultation with the Hubs and other stakeholders. The first of these is creating and delivering a comprehensive service to schools. DCMS has specifically allocated £10 million of the Renaissance investment for the delivery of education programmes to school-aged children. An additional £2.2 million has been made available from DfES to support this element of the Renaissance programme.

S.1.3 In 2003/4 only the Phase 1 Hubs will be funded to deliver education programmes. The target for the Hubs, set by DCMS, is to increase the number of contacts between children and regional Hub museums by 25% by 2005/6.

S.1.4 Both DCMS and DfES have identified specific priorities for all museums; these focus on enhancing and broadening participation in the use of museums, the development of educational provision and the modernisation of museums through putting their users at the forefront of planning.

S.1.5 This report describes the outcomes and impact of the education programmes delivered by the 36 museums in the Phase 1 Hubs between the beginning of August and the end of October 2003.

S.1.6 The report will show that an impressive increase has occurred in school visits to museums as a result of this investment - school visits across the three regions as a whole have increased by 28%. In addition, the research describes how a surprisingly high number of these schools are located in some of the most deprived wards in England.

S.1.7 The research will also show that Enjoyment, Inspiration, Creativity is the learning outcome that teachers value most highly; through the enjoyment, engagement and surprise that pupils experience during their museum visit, they are inspired to learn more, to broaden their aspirations and to feel more confident about themselves as learners. Over 1,000 teachers and over 20,000 pupils gave their views on museums. Museums are seen by all pupils of all ages as good places to learn in a way different from school, and teachers see museums as places where the enjoyment and inspiration experienced by their pupils acts as a pathway to learning.

S.1.8 However, teachers do not always find using museums easy. There is a great deal of work involved in taking pupils out of school – there are high levels of administration and a degree of risk is perceived. In addition, although teachers are very satisfied with the educational provision made by museums especially for them, they frequently found that the museum as a whole was not welcoming or easy to use.

S.1.9 This is an innovative research study. It is the first national large-scale study to focus on the learning outcomes of school visits to museums in three regions England using the concept of generic learning outcomes. It establishes a baseline for future research. The research was carried out by the Research Centre for Museums and Galleries (RCMG) at the University of Leicester.

## **S 2. The objectives of the research**

S.2.1 This report describes the outcomes and impact of the investment in the new museum educational programme. By focusing on teachers' and pupils' views of what the pupils learnt, it shows how museums are achieving government targets through using museums to inspire learning and to increase pupils' confidence and motivation.

S.2.2 A multi-method approach was used in the research. Evidence was collected in a number of ways, including questionnaires for teachers and children, focus groups workshops for teachers, visits to schools, review and collection of children's work, and the completion of data collection forms by museum staff. Quantitative data from the questionnaires produced a broad overview of the generic learning outcomes, and qualitative evidence provided in-depth examples and individual learning stories. The partnership which was established between RCMG and the 36 museums resulted in effective research tools and excellent participation in the research processes.

S.2.3 The conceptual framework used to shape the research is based on the idea of Generic Learning Outcomes. This is a new approach in museums, it is informed by contemporary learning theory, and has been tested and validated by museums, archives and libraries across England. Learning outcomes are the results of learning. Each individual learns in their own way, using their own preferred learning styles, and according to what they want to know. Each person experiences their own outcomes from learning. But individual learning outcomes can be grouped into generic categories and these can be used to analyse what people say about their learning in museums. The five Generic Learning Outcomes are:

Knowledge and Understanding  
Skills  
Attitudes and Values  
Enjoyment, Inspiration, Creativity  
Activity, behaviour, progression

S.2.4 The specific objectives of the research are to:

- Provide baseline information about the activities of the Phase 1 Hubs run over the summer 2003, showing the range and type of activities and the numbers of school-aged children and accompanying adults reached
- Establish how many pupils and teachers visited Phase 1 Hubs between September 1<sup>st</sup> and October 31<sup>st</sup> 2003 and assess how this number differs from the number of visits undertaken in the same time period in 2002
- Identify from quantitative and qualitative research with teachers the learning that has taken place and analyse this against the generic learning outcomes and the outcomes posed by DfES
- Relate the teachers' perceptions of their pupils' learning to the perceptions of the pupils themselves

S.2.5 The research was carried out between July 2003 and February 2004. Preparation and briefing meetings with participants were held in July 2003; museums completed data collection forms between August and October 2003; questionnaires were completed by teachers and pupils at the end of their museum visit in September and October 2003; focus groups and visits were carried out in October and November 2003; a final report was completed in February 2004.

### **S.3 Events during the summer 2003**

S.3.1 During the summer 2003, Renaissance in the Regions funded holiday activities at the Phase 1 Hub museums, and a small element of the research was to map this provision in outline. There were large numbers of imaginative events across the three Hubs. These included historical, scientific, art and drama workshops and the exploration of diverse cultures.

S.3.2 It is difficult to arrive at a complete and accurate figure of the numbers of children and adults that took part in the summer activities, as museums collect their data in different ways, and some with very large numbers are unable to differentiate between those that took part in special events and their general visitors.

S.3.3 The highest estimation (which includes two very large totals with no breakdown provided) is 49,340 children accompanied by 75,984 adults involved in booked or drop-in sessions in the 36 museums. The lowest estimation (taking only carefully detailed figures) is 23,030 children involved in summer activities in 34 museums, accompanied by 10,017 adults in 33 of these museums.

S.3.4 It is likely that the correct figure falls between the highest and the lowest figures. Taking the fully substantiated figures and one third of the additional estimations, we arrive at 31,800 children and 32,006 adults who are likely to have taken part in summer activities across the 36 museums in the three Hubs.

## **S.4 Evaluating the impact of museum provision for schools: increased volume of school visits in September and October 2003**

S.4.1 The main focus of the research was the outcomes and impact of school visits to museums between September 1<sup>st</sup> and October 31<sup>st</sup> 2003.

S.4.2 During this period, more schools and more teachers used museums in the Phase 1 Hubs, as a result of the investment in increased educational provision. Overall, the 36 museums in the three Hubs increased their number of pupil contacts from 56,298 in 2002 to 71,859 in 2003.

This represents a 28% increase.

S.4.3 While this is extremely impressive, it is not the whole picture. The presence of the figures from one very large organisation in the data (Ironbridge Gorge Museum), whose reported pupil contact figures make up a third of the total figures across the three Hubs in 2002, masks the achievement of an even higher level of increased pupil contacts. Without this museum, whose increase in pupil contacts was 2%, the overall increase in pupil contacts for the other museums stands at 42.5%, (from 35,857 in 2002 to 51095 in 2003).

S.4.4 The volume uplift is astonishing. It is highly variable across the museums, with a considerable number demonstrating extremely high increased volume, while some few report a decrease or very low level of change. It is beyond the scope of this study to ascertain whether the increased contacts represent entirely new visits, or visits displaced from non-Phase 1 Hub museums.

## **S.5 The teachers, schools and pupils in the study**

Quantitative data was collected through questionnaires for teachers and pupils. Qualitative data was collected through focus groups and school visits.

### *S.5.1 The quantitative surveys*

S.5.1.1 Evaluation Packs containing one teachers' questionnaire and multiple copies of questionnaires for pupils were given out in the 36 museums between September 1<sup>st</sup> and October 31<sup>st</sup> 2003. These were collected in before the teachers and pupils left the museums. Teachers were asked about their perceptions of the outcomes of their pupils' learning and pupils were asked about their own views of what they had learnt. Just under 1,000 teachers (936) completed questionnaires. This represents 39% of all teachers visiting the museums in the Phase 1 Hubs. Over 20,000 pupils (20604) of all ages completed questionnaires. The schools that used the museums during the study period present a very inclusive picture of museum use - 46% of the visits were made by schools located in wards which fell into the 20% most deprived wards in England.

S.5.1.2 Of the 936 teachers who completed questionnaires, 417 were from schools in the West Midlands, 220 from schools in the South West and 299 from schools in the North East. The 936 teachers completing questionnaires represent 843 distinct school visits, which consisted of 27,273 pupils, 1,613 other accompanying teachers and 2,883 other adult helpers.

S.5.1.3 The great majority of the schools (78% of the total) were primary schools. There were far fewer secondary schools (13% of the total).

S.5.1.4 An analysis of the post-codes of the schools in relation to government indices of deprivation and child poverty indices, show how effectively museums in the three Phase 1 Hubs have engaged schools in wards classified as the most deprived, where children are likely to be most disadvantaged. Museums in the three Phase 1 Hubs were visited by schools located in areas with some of the highest levels of deprivation right through to areas with some of the lowest levels. An examination of the number of school visits across this range shows that just over 28% of the visits were from schools located in wards which have been classified as being amongst the 10% most deprived wards in England, and 46% of the visits were made by schools located in wards which fell into the 20% most deprived wards in England.

S.5.1.5 The results for the child poverty index reinforce the impression of high levels of visits by schools located within more deprived areas, with just under 24% of the visits being made by schools located in wards which are amongst the highest 10% on the child poverty index. In addition, the average poverty score for the wards in our sample was greater than the national average as the mean absolute score on the child poverty index for wards from which school visits are drawn is 37.6%, which compares with a national average of 26.74%.

S.5.1.6 A total of 20604 pupils completed questionnaires. This represents 71% of pupils accompanying the 936 teachers who fully completed questionnaires and 28.7% of all the pupils visiting the 36 museums during September and October 2003.

- 17198 pupils completed Form B KS2 (86% of pupils completing questionnaires) with almost equal numbers of boys and girls and a good spread across all ages.
- 3406 pupils completed Form B KS3 and above (14% of pupils completing questionnaires). There were very slightly more girls than boys, with numbers overall declining dramatically in the higher age ranges.

### S.5.2 *The qualitative data*

S.5.2.1 In addition, 68 teachers were involved in 5 whole or half-day focus group workshops in the three areas of England, and 3 teachers were visited in two schools. Three of the five focus groups were composed of teachers from primary schools, one of teachers from secondary schools and one of teachers from special schools. Two schools were visited in the South West, a primary and a special school. The schools as a whole represented a good range and variety of rural and urban schools from different kinds of locations.



## **S.6 The use of museums by pupils and teachers**

S.6.1 There were roughly the same number of boys and girls using the museums in this study, though girls were very slightly more likely to be taken on museum visits than boys during secondary school.

S.6.2 Far fewer older pupils than younger pupils were taken by their teachers to these 36 museums, and as pupils moved through their schooling, they were less and less likely to be using museums for learning.

S.6.3 Almost all (94%) of teachers agreed that their visits were linked to the curriculum, with 70% of teachers following historical themes, 15% following art-related themes, and much smaller numbers following a range of other themes.

S.6.4 Very high numbers of teachers in the study regarded museums as very important (58%) or important (37%) to their teaching. There was considerable variation between primary and secondary schools. 60% of teachers from primary schools considered museums to be very important to their teaching compared with 45% from secondary schools.

S.6.5 A very large proportion (85%) of the teachers who answered our questionnaire came from schools that made regular visits to a range of cultural organisations.

S.6.6 A surprisingly high number of teachers (44%) of the teachers in the study were on their first visit with a class to the museum they were visiting at the time of the research. The Renaissance in the Regions Education Programme is attracting a considerable number of teachers to new museum venues, although it is impossible to ascertain from this study whether these teachers were completely new to museum use or were drawn from other museums.

## **S.7 What do teachers want from a visit? Inspiration for their pupils to learn.**

S.7.1 Individual learning outcomes can be grouped into generic categories. This enables an overview of the learning that results from the use of many different kinds of museums by many different kinds of pupils and students. Teachers rated the five generic learning outcomes (GLOs) as very important as follows:

- Enjoyment, Inspiration, Creativity (81%)
- Increase in Knowledge and Understanding (72%)
- Change or development in Attitudes and Values (58%)
- Action, Behaviour, Progression (57%)
- Increase in Skills (44%)

S.7.2 This research shows that teachers value very highly the inspiration to learn that is aroused by a museum visit. Teachers also value highly the increase in Knowledge and Understanding that results from a museum visit.

S.7.3 It is a surprise to see that Enjoyment, Inspiration, Creativity is rated so highly as an outcome of learning by the teachers completing questionnaires. While it is essential for most teachers that museum visits are linked to the curriculum, this on its own is not enough. Museums are seen as being enjoyable and inspirational and as enabling creativity. Many of the teachers in the focus groups described how their pupils were taken beyond their everyday experience by their museum visits. The museum visit has the power to jolt latent learning capacity into action; it works as a catalyst to spark curiosity; and the experience is so powerful that it can be recalled and reused for a long time afterwards. This finding is highly significant and seems particularly meaningful in this study in the context of the likely levels of poverty and deprivation to which so many of the pupils may be exposed.

## S.8 What did the pupils learn? The teachers' views

S.8.1 The 936 teachers who completed questionnaires were asked to estimate to what extent the five generic learning outcomes would have been achieved by their pupils. Their answers provided an overview of the impact on pupils' learning of school visits to museums. The 68 teachers in the focus groups and the 3 teachers in the two schools visited provided further depth and detail in relation to these Generic Learning Outcomes and specific examples.

What amazed me most on my visit.....

Being an archaeologist



Renaissance in the Regions  
and DCMS/DfES Museum  
Education Evaluation

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### *S.8.2 Enjoyment, Inspiration, Creativity*

Teachers rated Enjoyment, Inspiration, Creativity as the most likely outcome. The museum experience is perceived to be enjoyable, inspirational and lead to creativity. Teachers answering the questionnaire were optimistic that the museum visit would promote creativity. 56% of teachers thought that they would be exploring new ideas with their pupils, and 52% expected creative writing as an outcome.

### *S.8.3 Knowledge and Understanding*

Knowledge and Understanding was rated almost as highly as Enjoyment, Inspiration, Creativity by the teachers who completed questionnaires. Learning about a subject was regarded as the most likely knowledge-related outcome by teachers, with 73% thinking it very likely that pupils would have gained subject-specific facts as a result of the museum visit.

### *S.8.4 Attitudes and Values*

Over half of the teachers in the study were confident that the museum visit would have been very likely to have increased the positive feelings of their pupils towards learning (51%) and towards museums and galleries (51%). They were less confident that the visit would have made pupils feel more positive about other people and communities, although 44% did say this was very likely. Nearly one third of teachers (31%) felt that the visit would have increased pupils' confidence in their own abilities.

### *S.8.5 Action, Behaviour, Progression*

When asked about the extent to which museum visits would support pupil development, teachers were enthusiastic about increased subject-related understanding with 71% judging that this would be very likely. 49% of teachers thought increased motivation to learn was very likely. It was disappointing that only 35% of teachers thought museum visits could support pupils in learning across the curriculum, as this is one of the strongest potential outcomes of a museum visit. It was also disappointing that only about one third of teachers thought the museum visit would lead to new ways of working with their pupils in the classroom.

### *S.8.6 Skills*

Over half of the teachers (53%) thought it was very likely that thinking skills would have been increased as a result of the museum visit. Teachers were not always so confident about the increase in other skills, though two scored fairly highly - communication (43% stated very likely), and social skills (42% stated very likely). Numeracy skills are thought very unlikely to have been gained (only 5% stated very likely).

S. 8.7 The expectation of teachers of what impact the museum visit will have on their pupils focuses mainly on Enjoyment, Inspiration, Creativity, and also on Knowledge and Understanding. While other learning outcomes are also perceived as likely, it is these two that really stand out. These two Generic Learning Outcomes are causally related. It is because pupils enjoy and are inspired by their museum experiences that teachers expect (and have experienced) increased Knowledge and Understanding. During the museum visit, pupils experience things outside their normal experience (which, in the schools represented in this research, might be quite restricted, and this experience excites and motivates them. The inspiration experienced makes the children think and shifts attitudes to learning, making it seem more relevant and achievable. Museum visits are frequently highly memorable, and thus remain as raw material for further learning in the future.



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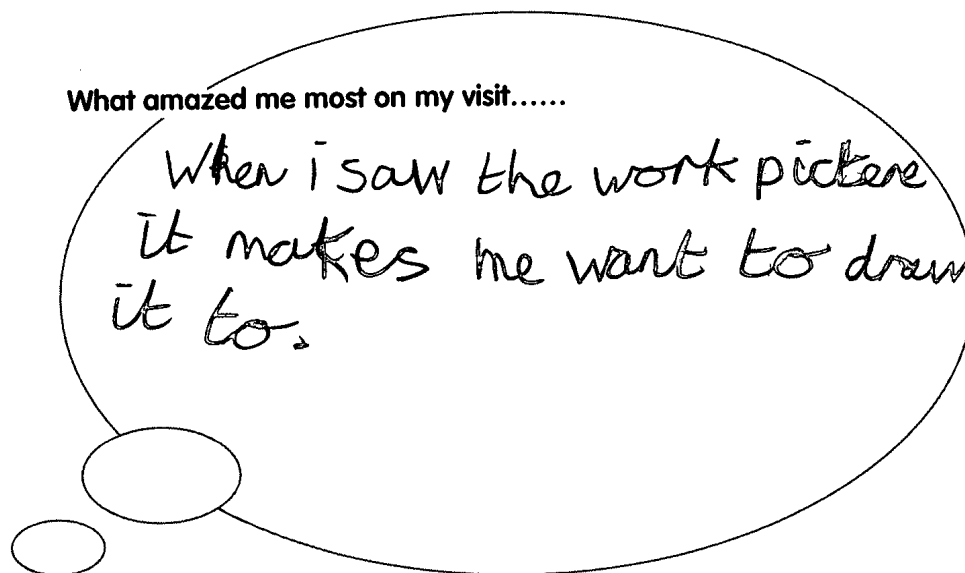
## S.9 What did the pupils learn? The pupils' views

S.9.1 At the discretion of their teachers, some pupils were asked to complete questionnaires. 20,604 pupils completed the questionnaires which asked about their response to the visits they had just completed.

S.9.2 Of the 17198 younger pupils (aged 6-11 years), 94% agreed that they had enjoyed the visit, 90% agreed that they had learnt some new things and 87% agreed that a visit was useful for school work. Drawings and comments illustrated these answers.

S.9.3 The 3406 older pupils (aged 11-18 years) were less spontaneously enthusiastic, as might be expected. However, 87% of the older pupils agreed that they had learnt some interesting things from their visit, and 82% agreed that museums are good places to learn in a different way to school. 73% of the pupils agreed that the visit had given them lots to think about. It is very pleasing to see that over half the older pupils (58%) agreed that a museum visit makes school work more inspiring. And over half of the respondents (55%) agreed that they might visit again.

S.9.4 Pupils enjoyed their visits, found them exciting and felt that their experience at the museum had made school work more inspiring. Pupils enjoyed learning in different ways. Teachers in the focus groups commented frequently on how diverse learning styles and multiple pathways to knowledge and experience benefited all children, and especially those who found learning difficult. The evidence from the children confirms their enjoyment, enhanced motivation and stimulation to learn more.



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S.9.5 Most pupils (81% at KS2 and 70% at KS3) felt they could understand most of what they saw and did. This suggests that museum educators were mostly pitching their taught sessions at a level that was appropriate for the pupils with whom they were working. This is very encouraging and supports museum education staff in their insistence on careful research into the interests and requirements of their users, on careful planning, and on continual monitoring of their delivery. However, there is still some room for improvement, especially in relation to the older pupils, where 19% were not sure if they had understood and 11% said that they had not understood (30% overall).

S.9.6 The pupils' evidence supports the evidence from the teachers very strongly. Both teachers and pupils agree that museums are inspiring places to learn in new ways that stimulate increased interest in learning. Curiosity is awoken, and this stimulates enquiry and search for information. The multiple teaching methods used effectively by museum staff combined with learning from objects in a new, rich and unexpected environment enable the vast majority of pupils to find something in which to take an interest, and at which to succeed as a learner. The result is an increased feeling of self-worth and an increase in positive learner identities.

## **S.10 Teachers' satisfactions and dissatisfactions with museums**

S.10.1 The vast majority of teachers responding to the teachers' questionnaire (72%) felt very satisfied with the provision made especially for them by museums.

S.10.2 Teachers in the focus groups described how they valued:

- The whole environment of the museum
- The character of the learning
- The expertise of museum staff
- The care taken to meet their needs
- The experience of being out of school
- The experience of visiting a different location

This holistic view of the museum experience came over very strongly; the experience that teachers wish to access is not limited just to experience of the museum collections.

S.10.3 62% of teachers answering the questionnaire agreed that it was very likely that their museum visit had increased their confidence to use museums more as part of their teaching.

S.10.4 In the focus group discussions, a range of dissatisfactions were also voiced. The problems seemed to be the same across all three areas of the country. Teachers were, on the whole, highly satisfied with the special educational provision made by museums for schools. However, at the same time, they were not always confident that, at a general level, museums could provide the facilities and services that they and their pupils required. This was especially the case where pupils had special educational and physical needs. It was the inadequacy of the museum infrastructure that caused teachers' lack of confidence rather than the museum's school services. The Renaissance programme is intended to enable museums to address some of these issues.

S.10.5 Teachers also found the organisation and risk assessments required at school before a museum visit very onerous. In many cases, the funding of the visit was a problem and many teachers had been forced to curtail their use of museums because of financial constraints.



## **S.11 The findings summarised**

S.11.1 This research set out to measure the outcomes and impact of the Renaissance in the Regions Education Programme in the three Phase 1 Hubs. It has shown that as a result of increased investment, use of museum school services has increased, in just two months, by an astonishing 28%. The teachers using the school provision are on the whole very satisfied, although they have concerns about the level of the facilities and the general ambience of some of the museums. Pupils are also very pleased with their museum visits. Nearly half of the teachers using the museums during the two months were new to that museum. The investment, therefore, has already had a considerable and successful impact on school use of museums.

S.11.2 This impact is all the more impressive when the statistics concerning the locations of the schools is taken into account. A very high proportion of the schools (46%) pupils are located in wards where levels of poverty and deprivation are very high.

S.11.3 In relation to the learning outcomes that have resulted from the museum visits, teachers looked for Enjoyment, Inspiration, Creativity, and perceived this in their pupils. Pupils themselves clearly enjoyed their visits, and a great many found the museums inspiring and unusual places for learning. Teachers expected their students to have increased their Knowledge and Understanding about specific subjects (most frequently history) and students confirmed that they had found much to interest them and had increased their understanding of the subject.

S.11.4 Teachers' use of museums could be seen as potentially rather limited, with a strong subject focus. They are less aware of the potential for cross-curricular learning, and for skills learning.

S.11.5 The bulk of pupils using the museums in the study were still at primary school. As children moved through their school careers, they appeared less and less likely to visit museums. While this finding confirms a pattern well known to museum educators, given the power of museums to stimulate learning and to inspire new interest, the lack of opportunity for older pupils seems a shame.

## **S.12 Meeting government priorities for museums**

S.12.1 DCMS and DfES have established a number of priorities for museums. These are set out in Section 1 of this report.

S.12.2 The research into the impact of the Renaissance in the Regions Education Programme shows how museums have met DCMS/DfES priorities in three main areas. This report demonstrates:

(i) How education programmes have introduced school pupils to a fuller cultural life by:

- Inspiring an energetic and enthusiastic approach to learning
- Achieving fulfilment and satisfaction
- Achieving positive attitudes to experience and desire for further experiences
- Increasing Knowledge and Understanding of school subjects
- Increasing awareness and understanding of cultural organisations
- Enhancing skills, especially thinking skills, communication skills and social skills
- Increase in confidence, expertise and personal satisfaction of teachers
- Increase in satisfaction of schools with education programmes (eg: as seen through educational attainment of children)
- Increase in total numbers of children and young people who participate in educational programmes in the regions
- Increase in volume of on or off-site education by museum education staff

ii) How the Renaissance in the Regions Education Programme has enabled museums and galleries to open themselves up to a wider community by making contact with school-aged children in some of the most deprived wards in the country.

iii) How museums can plan to put their consumers first. The Renaissance in the Regions Education Programme demonstrates how the educational work of the museums involved was successful because it was planned with the needs of teachers and their pupils at the forefront.

## **S.13 The impact of the Renaissance in the Regions Education Programme**

The impact of this programme can be summarised in four main areas.

### *S.13.1 Increased high quality provision for schools, building effectively on existing practice.*

There is ample evidence of a very rapid and very large and very effective increase in contacts between museums and schools. High quality school services have been established, building quickly on the existing skills, expertise and experience of the museums. Both teachers and pupils are extremely appreciative of these opportunities. The speed and success of this provision would not have been possible had it not developed from a strong existing base.

### *S.13.2 More teachers using museums to their satisfaction*

One result of the Renaissance in the Regions Education Programme is an increased number of teachers who are using museum education services. These teachers are very satisfied with their experience. Teachers were especially appreciative of the knowledgeable staff that they worked with, the careful planning to meet their needs that they experienced, the rich and diverse resources they were able to access and the different learning styles their pupils could use.

### *S.13.3 Increased and inclusive provision for multiple learning needs – opportunities for all pupils*

There is considerable evidence that the multiple teaching and learning styles such as those used in museums where mature educational services are in place, are appreciated by teachers as appropriate for all their pupils. Where the particular needs of pupils have been researched and relevant provision has been developed, all children can achieve a view of themselves as successful learners. The Renaissance in the Regions Education Programme has extended these opportunities to a considerable range of pupils, many of them based in areas where social deprivation and child poverty are at high levels.

### *S.13.4 Increased numbers of pupils inspired to learn more*

Evidence from both teachers and pupils demonstrated clearly that the enjoyment and excitement of a museum visit was very frequently inspirational. Museums made learning richer, more interesting, and more personally relevant. Encounters with curious objects, unusual specimens, amazing places and extraordinary sights triggered desire to know and understand more. The Renaissance in the Regions Education Programme has increased the numbers of pupils who experienced this inspiration.

This study provides strong evidence of the value of museums as catalysts for learning, and of the specific impact of the Renaissance in the Regions Education Programme. It was carried out right at the beginning of the programme, but it suggests that this investment in museums has already been worthwhile.

What amazed me most on my visit.....

was that we got to  
hold things that were older than  
3000 years old. This is the  
best ever trip!

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## Section 1

### Context and aims of the research

#### 1.0 Summary of section 1

The *Renaissance in the Regions* Report in 2001 recommended a new integrated framework for the museum sector based on a network of museums grouped into regional Hubs, which would be developed to promote excellence and become leaders of regional museum practice. It is intended that one outcome of this will be the development and improvement of the learning and education potential of museums.

Eight priority areas for action have been agreed following consultation with the Hubs and other stakeholders. The first of these is delivering a comprehensive service to schools. DCMS specifically allocated £10 million of the Renaissance investment for the delivery of education programmes to school-aged children. An additional £2.2 million has been made available from DfES to support this element of the Renaissance programme.

In 2003/4 only the Phase 1 Hubs will be funded to deliver education programmes. The target for the Hubs, set by DCMS, is to increase the number of contacts between children and regional Hub museums by 25% by 2005/6.

This report describes the outcomes and impact of the education programmes delivered by museums in the Phase 1 Hubs between the beginning of August and the end of October 2003.

Both DCMS and DfES have identified specific priorities for all museums; these focus on enhancing and broadening participation in the use of museums, the development of educational provision and the modernisation of museums through putting their users at the forefront of planning.

The report will show that an impressive increase has occurred in school visits to museums as a result of this investment - school visits across the three regions as a whole have increased by 28%. In addition, the research describes how a surprisingly high number of these schools are located in some of the most deprived wards in England.

The research will also show that Enjoyment, Inspiration, Creativity is the learning outcome that teachers value most highly; through the enjoyment, engagement and surprise that pupils experience during their museum visit, they are inspired to learn more, to broaden their aspirations and to feel more confident about themselves as learners. Over 1,000 teachers and over 20,000 pupils gave their views on museums. Museums are seen by all pupils of all ages as good places to learn in a way different from school, and teachers see museums as places where the enjoyment and inspiration experienced by their pupils acts as a pathway to learning.

However, teachers do not always find using museums easy. There is a great deal of work involved in taking pupils out of school – there are high levels of administration and a degree of risk is perceived. In addition, although teachers are very satisfied with the provision made by museums especially for them, they frequently found that the museum as a whole was not welcoming or easy to use.

This is an innovative research study. It is the first national large-scale study to focus on the learning outcomes of school visits to museums in three regions England using the concept of generic learning outcomes. It establishes a baseline for future research.

## 1.1 New and innovative research

This is an innovative research study. It is the first large-scale national study to focus on the learning outcomes of school visits to museums in three regions England using the concept of generic learning outcomes.

The research is innovative as a national study. This is the first national survey focusing on the outcomes and impact of the provision made by museums for schools. 36 museums from three different regions of England were involved in the research. The three regions are those of the three Phase 1 Hubs – the South West, the West Midlands and the North East of England. The museums involved represent a very diverse range of regional museums including art galleries (the Laing in Newcastle and Wolverhampton Art Gallery), large-scale open-air museums (Beamish and Ironbridge), site museums (Segedunum Roman Fort), museums built around historic houses (Bowes Museum, Russell-Cotes Museum) as well as multi-disciplinary city centre museums (Potteries Museum, Birmingham Museum and Art Gallery) (See Table 2.2 for the list of all museums involved in the study).

The research is innovative in its focus on the outcomes and impact of learning. This is the first time that large-scale research has been carried out into the outcomes of museum-based learning. New evidence has been produced by this research that shows why pupils and their teachers use museums, and what impact that use has. Teachers and pupils across the three regions were asked about their views of the value of museums for learning. As a result, for the first time we are now able to talk about teachers' perceptions of their pupils' learning during a museum visit; and we also know what their pupils felt about their own learning.

The research is innovative in its use of the concept of generic learning outcomes. In this study, the Generic Learning Outcomes (GLOs) that have been developed by the Museums, Libraries and Archives Council (MLA) and the Research Centre for Museums and Galleries at the University of Leicester are used for the first time to measure learning in cultural organisations. The GLOs resulted from a two-year research project (the Learning Impact Research Project - LIRP) into appropriate methods to measure learning in museums, archives and libraries. The GLOs form an important element of the MLA's *Inspiring Learning for All* website; they will enable libraries, archives and museums to measure learning in their organisations. This study shows how the GLOs can be used to shape research designs and research tools, and provides an example of how these could be used.

The research is innovative in its partnership between a university and a number of museums in the research. Museum education staff in 36 museums were involved in research design, implementation of the study and interpretation of the findings.

The research provides reliable evidence of the outcomes and impact of the educational provision of the museums in the three Phase 1 Hubs in England. As such, it acts as baseline research for the future. The same conceptual framework and research methods are being used to evaluate the impact of the DCMS / DfES Strategic Commissioning Museum Education Programme which involves a further 37 national and regional museums. The findings can be linked – compared and contrasted. These two studies together will provide a considerable amount of information about the impact of museum education in England.

## **1.2 The purpose of the Renaissance in the Regions Education Programme in the Phase 1 Hubs; the purpose of this research**

The *Renaissance in the Regions* Report in 2001 recommended a new integrated framework for the museums sector based on a network of regional Hubs, developed to promote excellence and be leaders of regional museum practice. It is intended that one outcome of this will be the development and improvement of the learning and education potential of museums.

In October 2002 the Department for Culture, Media and Sport allocated £70 million over four years to support Renaissance. This was the first sustained revenue funding of its kind from central government. In light of levels of funding from central government, MLA decided to phase the implementation of Renaissance. While all Hubs will receive funding and support for Renaissance objectives and initiatives from MLA in the next three years, three regions have been chosen to receive accelerated funding (Phase 1 Hubs).

Eight priority areas for action have been agreed following consultation with the Hubs and other stakeholders. The first of these is delivering a comprehensive service to schools. DCMS specifically allocated £10 million of the Renaissance investment for the delivery of education programmes to school-aged children. An additional £2.2 million has been made available from DfES to support this element of the Renaissance programme.

In 2003/4 only the Phase 1 Hubs will be funded to deliver education programmes. The target for the Hubs, set by DCMS, is to increase the number of contacts between children and regional Hub museums by 25% by 2005/6. Both the Phase 1 and Phase 2 Hubs will be funded to develop Education Programme Delivery Plans (EPDP) which will set out how, over the next 2 years (2004-6) they propose to work with schools in their region to support delivery of the school curriculum and to begin to provide a comprehensive service to schools.

This report describes the outcomes and impact of the education programmes delivered by museums in the Phase 1 Hubs between the beginning of August and the end of October 2003.



### **1.3 The context of the Renaissance in the Regions Education Programme**

There has been a significant investment in museum and gallery education in recent years. This has taken the form of guidelines and research into the level of provision; and has also included a considerable number of short-term project or challenge funds. The Renaissance in the Regions Education Programme in the Phase 1 Hubs is unique in providing core funding to build and sustain capacity over a three-year period, which has enabled museums to plan for the long rather than the short term.

The Museums and Galleries Commission (MGC) published *Managing museums and gallery education: MGC guidelines for good practice* in 1996, and this was used by MGC and the Area Museum Councils to encourage good practice. David Anderson's report *A common wealth: museums in the learning age* (1999) mapped educational provision in museums across the United Kingdom and exposed a situation which was fragmentary with some very significant gaps.

In 1999 a two-year £500,000 Education Challenge Fund (ECF) was established by DCMS (managed first by MGC and later by Resource) to fund educational projects which would increase capacity to implement the MGC guidelines. In 2000, the Department for Education and Employment (DfEE, now DfES) established the Museums and Galleries Education Programme (MGEP) with £2.5m project-funding over a two-year period. A second programme (MGEP2) is currently in progress. Other organisations such as the Heritage Lottery Fund and the Clore Foundation have also provided project-funding for educational projects and events in museums and galleries.

The Renaissance in the Regions Education Programme builds on what was learnt from these earlier programmes.

## **1.4 The objectives of this evaluation research: measuring generic learning outcomes**

RCMG (Research Centre for Museums and Galleries) in the Department of Museum Studies at the University of Leicester was commissioned by the MLA to evaluate the first three months of the Renaissance in the Regions Education Programme. RCMG has previously carried out research and evaluation into national museum education projects such as the Education Challenge Fund (ECF), the Museum and Gallery Education Programme (MGEP1), and the Encompass programme funded through ENGAGE (the national organisation for gallery educators).

The evaluation of the Renaissance in the Regions Education Programme aimed to measure the generic learning outcomes of the programme. Five broad categories of learning outcomes were identified during the Learning Impact Research Project (LIRP) conducted earlier for MLA by RCMG.

Learning outcomes are distinguished from learning itself (learning processes) and from learning objectives (the intentions of teaching). Learning outcomes are the effects or results of learning – i.e. the outcomes of successful learning processes or experiences. Each individual learns in their own way, using their own preferred learning styles, and according to what they want to know. Each person experiences their own outcomes from learning. But individual learning outcomes can be grouped into generic categories.

RCMG identified a set of generic categories that can be used to analyse what people say about the result of their learning in museums, archives and libraries. These generic categories enable the remarks, comments and accounts of individual learning outcomes to be grouped. Through the research conducted as part of LIRP, it was confirmed that individual learning outcomes reported by users of museums, archives and libraries could be categorised effectively into the five GLOs.

The five Generic Learning Outcomes are:

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

The Generic Learning Outcomes (GLOs) have been developed as a new tool to help museums, archives and libraries to:

- Analyse their work and give an account of its impact on individuals and communities
- Talk to colleagues, funders, evaluators and policy-makers about learning in a language that they share and understand
- Design better learning experiences
- Illustrate the significance for users of their learning experiences in museums, archives and libraries

The GLOs provide a framework for measuring evidence of learning and can be used by museum, archive and library staff to:

- Improve approaches to evaluation and present the results in both qualitative and quantitative terms
- Analyse and draw conclusions about learning from the data that is already being collected in museums, archives and libraries
- Enable staff and governing bodies to develop their understanding of and practice in learning in museums, archives and libraries
- Provide a new set of concepts to articulate discussion with users and visitors about learning

The five GLOs form the conceptual framework for the analysis of the impact of the Renaissance in the Regions Education Programme.

The specific objectives of the research are to:

- Provide baseline information about the activities of the Phase 1 Hubs run over the summer 2003, showing the range and type of activities and the numbers of school-aged children and accompanying adults reached
- Establish how many pupils and teachers visited Phase 1 Hubs between September 1<sup>st</sup> and October 31<sup>st</sup> 2003 and assess how this number differs from the number of visits undertaken in the same time period in 2002
- Identify from quantitative and qualitative research with teachers the learning that has taken place and analyse this against the Generic Learning Outcomes and the outcomes posed by DfES
- Relate the teachers' perceptions of their pupils' learning to the perceptions of the pupils themselves

## 1.5 Government priorities for museums

DCMS has identified the following priorities for museums:

- i) Enhancing access to a fuller cultural and sporting life for children and young people
- ii) Opening up our institutions to a wider community
- iii) Maximising the contribution which the creative and leisure industries can make to the economy
- iv) Modernising delivery – putting the consumers first

DCMS has set two PSA targets specifically relating to Renaissance in the Regions:

- Increase the number of contacts between children and regional Hub museums by 25% by 2005/6
- Attract additional 500,000 visits to regional museums by new users predominantly from social classes C2DE and ethnic minorities by the end of 2005/6

The specific educational outcomes required by DCMS and DfES in relation to the educational funding available during 2003/4 are:

- Increase in self-confidence and self-esteem for children
- Increased learning within a subject area
- Increased understanding of connections between subjects
- Increased learning across subjects
- Increased cultural understanding
- Increased ability to work with others
- Ability to make informed choices beyond and within planned experiences
- Increased cultural understanding and respect and tolerance for others
- Fulfilment and satisfaction from achievement for children
- Increased involvement in class, school or community events
- Positive attitudes to experience and desire for further experiences
- Increase in confidence, expertise and personal satisfaction of teachers
- Increase in satisfaction of schools with museum education programmes (eg: as seen through educational attainment of children)
- Increase in total numbers of children and young people who participate in educational programmes in the regions
- Increase in participation of schools (teachers and students) in development of museum programmes
- New partnerships developed with schools
- Increase in volume of on or off-site education by museum education staff
- Increase in object-based teaching at museums or schools

The Generic Learning Outcomes map onto the DCMS/DfES priorities as is shown in Table 1.1.

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

**Table 1.1 Learning outcomes for children and teachers, and educational outputs**

## 1.6 The time-scale for the evaluation

The research was carried out between July 2003 and February 2004. Preparation and briefing meetings with participants were held in July 2003; museums completed data collection forms between August and October 2003; questionnaires were completed by teachers and pupils at the end of their museum visit in September and October 2003; focus groups and visits were carried out in October and November 2003; a final report was completed in February 2004.

Activity	2003						
	June	July	Aug	Sep	Oct	Nov	Dec
RCMG commissioned to carry out evaluation research							
Preparation of tools and protocols							
31 July – training and briefing day for museum participants							
Museums collect data of summer activities (Form D)							
Forms A and B given out in museums							
5 focus groups of teachers and two school visits							
Data analysis							
2 December – initial presentation of findings to MLA							
4 December – discussion of findings with museum participants							
18 December – first full draft report to MLA							

**Table 1.2: Timetable for the evaluation of the Renaissance in the Regions Education Programme.**

The first full draft report was presented on December 18<sup>th</sup> 2003. This was followed by discussions and further reflection, analysis and review, with a final report submitted during February 2004.

The research for the impact evaluation has been carried out at the very beginning of the Renaissance in the Regions Education Programme and has assessed the impact of the first three months of what will become a three-year programme. Although this has meant that the mid- and long-term impact of the programme has not been captured, the short-term impact is extremely powerful and convincing, as the report will show.

## **1.7 Conclusions to section 1**

In response to increased financial investment in regional museums by DCMS and DfES, the Renaissance in the Regions Education Programme was established in the three Phase 1 Hubs by the Museums, Libraries and Archives Council (MLA). Museums were allocated additional resources to deliver programmes for school-aged children and to achieve increased levels of provision for schools. This report describes the research carried out into the outcomes and impact of this investment.

The research is innovative and presents evidence for the first time of the impact and outcomes of school use of museums. The research was carried out between July 2003 and February 2004.

The research will show how museums have met many of the targets set by government, and how they have exceeded these targets in some instances.

## **Section 2**

### **Research methods**

#### **2.0 Summary of section 2**

The evidence on which this report is based is broad, rich and deep. It provides extensive and consistent findings concerning the learning outcomes that result from school visits to museums.

The data was generated through a multi-method approach which produced both a large amount of quantitative data and considerable qualitative information from varied sources. Data was collected in a number of ways, including questionnaires for teachers and children, focus group workshops for teachers, visits to schools, observation and collection of children's work, and completion of data collection forms by museum staff.

There were very high levels of participation in the study. 1,240 teachers were asked to complete questionnaires and 969 did so (78%). In addition 68 teachers were involved in whole or half-day focus group workshops and 3 teachers took part in school-based interviews.

The conceptual framework used to shape both the research (the Generic Learning Outcomes) and the resulting evidence is informed by contemporary learning theory, and has been tested and validated by museums, archives and libraries across England. This approach to measuring learning in museums acts as a model for future exploration of the outcomes of learning in museums; it will also prove useful to libraries and archives and possibly to other kinds of organisations where learning is multi-dimensional, informal, and open-ended.



## 2.1 What evidence of impact was gathered?

This evaluation focuses on the impact of engagement with museums by children and young people between August and October 2003. Across the summer, during August 2003, this engagement included both visits to museums and galleries, and participation in workshops organised by museum staff that took place in community venues.

During September and October 2003, the impact of school visits to museums was measured using questionnaires for teachers and children. This was supplemented by five focus group workshops that involved 68 teachers, and two visits to schools. Children's work produced as a result of the school visit to museums was observed during the focus group workshops and at the two schools.

## 2.2 Methods of data collection

Data was collected in a number of ways, including questionnaires for teachers and children, focus group workshops for teachers, visits to schools, collection (where feasible) of children's work, and completion of data collection forms by museum staff.

A number of specific research tools were devised (See Table 2.1 and Appendix 2 for copies of tools). Each of the methods of data collection is described below, and this is followed by a discussion of the methods used to interpret the data to produce the evidence on which this report is based.

Form	Title	Description
A	Evaluation of museum school visits	Post-visit questionnaire for teachers
B	My Visit Key Stage 2	Post-visit questionnaire for children aged 7-11
B	My Visit Key Stage 3 and above	Post-visit questionnaire for young people aged 11 and over
C	Numerical data collection of pupil usage 2002 & 2003	Template for museums to record information about school visits
D	Activities for school-age children during summer holidays 2003	Template for museums to record information about the range of holiday activities and number of participants

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

## 2.3 Museums involved in the three Phase 1 Hubs

There were 36 museums involved from the three Phase 1 Hubs in the North East, the West Midlands and the South West of England (see Table 2.2 and Appendix 1). The relationships between these museums are complex. Many of these museums are grouped into regional or city museum services (such as Tyne and Wear Museums, or Wolverhampton Museums); in the case of Ironbridge, the one museum organisation is composed of a number of distinct sites. Each organisation operates in its own distinctive fashion, delivering education programmes and collecting information about participation in different ways.

Hub	Museums	Form A	Form C	Form D
SW	Bristol Museums and Art Gallery		✓	✓
	Blaise Castle House Museum	✓		
	Bristol Industrial Museum	✓		
	City Museum and Art Gallery	✓		
	Georgian House			
	Kings Weston Roman Villa			
	Red Lodge	✓		
SW	Plymouth City Museum and Art Gallery	✓	✓	✓
	Elizabethan House			
	Merchant's House	✓		
	Plymouth Dome			
	Smeaton's Tower			
SW	Royal Cornwall Museum, Truro	✓	✓	✓
	Helston Folk Museum (outreach)	✓		
	Exeter City Museums and Art Gallery			
	Royal Albert Memorial Museum	✓	✓	✓
	Connections Discovery Centre			
	St Nicholas Priory			
SW	Russell-Cotes Art Gallery and Museum, Bournemouth	✓	✓	✓
NE	Beamish, the North of England Open Air Museum	✓	✓	✓
NE	Bowes Museum, County Durham	✓	✓	✓
NE	Hartlepool Arts and Museum Service			
	Museum of Hartlepool	✓		✓
	Hartlepool Art Gallery			
NE	Tyne and Wear Museums			
	Arbeia Roman Fort and Museum	✓	✓	✓
	Discovery Museum, Newcastle-upon-Tyne	✓		✓
	Hancock Museum, Newcastle-upon-Tyne	✓	✓	✓
	Laing Art Gallery, Newcastle-upon-Tyne (galleries closed for refurbishment until April 2004)	✓	✓	✓
	Monkwearmouth Station Museum	✓	✓	✓
	Segedunum Roman Fort, Baths and Museum, Wallsend	✓	✓	✓
	Shipleigh Art Gallery	✓	✓	✓
	South Shields Museum and Art Gallery (closed for refurbishment until Spring 2004)			

Hub	Museums	Form A	Form C	Form D
NE	Stephenson Railway Museum			
	Sunderland Museum and Winter Gardens	✓	✓	✓
	Washington F Pit, Sunderland	✓		
WM	Birmingham Museums and Art Gallery	✓	✓	✓
	Blakesley Hall	✓		
	Museum of the Jewellery Quarter			
	Sarehole Mill	✓		
	Soho House	✓		✓
	Weoley Castle			
WM	Coventry Arts and Heritage			✓
	Herbert Art Gallery and Museum	✓	✓	✓
	Depot Studios			✓
	Lunt Roman Fort, Bainton			✓
	Priory Visitor Centre	✓		
	Whitefriars			
WM	Ironbridge Gorge Museums Trust	✓	✓	✓
	Blists Hill Victorian Town	✓		
	Coalport China Museum	✓		
	Darby Houses	✓		
	Enginuity, Coalbrookdale	✓		
	Iron Bridge Tollhouse			
	Jackfield Tile Museum	✓		
	Museum of Iron and Darby Furnace	✓		
	Museum of the Gorge	✓		
	Quaker Burial Ground			
WM	Potteries Museums and Art Gallery			
	Etruria Industrial Museum	✓	✓	✓
	Ford Green Hall	✓	✓	✓
	Gladstone Working Pottery Museum	✓	✓	✓
	Potteries Museum and Art Gallery	✓	✓	✓
WM	Wolverhampton Arts and Museums		✓	
	Bantock House and Park	✓		
	Bilston Craft Gallery and Museum	✓		
	Wolverhampton Art Gallery	✓		✓

**Table 2.2: Museums involved in the Renaissance museum education programme September – October 2003**

## 2.4 Designing the data-gathering processes

The research design was developed during July 2003 in discussion with the Museum, Library and Archive Council (MLA); at the same time, RCMG was also commissioned to evaluate the Strategic Partnerships Museum Education Programme being instigated by the Department for Culture, Media and Sport (DCMS) and the Department for Education and Skills (DfES). It was proposed that the same research methodology should be used for both studies. Two seminars were held during the research design process with museum staff:

- July 24<sup>th</sup> - seminar with Strategic Commissioning participants from national and regional museums
- July 31<sup>st</sup> – seminar with museum staff involved in the Renaissance programme

A review of the issues and possibilities of what information could actually be collected by all museums involved was conducted at these seminars. This included 36 MLA/Renaissance organisations and 37 DCMS / DfES Strategic Commissioning museums, with some museums taking part in both programmes. The review led to some modification of data collection which was agreed by all concerned. It was impossible for some museums to provide figures for numbers of teachers or schools using their museums, but all museums could provide figures relating to pupil use. It was agreed that this would be the common information that would be collected.

## **2.5 Recording the events during the summer holidays 2003 using Form D**

Form D was devised to collect total numbers of school-aged children and numbers of accompanying adults participating in museum activities during August 2003 and list them against the date when the activity was held. This was to ensure accuracy as far as possible. Many museums included data for events held at the end of July. Museums were also asked to describe briefly the activities that they provided. This form was sent by email to all museums at the end of July and was returned in the same way.

## **2.6 Comparing the numbers of school children 2002 and 2003 using Form C**

Form C asked the museums to provide total numbers of pupil contacts each month (for September and October) in 2002 and 2003, including both school visits to museums and museum outreach visits to schools. Other forms of pupil contact (e.g. through teachers' packs or the Internet) were not counted.

## **2.7 The Evaluation Packs: Form A and Form B**

### *2.7.1 Design and pilot of Forms A and B*

It was planned to ask all teachers visiting the Phase 1 Hub museums between September 1<sup>st</sup> and October 31<sup>st</sup> to complete a teacher's questionnaire (Form A). At the same time, it was planned to ask children (where appropriate) to complete a children's questionnaire (Form B). Both questionnaires were structured in relation to the Generic Learning Outcomes.

Forms A and B were piloted by the lead museum in each of the three Hubs before the end of the summer term 2003. Robust feedback from this process was instrumental in the eventual design of successful research tools. Form A required very little modification. Form B, however, needed to be completely redesigned. Initially, an attempt was made to use one questionnaire for all ages of pupils, but piloting quickly showed that this was problematic. It also became clear that it would not be appropriate to ask younger children and some children with special needs to complete the forms as it might cause them distress.

Two Form Bs were devised and these have proved very successful<sup>1</sup>:

- Form B - KS2: post-visit questionnaire for children aged 7-11.
- Form B – KS3 and above: post-visit questionnaire for children/young people aged 11 and older.

The Form B for the younger children was designed with an open section at the bottom for free-form writing or drawing, and this has provided very rich data. In retrospect it would have been useful to have provided something similar for the older pupils too.

### *2.7.2 Distribution and completion of Evaluation Packs*

It was planned to give each teacher an Evaluation Pack containing one Form A and copies of Form B. Discussions at the two seminars with participants in July indicated that it would be necessary to include forty copies of both versions of Form B in each pack.

Museums were asked to give each visiting teacher one Evaluation Pack at the end of their visit and to ask them to complete this before leaving the museum. Briefing materials were supplied by RCMG to help with this process (See Appendix 3). This was a great deal to ask, and not all teachers were given packs, and not all packs distributed were returned. Reasons for not distributing or completing the Evaluation Packs varied with the organisation of the museum education provision. Where teachers had been warned in advance that they would be taking part in a national evaluation, were given time and space to complete the questionnaires, and the Evaluation Packs were completed prior to leaving the museum, the completion rate was high. Most museums made enormous efforts to distribute and collect the Evaluation Packs (see Appendix 4). A response rate of 78% was achieved, which reflects the seriousness with which the museums approached this evaluation.

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<sup>1</sup> We are grateful to Jo Graham, Museum Education Consultant, for her help in designing the pupils' questionnaires.

<b>Museum</b>	<b>Packs issued by the museum</b>	<b>Packs received by RCMG</b>	<b>Response rate</b>
Bristol Museums and Art Gallery	110	105	95%
Plymouth City Museum and Art Gallery	42	18	43%
Royal Albert Memorial Museum and Art Gallery	63	45	71%
Royal Cornwall Museum	69	52	75%
Russell-Cotes Art Gallery and Museum	3	3	100%
Beamish, the North of England Open Air Museum	159	63	40%
Bowes Museum	10	10	100%
Museum of Hartlepool	Unavailable	5	N/a
Tyne and Wear Museums	249	233	94%
Birmingham Museums and Art Gallery	246	236	96%
Etruria Industrial Museum	1	1	100%
Ford Green Hall	15	12	80%
Gladstone Working Pottery Museum	14	7	50%
Herbert Art Gallery and Museum	49	31	63%
Ironbridge Gorge Museums Trust	139	86	62%
Potteries Museum and Art Gallery	32	25	78%
Wolverhampton Arts and Museums	39	37	95%
<b>Overall</b>	<b>1240</b>	<b>969</b>	<b>78%</b>
Blank questionnaires received	9		
Questionnaires received after the deadline	20		

**Table 2.3: Distribution and completion of evaluation packs**

A coding system was used on the questionnaires and the Evaluation Packs to enable data management. The Freepost system was used for the packs to be returned to RCMG. They were listed and checked before being sent to Infocorp Ltd ([www.infocorp.co.uk](http://www.infocorp.co.uk)) for data entry. The resulting tables were returned to RCMG for analysis and interpretation.

## **2.8 Focus groups discussion workshops and school visits**

It was intended that six focus groups would be carried out, two in each of the Phase 1 Hubs. In the event, it was only possible to organise one focus group in the South West, and two school visits were carried here out to supplement the evidence. As it was not thought feasible that many pupils with learning difficulties would complete questionnaires, teachers of these pupils are well represented in the focus groups.

The focus groups were conducted by Eilean Hooper-Greenhill, Jocelyn Dodd and Helen O'Riain, with two researchers present at each workshop. The focus groups were presented to the teachers as one-day, or half-day workshops, and they were all considerably longer than conventional focus groups. Teachers were offered cover for their teaching commitments, and were offered a contribution of £15.00 to cover their travel. The workshops were arranged by the museums where they were held, and lunch was provided. Teachers were asked to bring any children's work that might be appropriate.

The museum staff selected which teachers to invite, according to what was feasible for them. One group was of teachers from special schools and one was of secondary teachers. Other groups were composed mainly of primary school teachers.

The discussion guides (protocols) were devised in slightly different ways for each group. While seeking evidence of the Generic Learning Outcomes, it was also necessary to find ways to encourage the teachers to consider the range and depth of learning outcomes (which was not always easy). In addition, once we felt that the discussion of a particular topic had reached saturation point and there was nothing further to be learnt, it was deemed unnecessary to follow this up in subsequent discussions. Five long discussions were adequate to provide very good evidence of teachers' views of museums and their potential for teaching and learning. The children's work enabled a greater depth of understanding of learning outcomes, and we were able to carry out individual discussions with teachers using the work as a stimulus. Some of these discussions were taped, and are used in the report to support the quantitative evidence from the teachers' questionnaires.

Two visits were carried out to schools in the South West.



## **2.9 Strategies used to collect data and increase response rates**

Museum staff were initially anxious about the processes involved in the evaluation. They were sceptical that adequate evidence could be gathered, reluctant to ask teachers and pupils to spend time during their museum visit completing questionnaires, and resistant to finding ways to distribute and then retrieve the Evaluation Packs during school visits. These issues were thoroughly reviewed during the July 31<sup>st</sup> seminar and through discussion and group working, museum participants in the research (education officers) began to work out ways that the problems could be resolved. The teachers' and pupils' questionnaires had been piloted by this time and this experience was invaluable in identifying problems and solutions in data collection methods and in research tools. It was also essential at this time to explain and review the way in which the 36 museums would be sent their own uniquely numbered Evaluation Packs which were to be returned through the Freepost system.

A number of different strategies were eventually devised to ensure efficient data collection and return. These strategies can be described as those used by museums and those used by RCMG. Each museum found their own way of overcoming the undoubtedly challenging local circumstances.

### *2.9.1 Strategies used by museums*

In some cases, teachers were warned by letter in advance that they would need to allow 15 minutes at the end of their museum visit for themselves and their pupils (if appropriate) to complete questionnaires. RCMG supplied a draft letter for museum staff to customise and send to teachers. Teachers were encouraged to let their pupils know that they would be involved in an important national research project and that their views would be taken seriously.

The operation of giving Evaluation Packs to all teachers and then collecting them back before the teachers left the museum was managed in various ways. Some larger museums trained their front-of-house staff, and again, a briefing note explaining the purpose of the evaluation processes was prepared by RCMG for this purpose. Museum education staff re-planned their face-to-face teaching sessions to allow the time required, and in some places found spaces where the questionnaires could be completed in comfort (i.e. rooms with desks (or the equivalent) were needed). Where large numbers of pupils were arriving for self-guided visits it was tricky to find a moment to distribute and retrieve the Evaluation Packs; this was easier if payment was required, as this presented a time when teachers could be asked to complete the questionnaires during their visit. However, it remained problematic to retrieve the questionnaires as the school party left the museum.

As the process became more familiar, confidence grew that it was not impossible, and attitudes of museum staff began to change. Some then worked in more creative ways to produce the best response rate possible.

### *2.9.2 Strategies used by RCMG*

The main strategy used was to try to anticipate every possible problem and solve it, either in advance or through discussion with museum staff. On the whole this worked very well because the experience of the research team enabled a precise understanding of the situation from the museum perspective.

Comprehensive briefing materials were prepared for all those who were involved. These were dispatched by email and so could be modified. Guidance was given that a neutral tone had to be maintained in any modification (See Appendix 3). Extremely careful records were kept of all communications with museums, and the process was monitored constantly by a full-time Research Assistant dedicated to the project. Any queries about how to distribute the Evaluation Packs were dealt with immediately (there were quite a few, especially from those who had not been able to attend the seminar). RCMG made sure that there was always a senior member of the research team available to respond if required, even during the holiday period.

All Evaluation Packs for each museum were numbered with a unique museum number. As the Evaluation Packs were returned a close check was kept on return rates. Each Pack was checked and any immediate problems were addressed. About two-thirds through the data-collection period, a reminder to return the Packs was sent to the museums with a chart showing return rates from each museum at that date. This encouraged the museum staff to drop the completed Evaluation Packs in the post.

## **2.10 Interpreting the data and producing the evidence**

The data collected from all sources has been discussed from a number of perspectives in order to develop as valid an interpretation as possible. Discussants include the RCMG research team, Sue Wilkinson at MLA, and a large group of museum staff (participants in the Renaissance in the Regions Education Programme) at a seminar held on December 2<sup>nd</sup> 2003. By this time the museum participants were familiar with the evaluation plan, and were eager to see what had happened and to offer their interpretation of the data. These various discussions were very useful in reviewing the data, especially the quantitative data. On January 22<sup>nd</sup> 2004, a seminar was held with a group of 25 participants in the DCMS/DfES Strategic Commissioning Museum Education Programme to discuss the initial findings from the quantitative data (using the Evaluation Packs) generated from this programme during the Autumn Term. The findings from the DCMS/DfES programme were viewed in the context of the Renaissance quantitative data and the differences and similarities of the data were discussed. This process also yielded valuable insights into the significance of the Renaissance in the Regions Education Programme.

The quantitative data has been verified in a number of ways, and where data has not seemed convincing, steps have been taken to verify or remove that specific data from that data used to draw conclusions. One example of this is the establishment of 'single visit' data – steps taken to avoid double-counting the numbers of school pupils reported by teachers (see paragraph 5.3).

Care has been taken in this report to present the research methods and findings as transparently as possible, in order that readers may understand how and on what basis conclusions have been reached. The data collected has been presented in summary in this report, and supplied in total to MLA. Thus a clear audit trail has been established, such that any claims made or assertions stated on the basis of the evaluation research may be verified. This is seen to be particularly important in a field such as museums where there is still inadequate information across the field as a whole. In relation to the outcomes of museum educational provision, this research acts as a baseline for future work.

## **2.11 Limits of the study: short-term and long-term impact**

This evaluation research has enabled the measurement of the short-term impact of the Renaissance in the Regions Education Programme. However, there are elements in the research that give a broader picture.

The numerical data about school-pupil contacts collected on Form C allows a comparison of data between 2002 and 2003. While some of the information given to RCMG may be estimations, much of it is as accurate as current museum data collection methods allow. Thus it is possible to gain an impression of the increase in volume of pupil contacts resulting from Renaissance.

In relation to the views of teachers and pupils about the impact of Renaissance, the Evaluation Packs were completed by most teachers and pupils immediately after the school visit to the museum, prior to leaving the museum. The results, therefore, reflect the immediate feelings of teachers and children at the conclusion to the museum visit. It has not been possible as part of this study to carry out research into longer-term impact.

However, it was clear during the focus group discussions, that teachers were drawing on their long-term experience of museums, and were not only discussing their experience of Renaissance-funded projects. It is not possible for teachers to make distinctions between different museum funding streams. Teachers' views of museums are built up over the long-term and in relation to all their museum experiences. Although they talked about specific organisations and events, it was clear that they also held more general views about museums as a whole, both in relation to specific museum education provision, and in relation to museums as buildings to visit with their classes without specific educational provision. Thus it has been possible to relate the quantitative data concerning the Renaissance provision gathered by teachers' questionnaires to the more general views held by teachers gathered through the focus group workshop discussions. To some extent, then, this offers a longer-term view of teachers' attitudes to museums as sites for learning.

## 2.12 Conclusions to section 2

This is a very large national study, carried out over three very diverse regions of England, and involving 36 regional museums of many different types. Staff from the museums (most of whom are experienced museum educators) have acted as research partners, participating in the research design, the implementation of the study and the interpretation of the results. This partnership, which took a little while to develop as trust was established, was instrumental in the achievement of very complete data sets, with extremely high response rates to the teachers' and pupils' questionnaires and excellent participation in focus group workshops. Although the evaluation entailed a great deal of work for museum staff, it has produced a large quantity of evidence of the impact of the educational provision made by museums. The museum partners also contributed valuable insights from their perspectives to the interpretation of both the statistical and qualitative data. The Renaissance findings have been discussed with a further group of museum education staff (many of whom are extremely experienced) in relation to the initial findings from the DCMS/DfES museum education programme. The interpretation of the statistical and other findings has also been discussed fully with colleagues at the Museums, Libraries and Archives Council (MLA).

At the same time, the research team from RCMG has maintained its own perspective, external to the museum education field. We have discussed and developed the interpretation of the findings using the varying different perspectives of the different team members, one of whom (Martin Phillips), as a geographer, is completely new to the field of museums. The inclusion of a fresh eye has enabled a very realistic view of the impact of museum education and has also resulted in new insights into the scope and character of this impact. It is a geographer's skills, for example, that lies behind the postcode analysis that demonstrates how fully museums are engaged in working with schools in deprived wards. While all museums have access to the addresses of the schools that use them, it has not been clear how they could be used until now.

Very large and complete data sets, with interpretation developed over time through discussions with a large number of colleagues with varied experience and perspectives, has produced research findings that are extremely robust, and in which the research team has considerable confidence.

The study establishes a new platform on which to base further research into the learning outcomes and the impact of the educational provision of museums in England.

## **Section 3**

### **Summer Holiday events and activities in 2003**

#### **3.0 Summary of section 3**

During the summer 2003, Renaissance in the Regions funded holiday activities at the Phase 1 Hub museums. There were large numbers of imaginative events across the three Hubs.

Most museums supplied detailed numerical data concerning participation; a very few found this very difficult to do. It is difficult, therefore, to arrive at a complete and accurate figure of the numbers of children and adults that took part in the summer activities.

The highest estimation (which includes two very large totals with no breakdown provided) is 49,537 children accompanied by 75,984 adults involved in booked or drop-in sessions in the 36 museums. Taking only carefully detailed figures, the lowest estimation (is 23,027 children involved in summer activities in 34 museums, accompanied by 10,017 adults in 33 of these museums).

It is likely that the correct figure falls between the highest and the lowest figures. Taking the fully substantiated figures and one third of the additional estimations, we arrive at 31,864 children and 32,006 adults who are likely to have taken part in summer activities.

### 3.1 Collecting the data

Information about the range and type of activities during the summer holiday and the total number of children and adults who participated in these activities were provided by each museum using Form D. See Volume 2: Data for completed copies of Form D: *Activities for school age children during summer holidays 2003* returned by the Phase 1 Hub museums.

The museums collected their visitor data in different ways. The figures that were supplied to RCMG varied in their level of detail and substantiation. Where workshops or sessions were pre-booked, numbers of participating children and adults are likely to be more exact than numbers for general activities that were available around the museum such as “drop-in” activities, demonstrations by interpreters, and activity sheets or boxes that were available daily in the galleries or, as in a few cases, at multiple sites. In some cases, the adult numbers are likely to be less exact as many museums did not keep records of adult numbers. Most museums provided detailed figures for events of specific dates. In a small number of cases, however, large estimated numbers were provided.

Table 3.1 presents the figures as provided to RCMG. These figures suggest that 49,537 children accompanied by 75,984 adults were involved in booked or drop-in sessions in the 36 museums.

However, if the estimated and unsubstantiated figures are removed, a rather different picture emerges as shown in Table 3.2. In this table, the figures supplied by Ironbridge Gorge Museum and Bristol Museum have been removed as no supporting numerical detail accompanied the figures and thus it is impossible to know how realistic they actually are. The estimations for adults at Gladstone Pottery Museum were based on two adults accompanying each child, which seems an unlikely assumption. These figures have also been omitted.

Table 3.2 suggests that 23,027 children were involved in summer activities in 34 museums, accompanied by 10,017 adults in 33 of these museums. While these figures are very likely to have been achieved, they are probably on the low side. If the omitted estimated figures from the three museums are accurate, there were an additional 26,510 children and an additional 65,967 adults.

It is likely that the correct figure falls between the highest and the lowest figures. Taking the fully substantiated figures and one third of the additional estimations, we arrive at 31,864 children and 32,006 adults who are likely to have taken part in summer activities.

The difficulty in obtaining accurate and reliable data is a very familiar one in the museum world: the difficulties of collecting this information is one instance of a larger problem.

Form D Summer Activities		TOTALS over Summer holiday 2003	
Hub	Museum Name	Children	Adults
SW	Bristol Museums and Art Gallery	12680	41864
	Plymouth City Museum and Art Gallery	333	52
	Royal Albert Memorial Museum, Exeter	2342	925
	Royal Cornwall Museum, Truro	2092	1732
	Russell-Cotes Art Gallery and Museum, Bournemouth	197	0
	<b>SW HUB TOTALS</b>	<b>17644</b>	<b>44573</b>
NE	Beamish	2713	377
	Bowes Museum	302	282
	Museum of Hartlepool	59	64
	Tyne and Wear Museums in total: details below	8170	4455
	Arbeia Roman Fort and Museum	470	157
	Discovery Museum	3089	1443
	Hancock Museum	1129	644
	Laing Art Gallery	495	291
	Monkwearmouth Station Museum	333	240
	Segedunum Roman Fort and Museum	519	378
	Shipley Art Gallery	539	159
	Sunderland Museum and Winter Gardens	1596	1143
	<b>NE HUB TOTALS</b>	<b>11244</b>	<b>5178</b>
WM	Birmingham Museum and Art Gallery	1216	766
	Soho House	231	61
	Coventry Arts and Heritage	554	118
	The Potteries Museum and Art Gallery	1122	812
	Etruria Industrial Museum	221	170
	Ford Green Hall	188	113
	Gladstone Pottery Museum	2931	3700
	Wolverhampton Art Gallery	356	90
	Ironbridge Gorge Museum Trust	13830	20403
	<b>WM HUB TOTALS</b>	<b>20649</b>	<b>26233</b>
	<b>GRAND TOTAL</b>	<b>49537</b>	<b>75984</b>

**Table 3.1: Total numbers of children and adults participating in summer activities at the Phase 1 Hub museums 2003 – using all figures supplied by museums**



Form D Summer Activities		TOTALS over Summer holiday 2003	
Hub	Museum Name	Children	Adults
SW	Bristol Museums and Art Gallery		
	Plymouth City Museum and Art Gallery	333	52
	Royal Albert Memorial Museum, Exeter	2342	925
	Royal Cornwall Museum, Truro	2092	1732
	Russell-Cotes Art Gallery and Museum, Bournemouth	197	
	<b>SW HUB TOTALS</b>	<b>4964</b>	<b>2709</b>
NE	Beamish	2713	377
	Bowes Museum	302	282
	Museum of Hartlepool	59	64
	Tyne and Wear Museums in total	8170	4455
	Arbeia Roman Fort and Museum	470	157
	Discovery Museum	3089	1443
	Hancock Museum	1129	644
	Laing Art Gallery	495	291
	Monkwearmouth Station Museum	333	240
	Segedunum Roman Fort and Museum	519	378
	Shipley Art Gallery	539	159
	Sunderland Museum and Winter Gardens	1596	1143
	<b>NE HUB TOTALS</b>	<b>11244</b>	<b>5178</b>
WM	Birmingham Museum and Art Gallery	1216	766
	Soho House	231	61
	Coventry Arts and Heritage	554	118
	The Potteries Museum and Art Gallery	1122	812
	Etruria Industrial Museum	221	170
	Ford Green Hall	188	113
	Gladstone Pottery Museum	2931	
	Wolverhampton Art Gallery	356	90
	Ironbridge Gorge Museum Trust		
	<b>WM HUB TOTALS</b>	<b>6819</b>	<b>2130</b>
	<b>GRAND TOTAL</b>	<b>23027</b>	<b>10017</b>

**Table 3.2: Total numbers of children and adults participating in summer activities at the Phase 1 Hub museums 2003 – using carefully detailed figures only**

### 3.2 Types of activities during the summer holidays

The descriptions provided by the museums of the types of activities available to school-age children over the summer holidays revealed a wide range of activities available across the Hubs.

Activities can largely be divided into structured or booked workshops, events or more flexible “drop-in” sessions available to children and adults around the museum. Most sessions were free or for a small charge. Activities and events were themed around permanent collections / exhibitions or temporary exhibitions. They were targeted mainly at family groups and children with their parents / carers although there were several more specialist events such as summer schools for gifted and talented children.

Museums employed professional artists, facilitators and interpreters to run sessions. Several museums brought in costumed interpreters to bring history to life. At Birmingham Museum and Art Gallery a number of activities were themed around the “Holy Grail Tapestries” exhibition. Visitors could meet a medieval soldier or dress up as a character from King Arthur, watch a puppet show “The Lampton Wymn” or listen to stories on a medieval theme. At Segedunum Roman Fort and Museum visitors could meet a Roman Soldier called Jefficus who demonstrated equipment displays and told tales of legionary life. A professional theatre company took visitors to the Bowes Museum on an interactive theatre tour with the characters that founded the museum, John and Josephine Bowes, and their art dealer, with the aim of conveying an emotional understanding of the thoughts of the characters.

Other museums continued the history theme with a number of activities. At Bristol City Museum and Art Gallery, visitors could handle real and replica objects from the collections. Archaeology-related sessions were held at several museums including the Potteries Museum and Art Gallery, Beamish, and Arbeia Roman Fort and Museum where workshops involved on-site visits and talks from archaeologists. The Priory Visitor Centre and Lunt Roman Fort in Coventry linked their craft sessions to the history of the site and a “Hands-on” weekend at Ironbridge gave children the chance to make rag-rugs or bricks.

Arts-based activities were very popular with the museums, many of which were led by professional artists or facilitators. Sessions were either “drop-in” like the family-orientated activities at the Potteries Museum and Art Gallery, or had to be pre-booked – Royal Cornwall Museum ran a weekly programme of pre-booked workshops targeting a mixture of children from aged 4 to teenage. Shipley Art Gallery provided a hands-on studio area, which visitors could use at any time, to explore different types of weaving, creating patterns, colours and materials. Bristol City Museum and Art Gallery used paintings by a famous Papua New Guinea artist and stories from his world to inspire visitors to make collages based on his work. Visitors were encouraged at some museums to add to the artwork on display – at the Laing Art Gallery in Newcastle-upon-Tyne summer activities were focused around the exhibition “Cullercoats: A North East colony of artists.” In the exhibition space a colourful seaside frieze and net full of fish, crabs and sea creatures were designed to encourage visitors to add their own artwork.

Participants could explore different cultures through arts, crafts and fun activities. The Soho House Museum supported its Bollywood in Love exhibition with activities connected to Bollywood dancing and learning the art of mendhi. Bristol City Museum and Art Gallery linked activities to the theme of Peacocks and Palaces where

participants could have a go at Asian embroidery and art activities on an Indian theme.

Some more unusual activities also took place over the summer. The Summer Survival challenge at the Hancock Museum in Newcastle-upon-Tyne invited visitors to take part in a number of challenges to see if they could have survived as a cave man including making shoes, building a shelter and identifying wild food and animal tracks. The activities were linked to the museum's temporary exhibition "The Upright Ape" and number of events accompanied the exhibition; the armed services talked about survival techniques, a local actor played the role of a cave man talking about his life, and a storyteller focused on creation myths and stories about how the world evolved.

A couple of museums held sessions related to drama or the theatre. At Plymouth City Museum and Art Gallery creative art activities were led by a freelance workshop leader and linked to the exhibition 2D 3D looking at contemporary theatre and performance design. Themed activities included costume and puppet design, shoebox theatres, stage and set design. Arbeia Roman Fort and Museum employed an actor to lead a drama workshops based on traditional Roman plays that culminated in two performances by the children involved at the end of the day.

Science or technology-related activities were less common than history or art-based sessions but included Enginuity at Ironbridge Gorge Museums where children could design and build their own motorised buggies as part of the "Rough Stuff" exhibition of all terrain vehicles. Soho House in Birmingham held two science related workshops – one based on their Astronomy exhibition and the other titled "Movie Magic" which looked at the science behind the movies.

### **3.3 Conclusions to section 3**

The museums in the Phase 1 Hubs worked quickly to provide additional summer holiday activities from the end of July to the beginning of August 2003. They had to book artists, actors, puppeteers and others to help with the work using their special skills; spaces and collections had to be prepared; posters and flyers had to be produced and distributed. While many museums might have intended to provide some holiday events, the range and diversity was much increased because of Renaissance funding. The numbers of people making use of the activities has proved in some cases to be very difficult to count exactly – the lowest figures are 23,027 children involved in summer activities in 34 museums, accompanied by 10,017 adults in 33 of these museums. These figures are likely to be underestimated and may be closer to approximately 32,000 children and a similar number of adults.

At the same time as managing and delivering the summer holiday events, museums were preparing for the increase in school visits that was expected in September, and were also carrying out the work (sometimes with some trepidation) that was required by RCMG as part of the evaluation research.

## **Section 4**

### **Evaluating the impact of museum provision for schools: increased volume of school visits in September and October 2003**

#### **4.0 Summary of section 4**

More schools and more teachers have used museums as a result of the investment in increased educational provision.

Overall, the 36 museums in the three Hubs have increased their number of pupil contacts by 28%.

While this is extremely impressive, it may not give the complete picture. The presence of one very large organisation in the data (Ironbridge Gorge Museum), whose reported pupil contact figures make up a third to a quarter of the total figures across the three Hubs, masks the achievement of an even higher level of increased pupil contacts.

Without this museum, the overall increase in volume stands at 42.5%.

The volume uplift is astonishing. It is highly variable across the museums, with a considerable number demonstrating extremely high increased volume, while some few report a decrease or very low level of change. It is beyond the scope of this study to ascertain whether the increased contacts represent entirely new visits, or visits displaced from non-Phase 1 Hub museums.

## 4.1 How the data was collected

Form C asked the museums to provide total numbers of pupil contacts for September and October in 2002 and 2003, including both school visits to museums and museum outreach visits to schools. Other forms of pupil contact, e.g. through teachers' packs or the Internet, were not counted. The number of teachers visiting museums was not collected because not all museums record this information.

## 4.2 Which museums collected data and how

Nearly all museums could supply numbers of pupil contacts fairly easily, checking against museum education diaries and logs which record booking details. These figures for school use are likely to be a great deal more accurate than the summer holiday figures as the degree of control over delivery and take-up of provision is much tighter. It is essential to know, for example, how many school parties and of what size, are expected on any one day. This is necessary for management of space and facilities, and is especially crucial where face-to-face teaching is planned. A much higher level of more accurate information is available in relation to the provision of school services than is necessary for the provision of voluntary and drop-in events during the holidays.

However, for a multi-site museum such as Ironbridge Gorge Museum, supplying accurate numbers of pupil contacts was more problematic. At Ironbridge, pupils who visited more than one site during the day were counted at each site. This may account for the very high numbers of pupil contacts given which may count large coach parties more than once. Given that Ironbridge experiences very large numbers of visits, the comparative data relating to school use in September and October 2002 and 2003 is reviewed in two ways – once including Ironbridge (Table 4.1) and secondly, excluding Ironbridge (Table 4.2).

In one instance (Wolverhampton) where a school was involved in more than one outreach visit to the same class, each visit was counted as a pupil contact. In those instances where museums had been closed during 2002, numbers have increased dramatically (as at Wolverhampton); where a museum was closed during the research period, numbers fell in relation to the same period in 2002 (as with the Laing Art Gallery). In one or two instances, data was not supplied. The numerical data has been carefully checked to ensure that the data as given to RCMG by the museums has been correctly recorded, but it has not been possible to verify the accuracy of the numbers actually provided.

Table 4.1 shows the total number of pupil contacts for September and October 2002 and 2003 for each of the museums that returned Form C, including Ironbridge Gorge Museum.

Table 4.2 shows the total number of pupil contacts for September and October 2002 and 2003 for each of the museums that returned Form C, but omitting Ironbridge Gorge Museum.

Hub	Museum Name	2002 September	2003 September	2002 October	2003 October	2002 total	2003 total
	Bristol Museums and Art Gallery	1022	1516	3061	4978	4083	6494
<b>SW</b>	Plymouth City Museum and Art Gallery	728	1218	985	2721	1713	3939
	Royal Albert Memorial Museum and Art Gallery	334	831	1066	2359	1400	3190
	Royal Cornwall Museum	670	899	903	1166	1573	2065
	Russell-Cotes Art Gallery and Museum	14	36	41	115	55	151
	<b>SW HUB TOTALS</b>	<b>2768</b>	<b>4500</b>	<b>6056</b>	<b>11339</b>	<b>8824</b>	<b>15839</b>
<b>NE</b>	Beamish	2491	4528	4234	6444	6725	10972
	Bowes Museum	91	208	295	569	386	777
	Museum of Hartlepool (figures unavailable)	0	0	0	0	0	0
	Segedunum Roman Fort and Museum	962	623	2198	2461	3160	3084
	Hancock Museum (estimate)	616	706	924	1060	1540	1766
	Arbeia Roman Fort	769	773	1631	1274	2400	2047
	Shipleigh Art Gallery	71	457	615	392	686	849
	Sunderland Museum and Winter Gardens	300	678	1057	1376	1357	2054
	Monkwearmouth Station	163	58	190	441	353	499
	Laing Art Gallery	530	136	1427	629	1957	765
	Tyne and Wear Museums Total	3411	3431	8042	7633	11453	11064
	<b>NE HUB TOTALS</b>	<b>5993</b>	<b>8167</b>	<b>12571</b>	<b>14646</b>	<b>18564</b>	<b>22813</b>
<b>WM</b>	Birmingham Museums and Art Gallery	1330	2758	3433	3336	4763	6094
	Herbert Art Gallery and Museum	319	525	345	1337	664	1862
	Etruria Industrial Museum	0	0	0	56	0	56
	Ford Green Hall	287	204	277	497	564	701
	Gladstone Working Pottery Museum	364	311	274	220	638	531
	The Potteries Museum and Art Gallery	518	309	876	1081	1394	1390
	Ironbridge Gorge Museum Trust	8538	7548	11903	13216	20441	20764
	Wolverhampton Arts and Museums	335	756	111	1053	446	1809
	<b>WM HUB TOTALS</b>	<b>11691</b>	<b>12411</b>	<b>17219</b>	<b>20796</b>	<b>28910</b>	<b>33207</b>
					Year	2002	2003
					<b>Grand Total</b>	<b>56298</b>	<b>71859</b>

**Table 4.1: Total number of pupil contacts for September and October 2002 and 2003 for each of the museums that returned Form C.**

Hub	Museum Name	2002 September	2003 September	2002 October	2003 October	2002 total	2003 total
	Bristol Museums and Art Gallery	1022	1516	3061	4978	4083	6494
<b>SW</b>	Plymouth City Museum and Art Gallery	728	1218	985	2721	1713	3939
	Royal Albert Memorial Museum and Art Gallery	334	831	1066	2359	1400	3190
	Royal Cornwall Museum	670	899	903	1166	1573	2065
	Russell-Cotes Art Gallery and Museum	14	36	41	115	55	151
	<b>SW HUB TOTALS</b>	<b>2768</b>	<b>4500</b>	<b>6056</b>	<b>11339</b>	<b>8824</b>	<b>15839</b>
<b>NE</b>	Beamish	2491	4528	4234	6444	6725	10972
	Bowes Museum	91	208	295	569	386	777
	Museum of Hartlepool (figures unavailable)	0	0	0	0	0	0
	Segedunum Roman Fort and Museum	962	623	2198	2461	3160	3084
	Hancock Museum (estimate)	616	706	924	1060	1540	1766
	Arbeia Roman Fort	769	773	1631	1274	2400	2047
	Shipleigh Art Gallery	71	457	615	392	686	849
	Sunderland Museum and Winter Gardens	300	678	1057	1376	1357	2054
	Monkwearmouth Station	163	58	190	441	353	499
	Laing Art Gallery	530	136	1427	629	1957	765
	Tyne and Wear Museums Total	3411	3431	8042	7633	11453	11064
	<b>NE HUB TOTALS</b>	<b>5993</b>	<b>8167</b>	<b>12571</b>	<b>14646</b>	<b>18564</b>	<b>22813</b>
<b>WM</b>	Birmingham Museums and Art Gallery	1330	2758	3433	3336	4763	6094
	Herbert Art Gallery and Museum	319	525	345	1337	664	1862
	Etruria Industrial Museum	0	0	0	56	0	56
	Ford Green Hall	287	204	277	497	564	701
	Gladstone Working Pottery Museum	364	311	274	220	638	531
	The Potteries Museum and Art Gallery	518	309	876	1081	1394	1390
	Wolverhampton Arts and Museums	335	756	111	1053	446	1809
	<b>WM HUB TOTALS</b>	<b>3153</b>	<b>4863</b>	<b>5316</b>	<b>7580</b>	<b>8469</b>	<b>12443</b>
					<b>Year</b>	2002	2003
					<b>Grand Total</b>	<b>35857</b>	<b>51095</b>

Table 4.2 Total number of pupils contacts for September and October 2002 and 2003 omitting figures from Ironbridge Gorge Museum.



### **4.3 Increase in pupil contacts at 28% for 2003**

The DCMS target for Renaissance in the Regions is to increase the number of contacts between children and regional Hub museums by 25% by 2005/6.

This evaluation research aimed to document the number of pupils who used the Phase 1 Hub museums between September and October 2003 as a result of the Renaissance investment, and to use figures from 2002 for comparative purposes.

Overall, including all 36 museums, the three Hubs have increased their number of pupil contacts from 56,298 in 2002 to 71,859 in 2003 – an increase of 15,561 pupil contacts (28%). While this is extremely impressive, this figure can be further examined. Ironbridge reports pupil contacts at over 20,000 for both 2002 and 2003, which constitutes a very large proportion of the overall pupil contact numbers; in addition, the percentage increase of pupil contacts for Ironbridge is low at 2%. In effect, the presence of this very large figure in the data masks the achievements of the museums with a much smaller level of use.

If the Ironbridge figures are omitted, the increase in pupil contacts is 42.5%.

The museums were unable to supply figures for the number of teachers using their services, and it was therefore decided to count pupil numbers and extrapolate the teacher numbers from the total. If the figure of 71,859 pupil contacts is divided by 30 (to represent and average class size) this will produce the best available estimate of the number of teachers carrying out school visits in September and October 2003, which is 2,395 teachers.

#### 4.4 Variable increases across the museums and the Hubs

The rate of percentage increase of pupil contacts is highly variable in the individual museums; see Table 4.3.

Museum	2002 total	2003 total	% change
Bristol Museums and Art Gallery	1713	3939	130%
Plymouth City Museum and Art Gallery	1400	3190	128%
Royal Cornwall Museum	1573	2065	32%
Royal Albert Memorial Museum and Art Gallery	4083	6494	59%
Russell-Cotes Art Gallery and Museum	55	151	174%
Beamish	6725	10972	63%
Bowes Museum	386	777	101%
Museum of Hartlepool	-	-	-*
Tyne and Wear Museums	11453	11064	-3%
Birmingham Museums and Art Gallery	4763	6094	28%
Herbert Art Gallery and Museum	664	1862	180%
Etruria Industrial Museum	0	56	0*
Ford Green Hall	564	701	24%
Gladstone Working Pottery Museum	638	531	-17%
The Potteries Museum and Art Gallery	1394	1390	0*
Ironbridge Gorge Museums Trust	20441	20764	2%
Wolverhampton Arts and Museums	446	1809	307%

\* % change small or unable to be calculated

**Table 4.3: Percentage change in number of pupil contacts for Phase 1 Hub museums between 2002 and 2003**

The percentage rate of increase in each of the Hubs is also highly variable. This is presented both to include Ironbridge Gorge Museum include Ironbridge Gorge Museum (Table 4.4) and with Ironbridge Gorge Museum figures excluded (Table 4.5).

Hub	2002 total	2003 total	% increase
South West	8824	15839	79%
North East	18564	22813	23%
West Midlands	28910	33207	15%

**Table 4.4: Percentage change in number of pupil contacts for Phase 1 Hubs between 2002 and 2003.**

Hub	2002 total	2003 total	% increase
South West	8824	15839	79%
North East	18564	22813	23%
West Midlands	8469	12443	47%

**Table 4.5: Percentage change in number of pupil contacts for Phase 1 Hubs between 2002 and 2003 omitting figures from Ironbridge Gorge Museum.**

#### **4.5 Conclusions to section 4**

Museums supplied total numbers of pupil contacts during September and October 2002 and 2003. The data supplied was collected as carefully and accurately as possible, and out of 36 museums, 35 produced the data as requested by RCMG. Data was emailed through to the Research Team to keep processes as simple to manage as possible.

The comparison of numbers in the same months in 2002 and 2003 enables a measure of the increase in volume as a result of the investment in educational provision.

The overall volume increase is 28%. While this is extremely impressive, it may not give the complete picture. The presence of one very large organisation in the data (Ironbridge Gorge Museum), whose reported pupil contact figures make up a third to a quarter of the total figures across the three Hubs, masks the achievement of an even higher level of increased pupil contacts. Without this museum, the overall increase in volume stands at 42.5%.

However, individual volume uplift varies considerably between museums and Hubs. The reasons for these variations include museum closures, very limited initial provision, already working to capacity of individual museum spaces and facilities and so on. Only a thorough review of each individual museum would supply specific reasons for these variations, and that has been beyond the remit of this study.

It is beyond the remit of this study to ascertain whether the increased contacts are new contacts to the museum world, or whether they are contacts that have been displaced from museums that were not part of the three Phase 1 Hubs. In other words, did teachers choose to take their pupils to the Phase 1 Hub museums at the expense of museums outside this group? This study can throw no light on this question.

## Section 5

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

#### 5.0 Summary of section 5

A large amount of quantitative data was collected for this research using Evaluation Packs containing teacher questionnaires (Form A) and pupil questionnaires (Form B).

969 Evaluation Packs were returned to RCMG (78% of the total number of 1,240 Evaluation Packs distributed). The 936 teachers completing questionnaires for this research represent 39% of all teachers carrying out school visits to the 36 museums during September and October 2003.

Of the 936 teachers, 417 were from schools in the West Midlands, 220 from schools in the South West and 299 from schools in the North East. The 936 teachers completing questionnaires represent 843 distinct school visits, which consisted of 27,273 pupils, 1,613 other accompanying teachers and 2,883 other adult helpers.

The great majority of the schools (78% of the total) were primary schools. There were far fewer secondary schools (13% of the total).

An analysis of the postcodes of the schools was carried out in relation to government indices of deprivation and child poverty indices. This analysis shows that museums in the three Hubs have been working with a surprisingly high percentage of the schools which are located in wards where children are at risk of social exclusion. Just over 28 % of the visits to the museums in all three Hubs were from schools located in wards which have been classified as being amongst the 10% most deprived wards in England, and 46% of the visits were made by schools located in wards which fell into the 20% most deprived wards in England.

The results for the child poverty index reinforce the impression of high levels of visits by schools located within more deprived areas, with just under 24% of the visits being made by schools located in wards which are amongst the highest 10% on the child poverty index.

A total of 20,604 pupils completed questionnaires which were returned by the deadline of November 5<sup>th</sup> 2003. This means that 71% of pupils accompanying the 936 teachers who completed Form A, completed one of the Form Bs. The completed Forms B were returned in the Evaluation Packs to RCMG.

- 17,198 pupils completed Form B KS2 (86% of pupils completing questionnaires) with almost equal numbers of boys and girls and a good spread across all ages
- 3,406 pupils completed Form B KS3 and above (14% of pupils completing questionnaires). There were very slightly more girls than boys, with numbers overall declining steadily in the higher age ranges

Overall, the data suggests that, at least in regional museums, there are far fewer older pupils than younger pupils, and as pupils move through their schooling, they are less and less likely to be using museums for learning.

In addition to the collection of a large amount of quantitative information, a smaller amount of qualitative data was gathered. Five focus groups involving 68 teachers, mainly from primary schools, and two school visits, were also carried out as part of the research. The teachers in the focus groups and in the schools provided qualitative information that gives depth and balance to the quantitative data provided by the 936 teachers' and the 20,604 pupils' questionnaires.

The quantity and quality of the evidence gathered gives a very firm basis on which to base a view of the impact and outcomes of museums' educational provision. In addition, as will be shown, the research findings from the three sources (quantitative and qualitative data from teachers and quantitative data from pupils) are highly consistent.

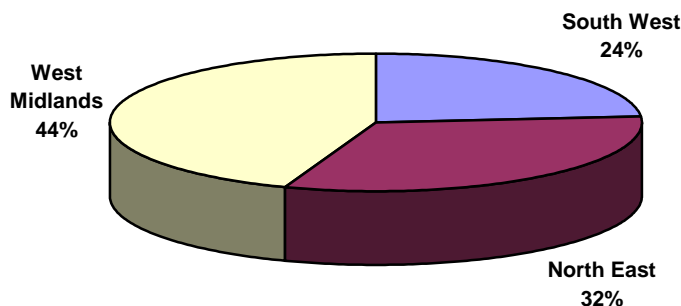
## 5.1 Distribution and return of Evaluation Packs and completion of Form A

1,998 Evaluation Packs were sent by RCMG to the 36 museums. 1,240 packs were actually distributed to school groups by museums. (This does not include the Museum of Hartlepool, for which numbers were unavailable). 969 completed packs were received by RCMG by the deadline of 5<sup>th</sup> November. This makes a response rate of 78%.

936 of these packs included Form A completed by a teacher. The remaining 33 packs had no Form A, or were cases where a large group of pupils from the same school shared two or more evaluation packs but only one teacher completed Form A. Volume 2: Data contains a list of all the names, school addresses and contact details for teachers. 20 Evaluation Packs were received after the deadline and have not been included in the analysis.

Considering the 936 teachers as a percentage of the total number of 2,395 teachers visiting museums in the three Phase 1 Hubs (71,859 total pupil contacts divided by 30), the teachers who completed Form A can be represented as 39% of the total number of teachers.

Of the 936 teachers, 417 were from schools in the West Midlands, 220 from schools in the South West and 299 from schools in the North East.



*Base: all teachers (936)*

**Figure 5.1: Form A. Teachers completing Form A. By Hub.**

## 5.2 Museums are working with schools from areas of deprivation

### 5.2.1 High numbers of schools from areas of deprivation

The teachers who completed questionnaires for this research were asked to give us the names and addresses of their schools. From an analysis of their postcodes in relation to government indices of deprivation, it is clear that a surprisingly high percentage of the schools were located in wards classified as highly deprived.

### 5.2.2 Analysing the school postcodes in relation to ward classification and child poverty indices

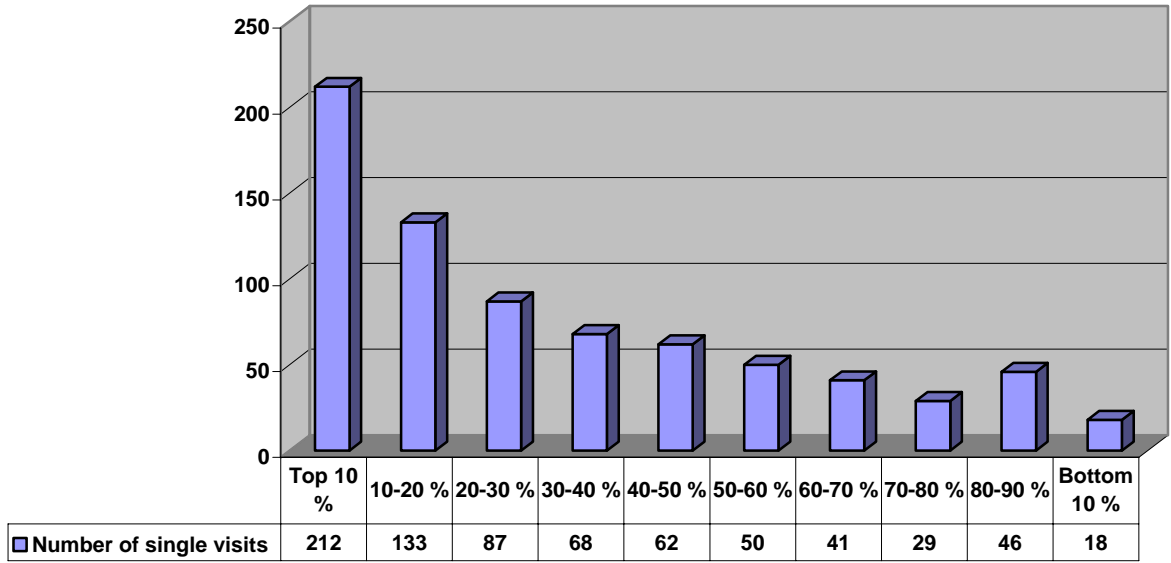
The DETR's *Indices of Multiple Deprivation 2000* (or DETR IMD 2000) was used for this analysis because it is relatively up to date, available at a relatively small area level for the whole of England and publicly accessible via *National Statistics Online* (<http://www.statistics.gov.uk>). The unit of analysis used in DETR IMD 2000 is ward level, which can be cross-referenced against postcode. Not all the questionnaires could be used in this analysis, due to incomplete or incorrect completion of addresses and postcodes and ambiguity of postcode/ward identification. On the basis of information on school name and address it was often possible after further research to obtain missing and change incorrect postcodes for many entries. Out of the total 843 identified distinct museum visits, 746 usable entries were eventually identified (just under 89% of the identified visits).

At ward level, DETR IMD 2000 contains 8 indices, based on 33 constituent variables, with the indices being given as both absolute scores and rankings. In this study two indices were seen as being of particular value: the overall 'index of multiple deprivation' which is a summary index building on six other indices, and the 'child poverty index' which shows the percentage of children living in families claiming means tested benefits.

Figures 5.2 and 5.3 show visits to museums in the three Phase 1 Hubs classified according to the national rank of the school's location on the multiple deprivation and child poverty indices. For both indices, the more deprived a ward the lower its ranking (i.e. the most deprived ward in the country is given a rank of 1, and the least deprived ward is given a rank of 8414). Wards included in this analysis ranged in rank from 3 to 8397 for the Index of Multiple Deprivation and from 7 to 8358 for the Index of Child Poverty.

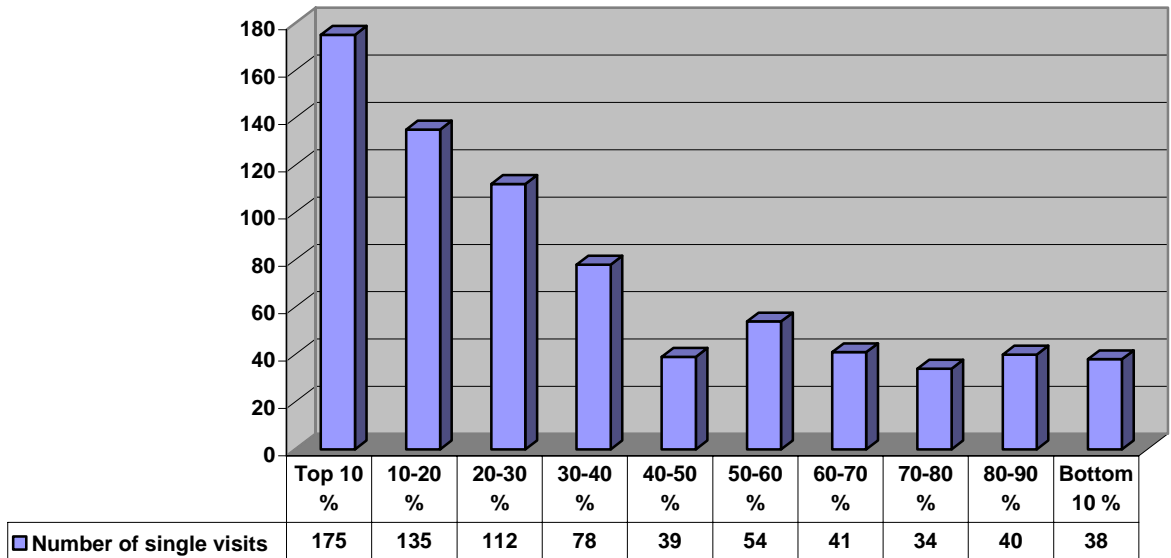
The range of rankings for the two indices shows that museums were attracting visits from schools located in areas with some of the highest levels of deprivation right through to areas with some of the lowest levels. An examination of the number of school visits across this range shows that just over 28% of the visits were from schools located in wards which have been classified as being amongst the 10% most deprived wards in England, and 46% of the visits were made by schools located in wards which fell into the 20% most deprived wards in England.

The results for the child poverty index reinforce the impression of high levels of visits by schools located within more deprived areas, with just under 24% of the visits being made by schools located in wards which are amongst the highest 10% on the child poverty index. In addition, the average poverty score for the wards in our sample was greater than the national average, as the mean absolute score on the child poverty index for wards from which school visits are drawn is 37.6%, which compares with a national average of 26.74%.



Base: 746

**Figure 5.2: Actual numbers of schools visits ranked by Index of Multiple Deprivation, 2000 Ward Rankings, from top 10% most deprived to bottom 10% least deprived.**

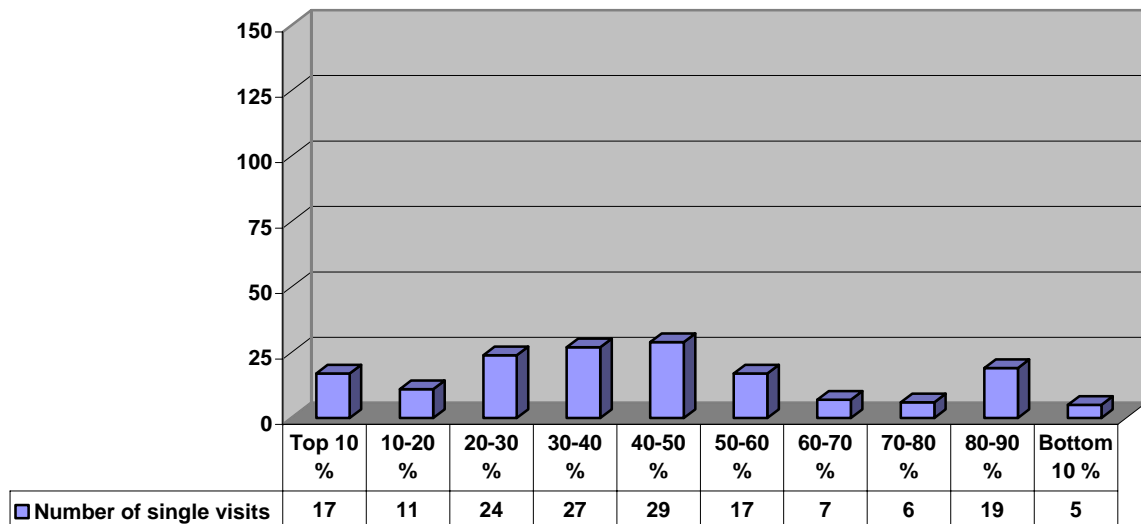


Base: 746

**Figure 5.3: Actual numbers of schools visits ranked by Index of Child Poverty, 2000 Ward Rankings, from top 10% most deprived to bottom 10% least deprived.**

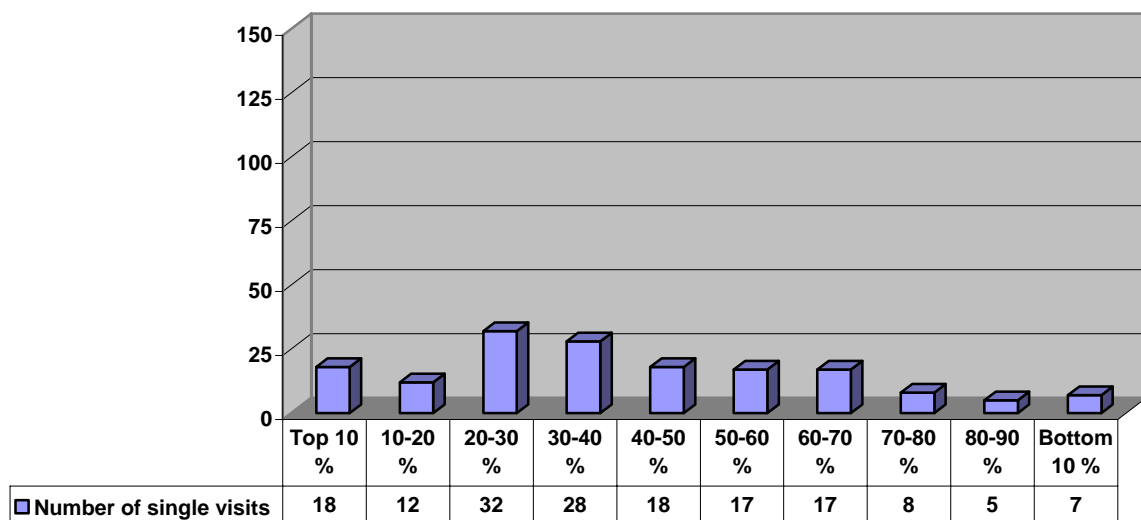


There was significant variation across the three Hubs in the distribution of schools visits ranked against ward measures of deprivation and child poverty (Figures 5.5 - 5.9), although in all cases the general observations about the strong showing of areas with high levels of deprivation holds. The pattern is most marked in the West Midlands Hub, where over a third of the school visits were from wards ranked as being amongst the country's 10% most deprived wards, and also in the North East where just over 33% of the visits came from such areas. This contrasts with the South West where the figure fell to 10.5 %.



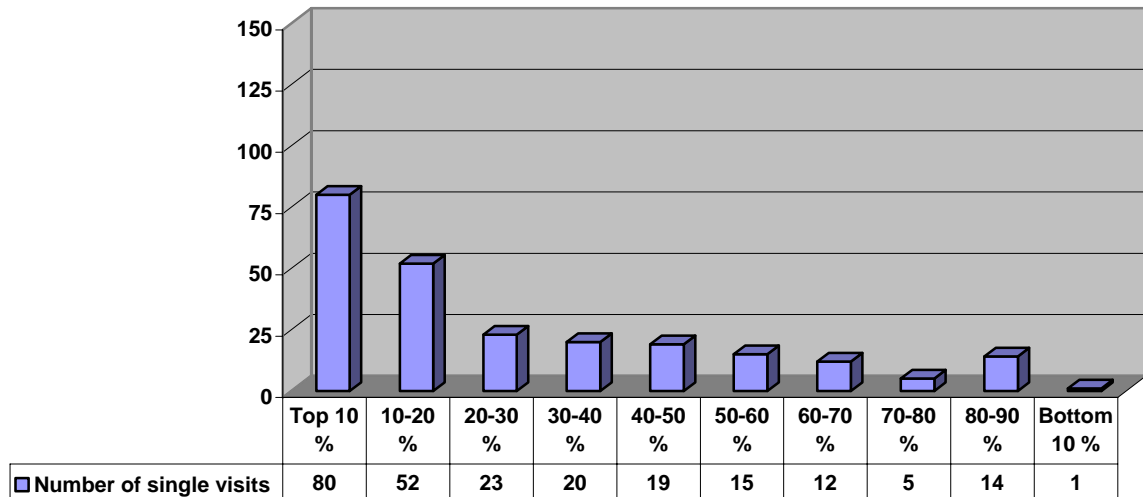
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**Figure 5.4: Actual numbers of schools visits ranked by Index of Multiple Deprivation, 2000 Ward Rankings, from top 10% most deprived to bottom 10% least deprived, South West Hub.**



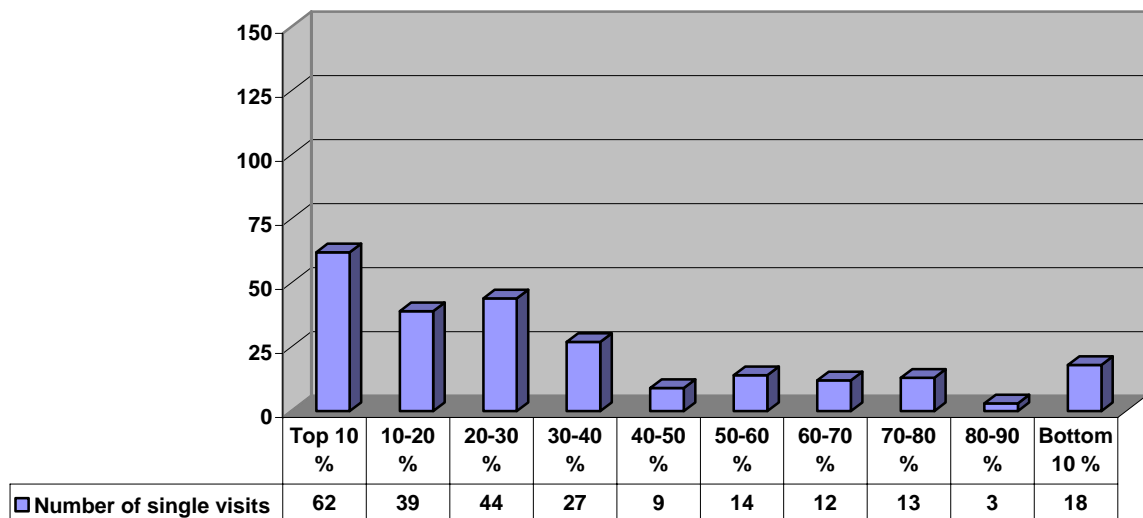
Base: 162

**Figure 5.5: Actual numbers of schools visits ranked by Index of Child Poverty, 2000 Ward Rankings, from top 10% most deprived to bottom 10% least deprived, South West Hub.**



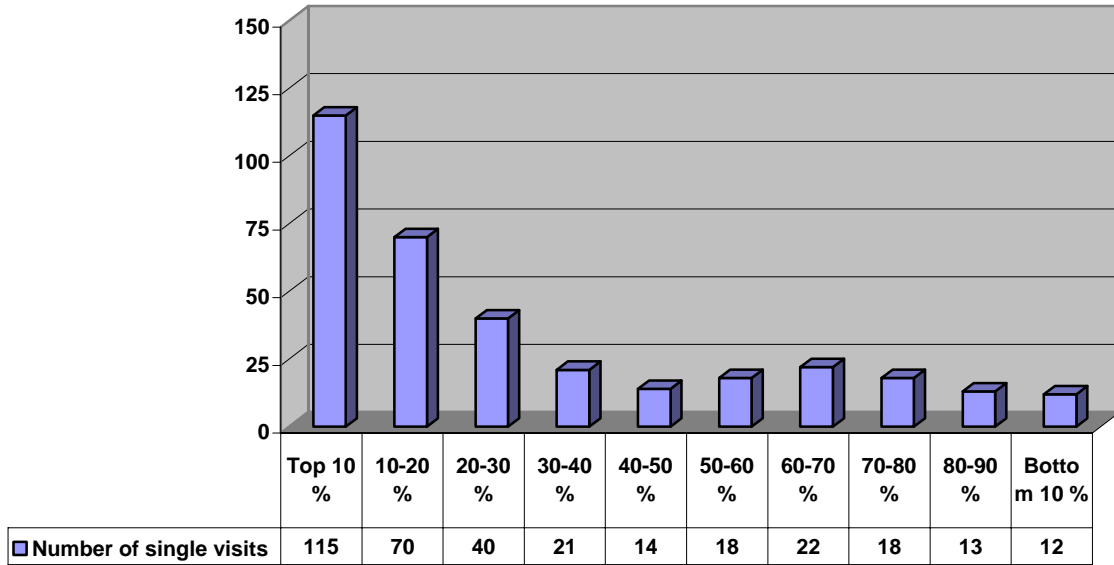
Base: 241

**Figure 5.6: Actual numbers of schools visits ranked by Index of Multiple Deprivation, 2000 Ward Rankings, from top 10% most deprived to bottom 10% least deprived, North East Hub.**



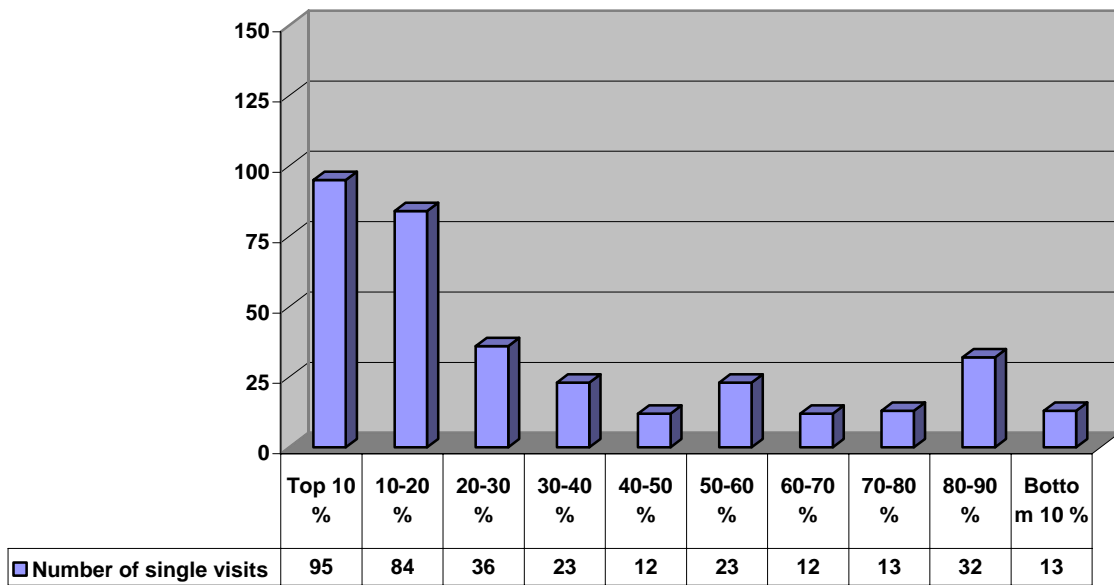
Base: 241

**Figure 5.7: Actual numbers of schools visits ranked by Index of Child Poverty, 2000 Ward Rankings, from top 10% most deprived to bottom 10% least deprived, North East Hub.**



Base: 343

**Figure 5.8: Actual numbers of schools visits ranked by Index of Multiple Deprivation, 2000 Ward Rankings, from top 10% most deprived to bottom 10% least deprived, West Midlands Hub.**



Base: 343

**Figure 5.9: Actual numbers of schools visits ranked by Index of Child Poverty, 2000 Ward Rankings, from top 10% most deprived to bottom 10% least deprived, West Midlands Hub.**

Regional variations are to be expected – the three regions vary in general social character. The North East has a much higher proportion of wards classified as having high levels of deprivation, while the South West has a much lower proportion, differences which parallel the differences observed with respect to the location of schools visiting the museums in these two regions. The proportion of visits from schools located in the 10% most deprived wards within the North East conforms closely to the general distribution for wards within the region (so for instance, just over 33% of school visits fell into this category, while just under 32% of the region's wards as a whole fell into this category). This suggests that the pattern of visits to the museums in this Hub closely matched the socio-economic structure of the region.

The pattern of visits in the South West and West Midlands Hubs appear to diverge significantly from the general distribution of wards within the two regions. Although the inter-regional patterns of deprivation were consistent, with higher percentages of school visits and wards figuring in the more deprived categories within the West Midlands than appeared in the South West, for both regions there appeared to be significantly more visits from schools in the most deprived category than might be expected from the overall proportion of the region's wards in this group.

In the South West, only 2.6% of the region's wards were classified as the most deprived, while 10.5% of visits were from schools located in the 10% most deprived category. In the West Midlands the contrast was even starker, with over 33.5% of visits coming from schools located in the 10% most deprived category of wards, while only 8.7% of the region's wards were of this type.

These results might suggest that these two regional Hubs were accessing a much greater proportion of schools in areas of social deprivation that would be expected from the general character of their region.

Further work needs to be done to fully flesh out these findings. The location of the most deprived wards in relation to the location of the museums may be a factor influencing the decision to visit, which may begin to explain some of the regional differences. In addition, the school catchment area may not map exactly (or at all) onto the ward, and thus, while the ward may be classified as deprived, the children attending the school may not come from deprived households.

Overall, the results of the post-code analysis show to a surprisingly high degree how effectively museums in the three Phase 1 Hubs have engaged schools in wards classified as the most deprived, where children are likely to be most disadvantaged.

### 5.3 Numbers of school visits, pupils, adults and accompanying teachers

In Form A (questions 8, 9 and 10), teachers were asked to specify the number of pupils, accompanying teachers and other adults in their group. The Evaluation Packs represent 843 school visits, which consisted of 27,273 pupils, 1,613 accompanying teachers and 2,883 other adult helpers.

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

Overall some 843 distinct museum visits were identified from a total of 936 teacher questionnaires. This means that just under 10 percent of the teacher questionnaires were identified as duplicate entries. This figure is likely to be an over-estimate of the duplicated responses in that it will include cases where there was more than one class visiting the same museum for the same purpose on the same day and where respondents have completed independent entries for each of these classes (there were cases where the numbers of children was so high as to imply that a teacher had been entering information for several classes, and in such cases this figure was used as the 'single visit' entry). Whilst the figure for duplicate entries may be an over-estimate this was felt to be less significant than the problem of multiple-counts.

In the table below, the total numbers of pupils, accompanying teachers and adults are based on the 843 'single visit' entries.

	<b>Number of children</b>	<b>Number of accompanying teachers</b>	<b>Number of accompanying adults</b>
<b>TOTAL</b>	27 273	1613	2883

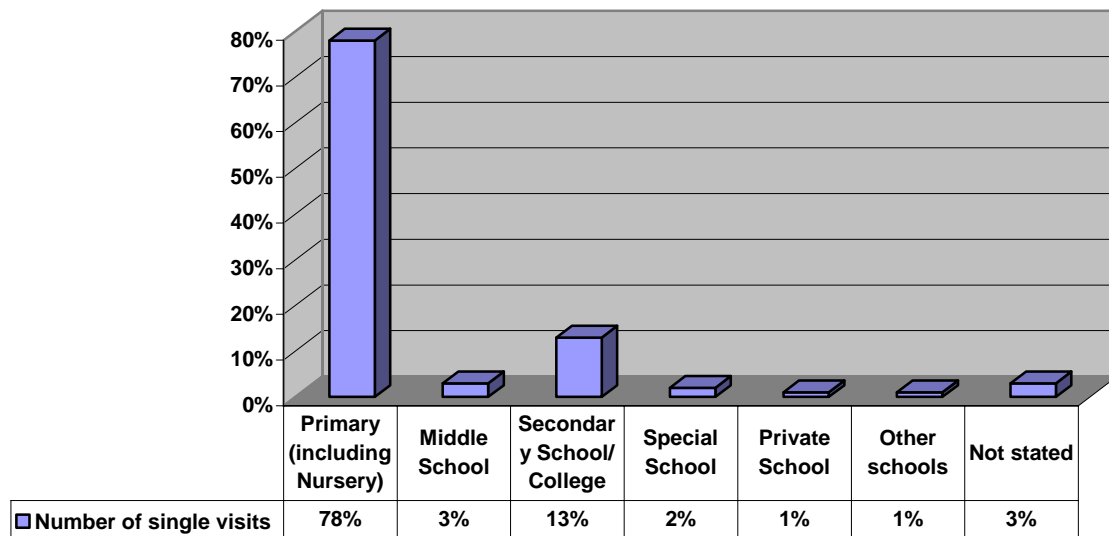
*Base: 843 teachers*

**Table 5.1: Form A. Questions 8, 9 and 10. Total number of pupils in the visiting group. Total number of teachers accompanying the visiting group. Total number of accompanying adults with the group.**

## 5.4 School and Key Stage breakdown

During September and October 2003, in the three Phase 1 Hub museums, the great majority of the visiting schools (78% of the total) were primary schools. There were far fewer secondary schools (13% of the total). Three percent of the schools were middle schools. In the figure below, special and private schools have been included in other categories where these were also indicated. The total number of special schools in our sample was 27 schools.

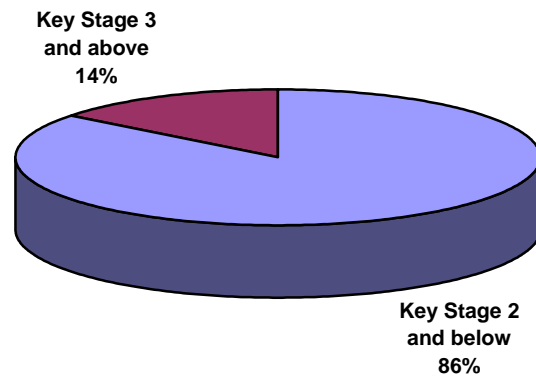
No schools classed themselves as non-UK, although the contact list in Volume 2:Data shows that one teacher completing Form A came from a German school, perhaps on an exchange visit with a British school.



Base: 843 teachers

Figure 5.10: Form A. Question 6. Type of school.

From the information about the types of school it is possible to see that 86% of pupils fell into Key Stage 2 and below, while 14% of pupils fell into the higher age-band of Key Stage 3 and above.



*Base: all teachers based on Question 6. Type of School excluding those bringing classes from middle schools, and special or private schools who did not otherwise indicate age range (766)*

**Figure 5.11: Form A. Based on Question 6. Type of School.**

## 5.5 The pupils who completed Form B

### 5.5.1 Two Form Bs

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

### 5.5.2 Percentage of pupils completing each of Form Bs

The completed Forms B were returned in the Evaluation Packs to RCMG. A total of 20,604 pupils completed questionnaires which were returned by the deadline of November 5<sup>th</sup> 2003.

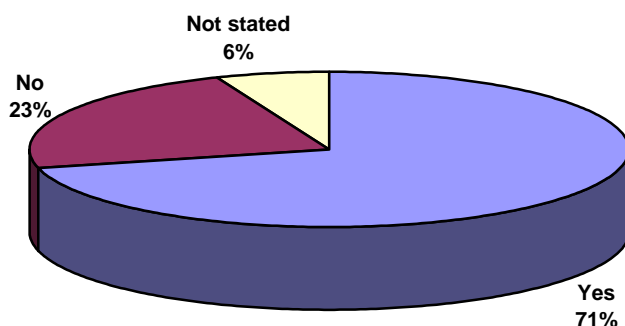
By counting the number of returned forms it is straightforward to ascertain that:

- 17,198 pupils completed Form B KS2 (86% of pupils completing questionnaires)
- 3,406 pupils completed Form B KS3 and above (14% of pupils completing questionnaires)

This matches exactly with the Key Stage breakdown based on school data in the teachers' questionnaires (Form A) (see section 5.4 above).

Since the deadline a small number of additional questionnaires have been returned that have not been included in this analysis.

71% of pupils accompanying the 936 teachers who completed Form A completed one of the Form Bs. There were a very few Form Bs returned with no Form A, and these Form Bs have been added to the other Form Bs and treated in the same way.



Base: all teachers (936)

**Figure 5.12: Form A. Question 11. Has this school completed 'My Museum Visit' sheets?**

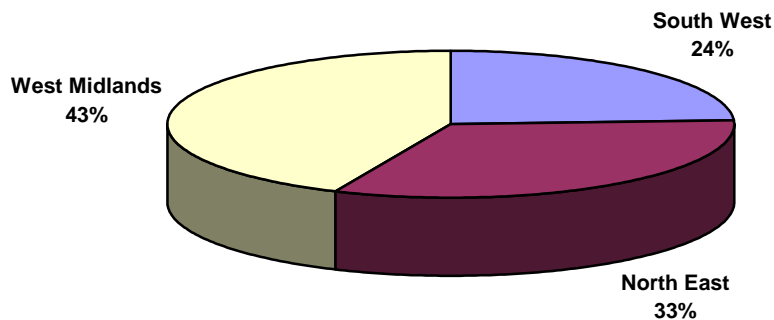


It was left to the teachers to decide whether their pupils could or should complete questionnaires, depending on the circumstances of each visit. Those who did not complete Form B would have been those that were too young, some pupils from special schools, and some where teachers thought it would take too much time out of their visit (it was suggested by the museum educators on December 4<sup>th</sup> that this was perhaps especially likely where the visit was not free).

### 5.5.3 The pupils of Key Stage 2 and below

17,198 pupils of KS2 and below completed the questionnaires (86% of the total), with almost equal numbers of girls and boys. There was a good spread across the age-range.

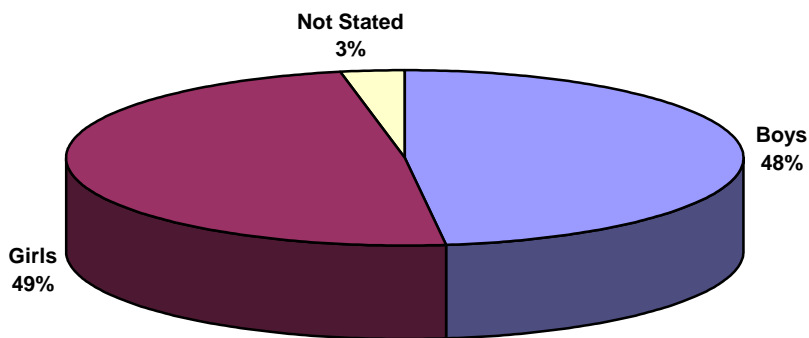
Of the 17,198 pupils at KS2 and below, 7,459 (43%) visited museums in the West Midlands, 5,596 (33%) visited museums in the North East and 4,143 (24%) visited museums in the South West.



Base: all KS2 and below pupils (17198)

**Figure 5.13: Form B KS2. Breakdown of KS2 pupils completing Form B KS2. By Hub.**

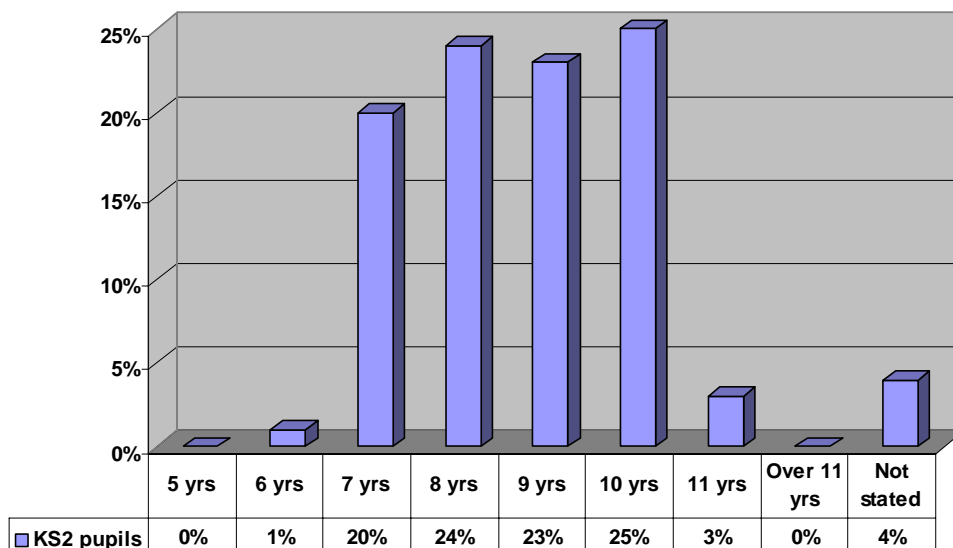
Overall, there were almost exactly the same number of boys and girls, with insignificant variations in the three Hubs.



Base: all KS2 and below pupils (17198)

**Figure 5.14: Form B KS2. Girls and boys who completed Form B KS2 and below.**

Pupils were asked on Form B to state their age, as it was thought this would be the most straightforward thing for them to do (and they would know the answer). There is a good spread of respondents across the age range. Children below seven years of age were a little young to complete a questionnaire and most children who were aged 11 years would be in a Key Stage 3 group.



Base

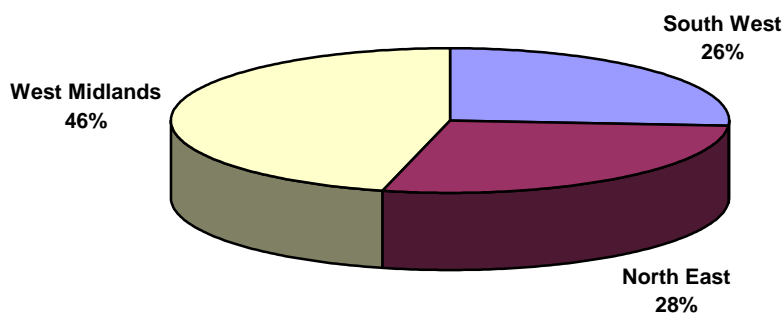
: all KS2 and below pupils (17198)

**Figure 5.15: Form B KS2. Age ranges of pupils completing Form B at KS2 and below.**

#### 5.5.4 The pupils of Key Stage 3 and above

3,406 older pupils completed questionnaires (14% of the total).

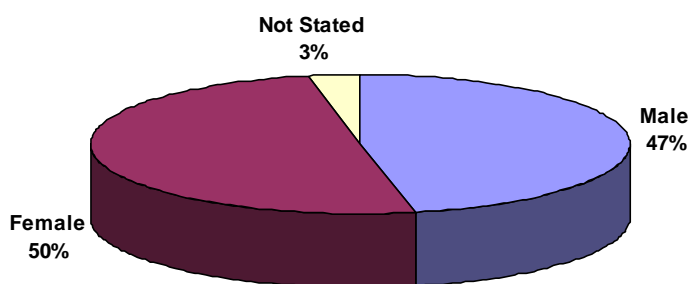
Of the 3,406 pupils at KS3 and above, 1574 (46%) visited museums in the West Midlands, 947 (28%) visited museums in the North East and 885 (26%) visited museums in the South West.



*Base: all KS3 and above pupils (3406)*

**Figure 5.16: Form B KS3 and above. Breakdown of KS3 and above pupils completing Form B KS3 and above. By Hub.**

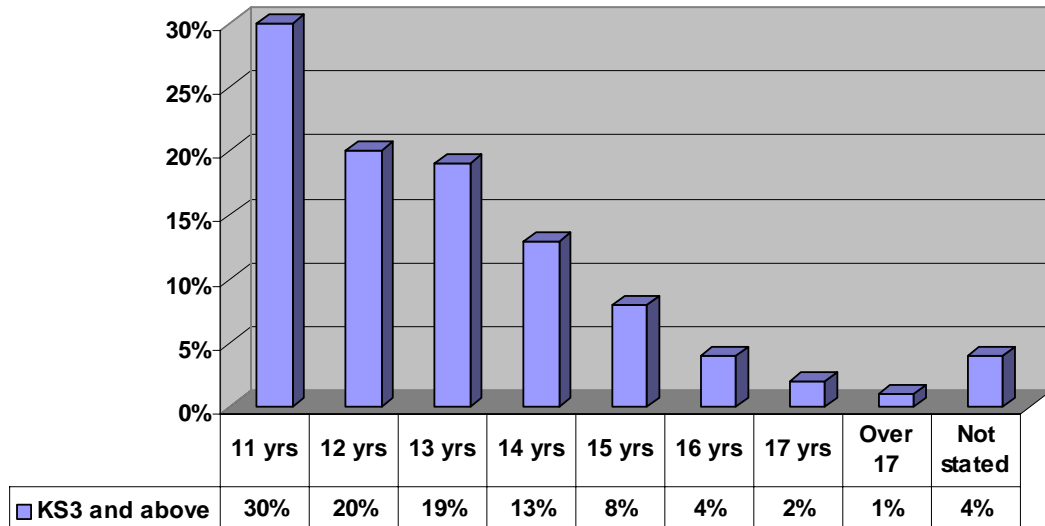
Overall, very slightly more girls than boys appear in this group: there were 1,723 girls compared to 1,597 boys.



*Base: all KS3 and above pupils (3406)*

**Figure 5.17: Form B KS3 and above. Girls and boys completing Form B KS3 and above.**

The spread across the age-range is markedly different from that of the younger group. The largest percentage (30%) of the older pupils are aged eleven, and as the pupils get older, they are steadily less represented in the visiting groups, with only 4% of pupils aged 16 years and 2% of pupils aged 17 years.

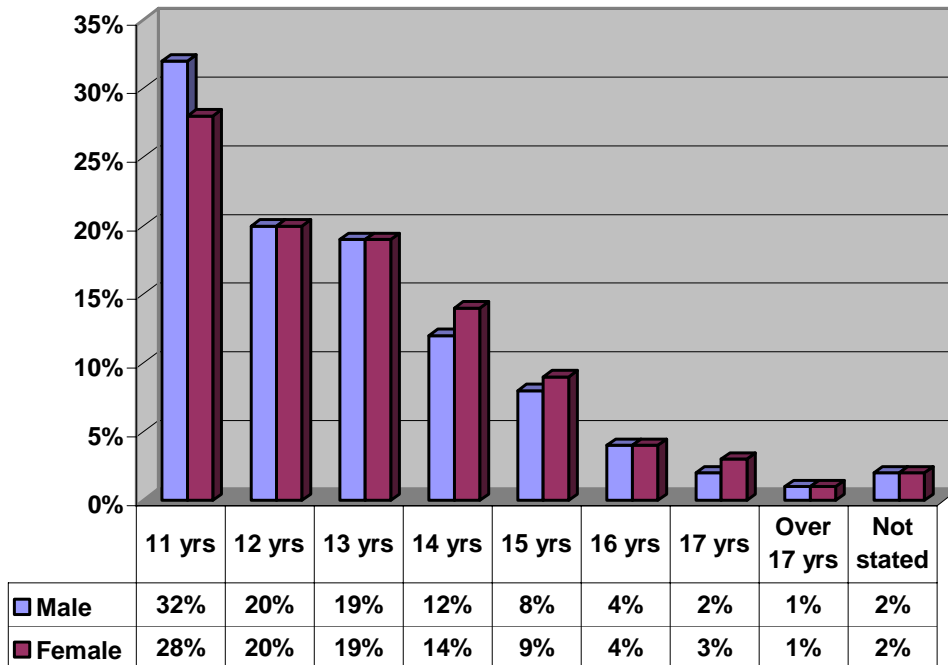


*Base: all KS3 pupils (3406)*

**Figure 5.18: Form B KS3 and above. KS3 and above pupils completing Form B KS3 and above. By age.**

Overall, very slightly more girls than boys appear in this group: a breakdown by age and gender shows the distribution. There are small variations in some age ranges, but these are not very significant.

The significant variable is age. There is a dramatic decline in the numbers of both girls and boys visiting as ages increase.



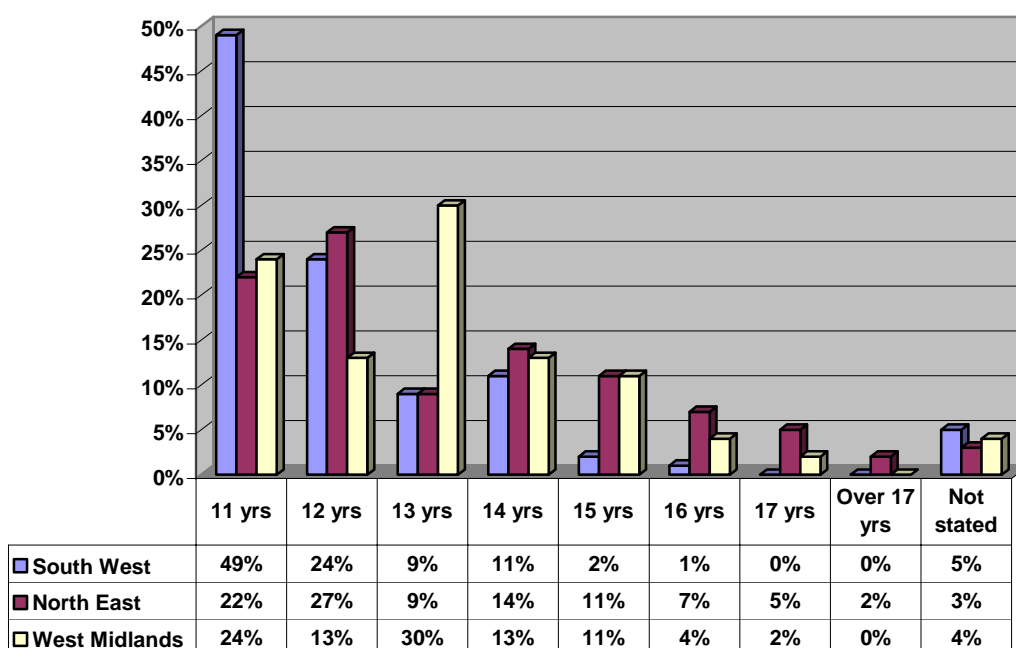
B

ase: all KS3 and above pupils (3406)

**Figure 5.19: Form B KS3 and above. Girls and boys completing Form B KS3 and above. By age.**

There is quite a considerable regional variation in the age profile. During September and October 2003, a much greater proportion of the pupils who visited museums in the South West visit were aged 11 (49%) than in the North East (22%) or the West Midlands (24%). There were a higher number of 13 year olds in the West Midlands than elsewhere. And museums in the South West worked less with 15 year olds (2% of their total KS3 and above pupils) than museums in the North East and West Midlands (11% in each case).

Given that pupils are much less likely to use museums as an integral part of learning as they grow older, further research into why and how these variations came about might prove fruitful in ascertaining what appeals to teachers of older pupils.



*Base: all KS3 and above pupils (3406)*

**Figure 5.20: Form B KS3 and above. KS3 and above pupils completing Form B KS3 and above. By age and Hub.**

Overall, the pupil data suggests that, at least in regional museums, there are far fewer older pupils than younger pupils, and as pupils move through their schooling, they are less and less likely to be using museums for learning.

## 5.6 The teachers who took part in focus groups and were interviewed in their schools

### 5.6.1 The organisation of the focus groups

Five focus groups were carried out as part of the research. These were organised by the museums in the three Phase 1 Hubs, who gathered together those teachers who were willing and able to spend a day out of school. This was problematic in rural areas like the South West with a dispersed and small population and easier to achieve in urban areas.

Region	Theme	Date	Venue	Researchers
North East	Special	23/10/2003	Sunderland Museum and Winter Gardens	Eilean Hooper-Greenhill Jocelyn Dodd
	Primary	24/10/2003	Beamish	Eilean Hooper-Greenhill Jocelyn Dodd
West Midlands	Primary	05/11/2003	Potteries Museum and Art Gallery	Jocelyn Dodd Helen O'Riain Ceri Jones
	Secondary	10/11/2003	Wolverhampton Art Gallery	Eilean Hooper-Greenhill Jocelyn Dodd Ceri Jones
South West	Primary school visit, Devon	19/11/2003	Great Torrington Junior School, Torrington	Jocelyn Dodd
	Special school visit, Devon	19/11/2003	Lampard Vachell School, Barnstaple	Jocelyn Dodd
	Primary	20/11/2003	Bristol City Museum and Art Gallery	Eilean Hooper-Greenhill Jocelyn Dodd

**Table 5.2: Five focus groups were carried out as part of the research.**

### *5.6.2 The teachers*

A total of 68 teachers attended (see Appendix 5 for the names of teachers attending each group, with the addresses of their schools)

These teachers tended to be those well known to the museum staff, and many were very experienced in using museums (though not all). Approximately half of the teachers had experienced a Renaissance-funded museum education project. Most of the teachers were from primary schools. There were also secondary subject specialists in history, geography, art, modern languages, and those who taught vocational courses. There were a few advanced skills teachers and one newly qualified teacher. There were a number of special needs teachers ranging from those teaching children with moderate learning difficulties to those teaching in units for autistic children.

### *5.6.3 The schools the teachers came from*

The schools represented by the 68 teachers were very varied. Primary, junior, middle, secondary and special schools were represented, though there were no infant schools. The largest proportion of schools was primary (78% of the total).

The schools represented a range of different situations and locations, both rural and urban. The schools included one small geographically isolated rural school with 14 children on role, where children's life experiences were very limited; larger rural schools with very affluent children; and rural schools in deprived post-industrial communities. The majority of schools, however, were urban.

These schools represented both some of the most advantaged schools (private) and some of the most disadvantaged schools with some of the lowest SATs results in the country. One school, for example, had 98% of the pupils on free school meals, and was located in an Education Action Zone and regeneration area with a transitory population with profound social problems. Other schools had over 90% percentage of the children from minority ethnic backgrounds. These schools represented the extremes, with the majority of schools being more mixed in character. As the post-code analysis showed, there were a higher number of schools from very deprived wards than might have been expected.

### *5.6.4 Teachers' experience of museums*

The bulk of these teachers were old hands at using museums. In their discussions, these teachers drew on their general experience of museums over many years and did not confine their discussions to those workshops funded under the Renaissance programme – indeed, the funding sources for museum school provision is not meaningful to teachers.

### *5.6.5 Two school visits*

It had been intended to carry out six focus groups, but in the event 2 school visits were organised in the South West instead of one of the focus groups.



<b>South West school visits Wednesday 19 November 2003</b>	
Primary 9.30am Teacher: Paul Tennant	Special 1.45pm Teachers: Roland Sankey and Eric Klimgenberg
Great Torrington Junior School Borough Road Torrington Devon EX38 7NU	Lampard Vachell School St John's Lane Barnstaple Devon EX32 9DD

**Table 5.3: Details of schools visited in the South West**

Great Torrington County Primary School is located in a small town in North Devon, a very static community with little ethnic diversity. It is not very economically affluent but neither is there much deprivation. Exeter is about 30 miles away.

Lampard-Vachell is a special school for children with moderate and complex learning difficulties and emotional and health needs. It also has an autistic unit. There are about 70 children on role. The school is in Barnstaple but serves the whole of North Devon, with many children being bussed considerable distances. The National Curriculum is adapted to the needs of the children but the major emphasis is on developing confidence and life skills.

#### *5.6.6 The value of qualitative data*

The teachers in the focus groups and in the schools provided qualitative evidence that gives a depth and a balance to the quantitative data provided by the 936 teachers' questionnaires.

As experienced museum users, these teachers had well developed views on the strengths and weaknesses of museums as places for their pupils' learning, and they were forthright in their opinions. We were able to probe their experience and perceptions of different dimensions of the learning outcomes their pupils had achieved as a result of museum visits. We were able to collect detailed examples of learning stories, often illustrated by the children's work that teachers had brought with them to the focus group workshops. These longer term outcomes, some of which involved a substantial impact on the whole school, enabled a more confident interpretation of the quantitative data with its focus on teachers' and pupils' perceptions of the short-term gain from museum visits. Many of the teachers' descriptions of children's responses to museums, and the learning stories we heard, complemented the quantitative data from the pupils' questionnaires.

However, many of the examples and stories we heard about were not directly attributable to Renaissance-funded work during September and October 2003. Teachers described work that we knew had been funded in other ways – by the DfES MGEP, or the Heritage Lottery Fund. Accordingly, we have been selective in the way we have used the evidence from the focus groups and visits. Apart from a very few instances that are identified when they occur, we have used teachers' quotes to illustrate the quantitative data only when we can be sure that it refers to Renaissance-funded work.

## 5.7 Conclusions to section 5

The evidence on which the research is based consists of a very large amount of quantitative data and a much smaller but richer amount of qualitative data. Just under 1,000 teachers completed questionnaires and a further 71 attended focus-group workshops or were visited in their schools. Over 20,000 pupils were involved in the research and gave their views on museums through completing questionnaires. Completion rates for the questionnaires were very high, with a very large percentage (39%) of the teachers visiting the 36 museums during September and October giving information for the evaluation. The data from different sources is highly consistent and presents compelling evidence from which to develop a reliable picture of the impact and outcomes of museum-based learning.

The first element of the picture of impact relates to those who use museums. It is not a surprise to discover that the majority (78%) of the schools visiting museums were primary schools. However, it is very surprising to discover that 46% of the visiting schools were located in wards classified as among the 20% most deprived in England. The picture from the post-code analysis is very clear. This form of analysis is new for museums and could be fruitfully used again.

The evidence in relation to gender of pupil users suggests that, at least in regional museums, there are roughly the same number of boys and girls using museums. In relation to age, far fewer older pupils than younger pupils are taken by their teachers to museums, and as pupils move through their schooling, they are less and less likely to be using museums for learning. The numbers of pupils being taken to museums by their teachers fell dramatically as pupils moved through secondary school.

## Section 6

### How museums are used by teachers

#### 6.0 Summary of section 6

The teachers who answered our questionnaire came from schools that made regular visits to a range of cultural organisations. There appeared to be very little variation in this across the three Hubs. 44% of these teachers were on their first visit with a class to that museum.

Very high numbers of teachers regard museums as very important (58%) or important (37%) to their teaching, with little variation in relation to the three Hubs. However, there was considerable variation between primary and secondary schools. 60% of teachers from primary schools consider museums to be very important to their teaching compared with 45% from secondary schools.

94% of teachers agreed that their visits were linked to the curriculum and there was very little variation across the Hubs.

The curriculum-related themes can be linked to subject areas, although much of the museum visit opened up opportunities for cross-curricular work.

History - 641 teachers (70%)

Art-related - 138 teachers (15%)

Science and Technology - 64 teachers (7%)

Literacy - 21 teachers (2%)

Geography - 17 teachers (2%)

Citizenship and PHSE - 11 (1%)

Archaeology - 2 teachers (0%)

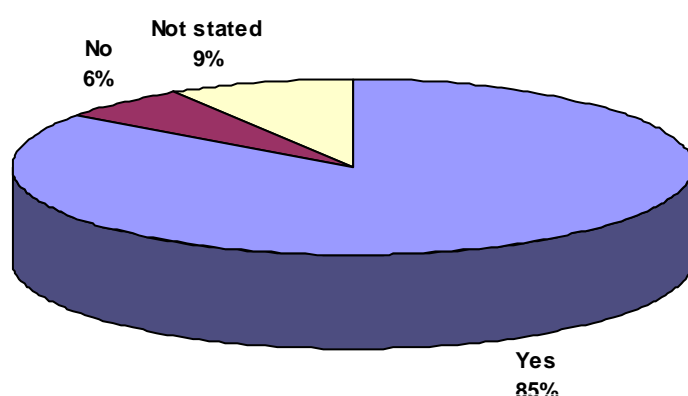
Other kinds of themes - 30 teachers (3%)

## 6.1 The Renaissance teachers' questionnaire

The teachers' questionnaire asked a number of questions that focused on teachers' attitudes to museums. We wanted to know if teachers were used to visiting cultural organisations in general, and whether they thought museums were important in their teaching.

### 6.1.1 Question 14. Does your school make regular visits to cultural organisations?

The teachers who answered our questionnaire came from schools that made regular visits to a range of cultural organisations. There appeared to be very little variation in this across the three Hubs.



all teachers (936)

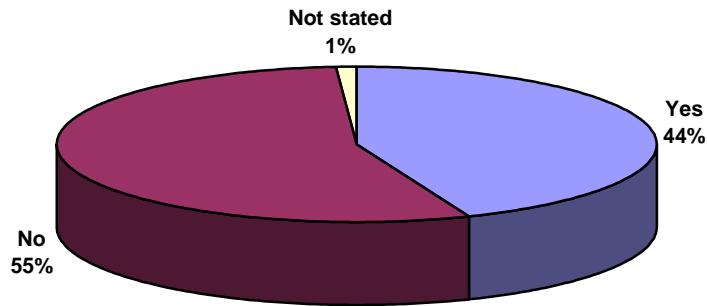
Base:

**Figure 6.1: Form A. Question 14. Does your school make regular visits to cultural organisations?**

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

The museums in the Phase 1 Hubs attracted a high number of teachers who were using that museum for the first time. 44% of the 936 teachers agreed that they were on their first visit to the museum with a class. Higher numbers of teachers (50%) agreed with this statement in museums in the South West.

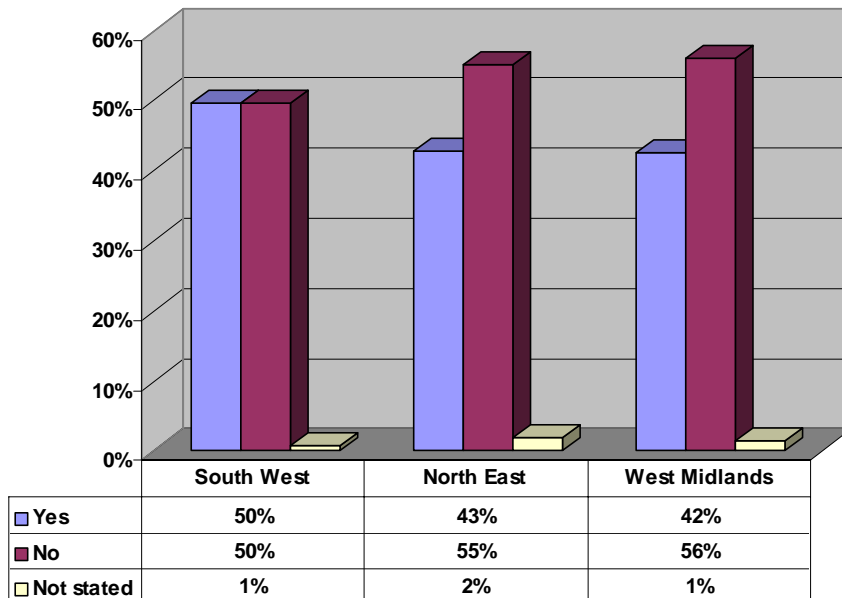
Responding with 'yes' to Question 12 does not necessarily mean that these first-time visitors have not visited other museums with their classes, but it does suggest that the museums working as part of the Renaissance in the Regions Education Programme have been successful in drawing in new teachers. It is possible that this may have resulted in a larger number than usual of teachers visiting these museums for the first time. It has not been possible to compare this level of first-time teacher visitors with comparative data.



Base: all teachers (936)

**Figure 6.2: Form A. Question 12. Is this your first visit (as a teacher) to this museum with a class?**

In the South West, a higher percentage (50%) of teachers were on their first visit, compared to 43% and 42% for the other regions.

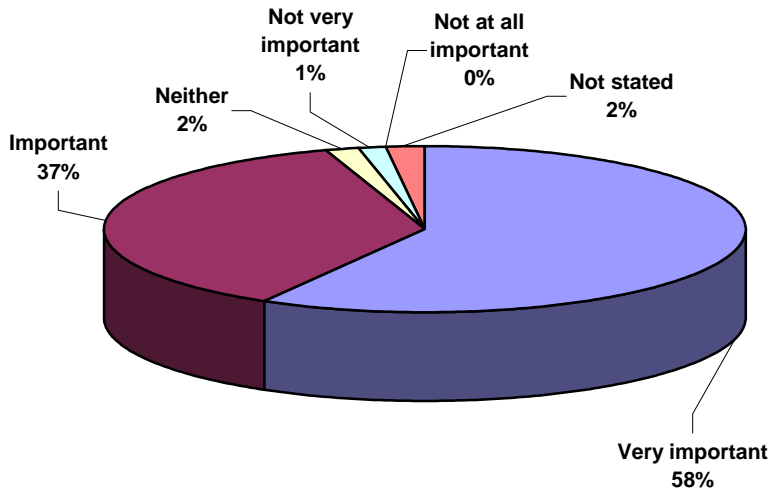


Base: all teachers (936)

**Figure 6.3: Form A. Question 12. Is this your first visit (as a teacher) to this museum with a class? By Hub.**

6.1.3 Question 22. How important are museums to your teaching?

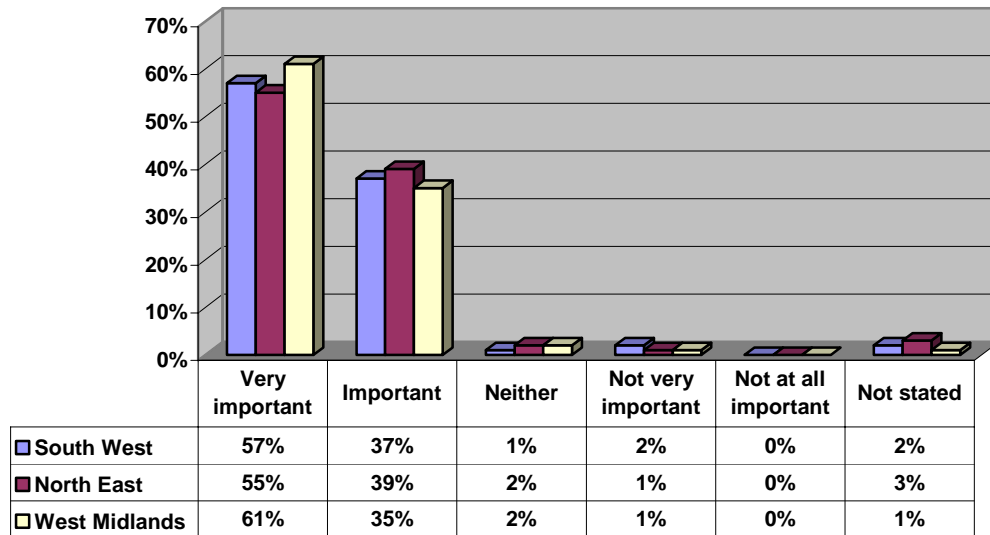
There were very high numbers of teachers answering very important (58%) or important (37%) to this question.



Base: all teachers (936)

Figure 6.4: Form A. Question 22. How important are museums to your teaching?

As these were teachers who were visiting museums, perhaps this is not surprising. There was not a great deal of variation in this enthusiasm across the three Hubs.



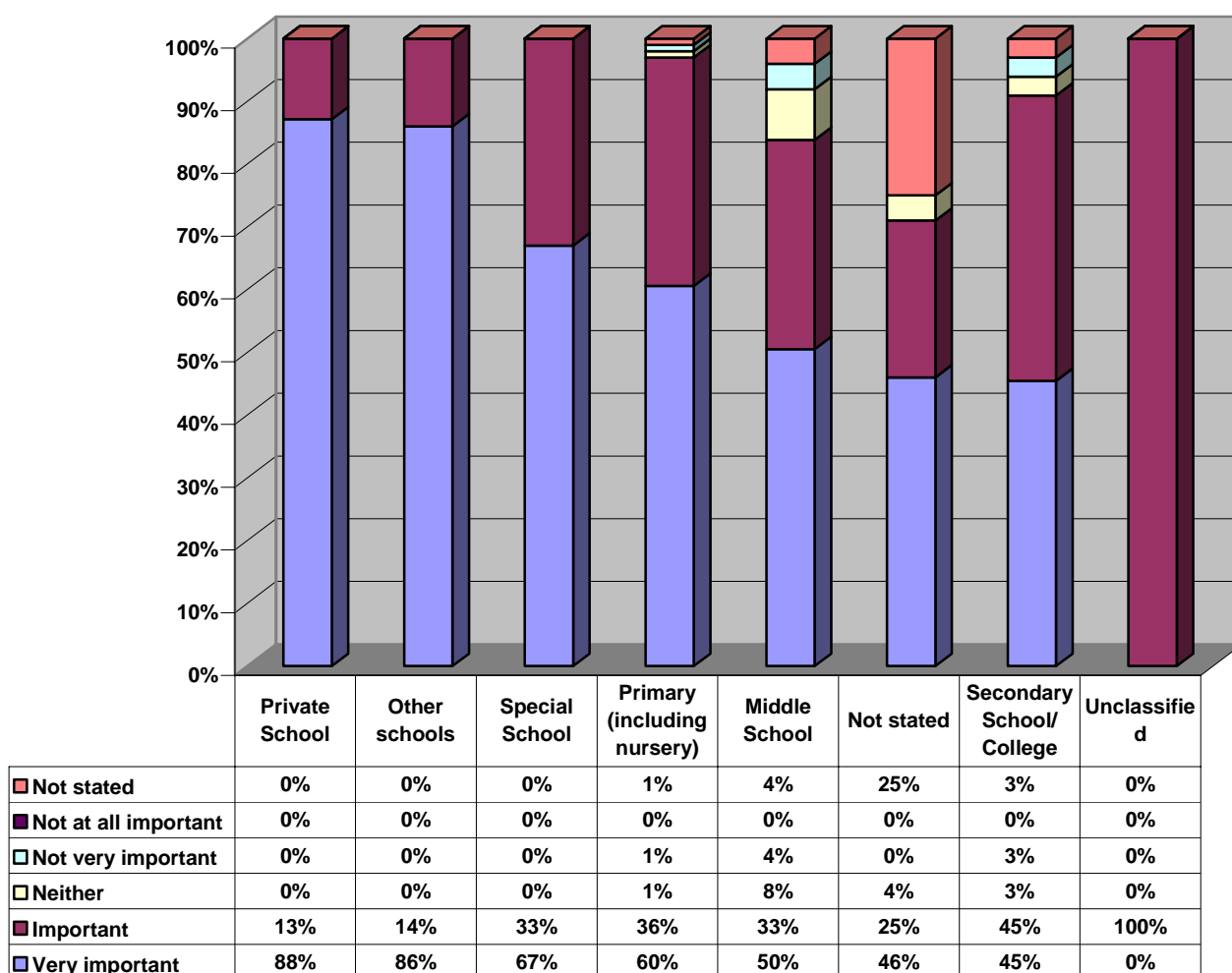
Base: all teachers (936)

Figure 6.5: Form A. Question 22. How important are museums to your teaching? By Hub.

However, the importance of museums did vary according to different types of school. 60% of teachers from primary schools consider museums to be very important to their teaching compared with 45% from secondary schools.

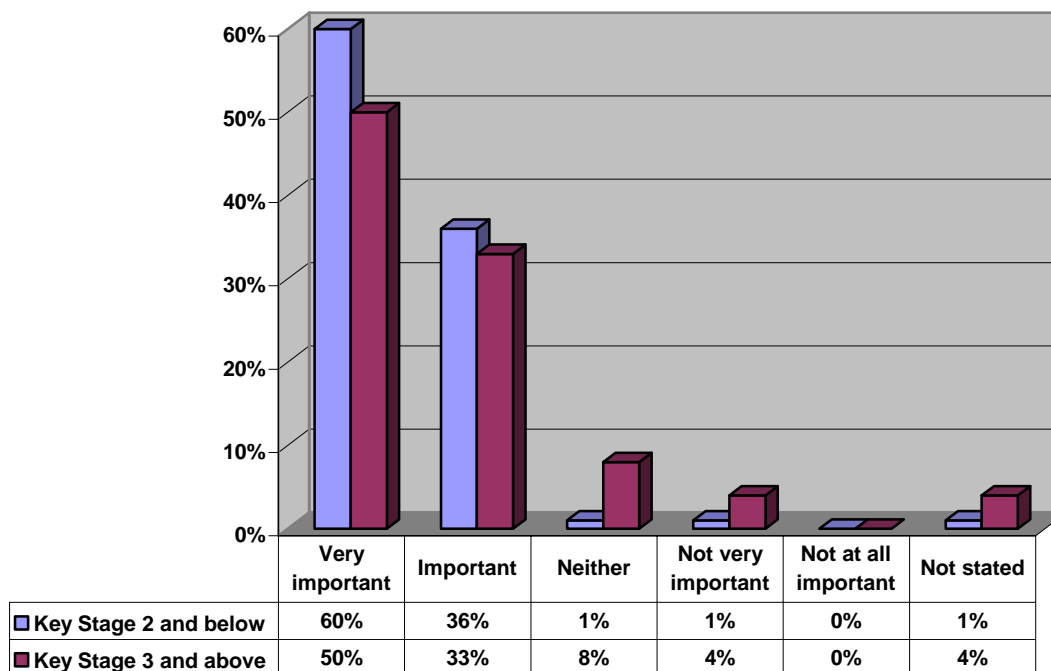
Private schools are the most positive in Figure 6.5 below, but private schools only made up 1% of our sample. 'Other' schools included home educators and this was also a tiny percentage of the sample (1%). There were 27 special schools (2% of the sample), and teachers from these schools were very emphatic in our focus group discussions about how important museums were in enabling pupils with learning difficulties to access the curriculum.

The difference in attitude to museums as sites for teaching and learning which is seen between primary and secondary schools is demonstrated again when this is related to the Key Stages of the pupils taught.



Base: 843 teachers

Figure 6.6: Form A. Questions 22 and 6. How important are museums to your teaching? By type of school.



Base: 843 teachers

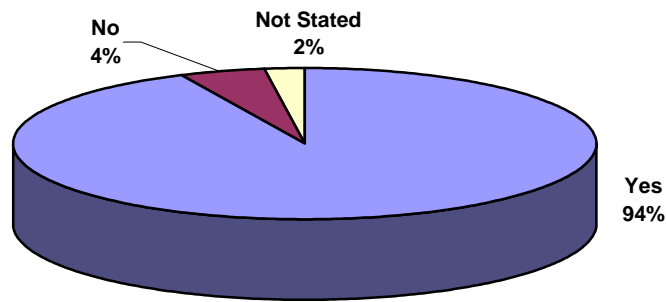
**Figure 6.7: Form A. Questions 22 and 6. How important are museums to your teaching? By Key Stage.**

*6.1.4 Question 13. Is the work done at the museum directly linked to the curriculum?*

94% of teachers agreed that their visits were linked to the curriculum and there was very little variation across the Hubs.

It is clear from this that the vast bulk of school visits to museums in our research were curriculum-linked. It is likely that school visits are more strongly linked to the curriculum at the beginning of the school year, in September and October, which was the period during which the research was conducted. Visits at the latter end of the school year are more likely to be for the purpose of general education, and it is possible that had the research been carried out in June and early July, the numbers of teachers agreeing that their visit was curriculum-linked might not have been as high.

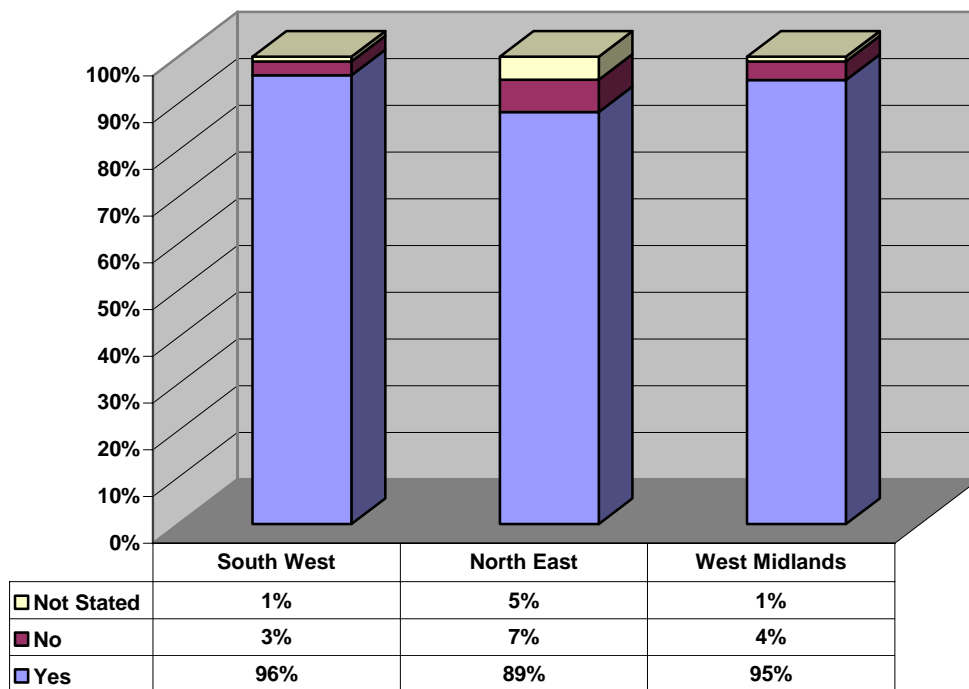




Bas

e: all teachers (936)

Figure 6.8: Form A. Question 13. Is the work done at the museum directly linked to the curriculum?



Base: all teachers (936)

Figure 6.9: Form A. Question 13. Is the work done at the museum directly linked to the curriculum? By Hub.

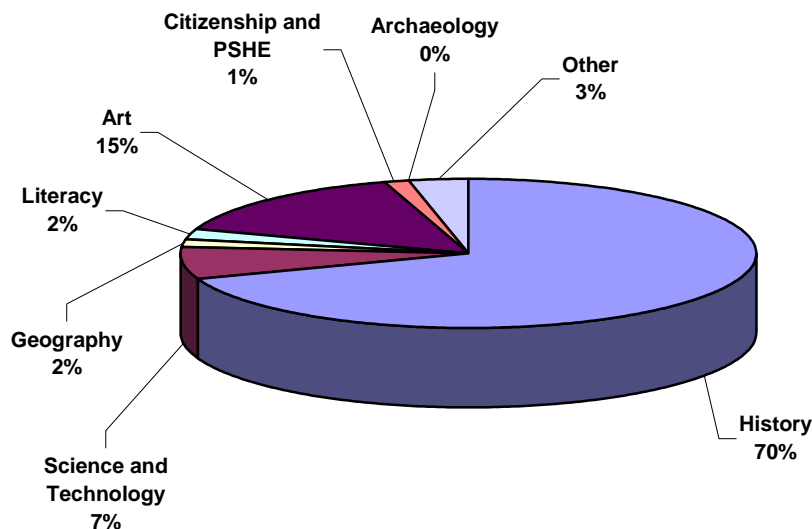
### 6.1.5 Question 4. What theme are you studying?

Teachers followed a range of different themes. These were grouped into five curriculum-related categories<sup>2</sup>. (See Appendix 6 for the actual names of themes in their categories). There were very only minor differences between Hubs.

History was by far the most common theme to be followed, with 641 (70%) teachers following a range of different historical themes such as the Romans, Victorians, Tudors, and the Second World War. Art-related themes, such as Portraits, Pattern and Sculpture, were followed by 138 (15%) teachers. 64 (7%) teachers followed themes related to Science and Technology, such as Materials, Forces, and Water. 21 (2%) teachers worked on Literacy, 17 (2%) on Geography, 11 (1%) on Citizenship and PHSE, 2 (0%) on Archaeology and 30 teachers followed other kinds of themes.

To some extent, these themes may be a bit misleading, as the cross-disciplinary character of museum-based learning means that although the main theme of any visit may lie within a subject area, other elements may also be included. Many teachers will have taken the opportunity to carry out work related to literacy even though the main aim of the visit may be 'history'.

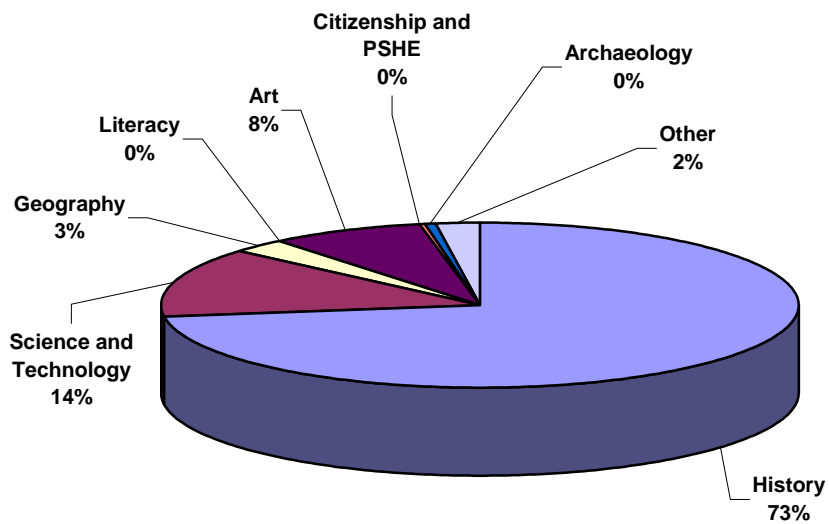
*“What started off being something that had nothing to do with writing fed back into our literacy so building writing... with different scenes and creating stories with resolutions and climaxes and plots. So something that appeared at first to have nothing to do with what we’re supposed to be teaching could actually feed back into what you’re supposed to be doing in the first place.”*



Base: all teachers (936)

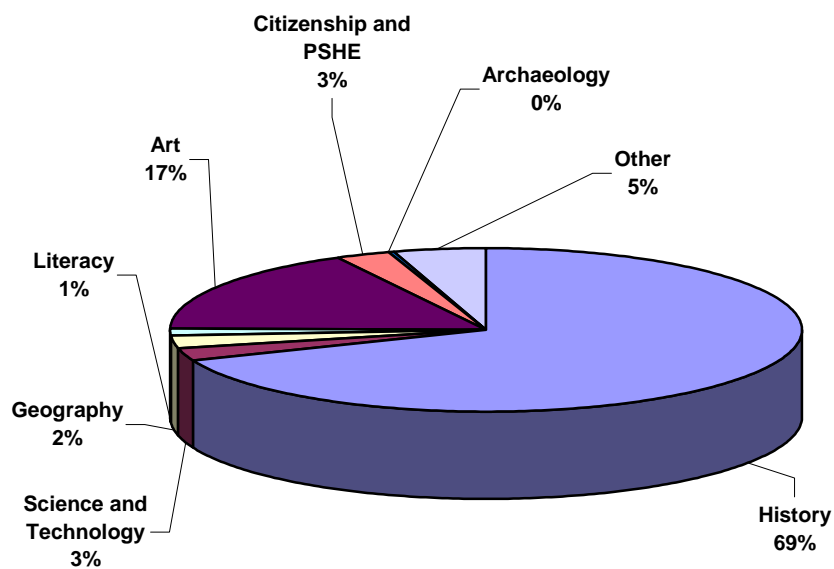
Figure 6.10: Form A. Question 4. What theme are you studying?

<sup>2</sup> We are grateful to Jan Anderson, Head of Schools Liaison at Birmingham Museums and Art Gallery for her help with grouping the themes.



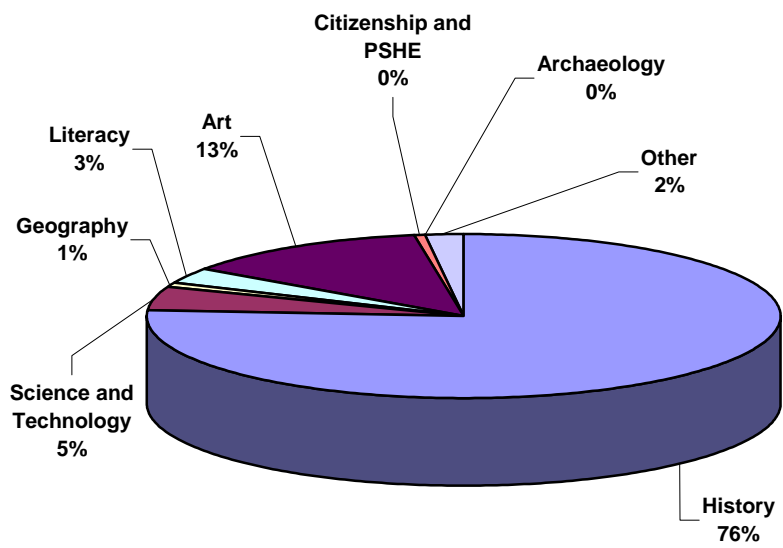
*Base: all teachers visiting museums in the South West Hub (220)*

**Figure 6.11: Form A. Question 4. What theme are you studying? South West Hub.**



*Base: all teachers visiting museums in the North East Hub (299)*

**Figure 6.12: Form A. Question 4. What theme are you studying? North East Hub.**



*Base:*

*all teachers visiting museums in the West Midlands Hub (417)*

**Figure 6.13: Form A. Question 4. What theme are you studying? West Midlands Hub.**

## 6.2 Conclusion to Section 6

The vast majority of teachers who visited the museums in the three Phase 1 Hubs in September and October 2003 did so in order to deliver the curriculum. At the beginning of the school year, this seems to make sense; there would be fewer general or more-open-ended visits at this time than at the end of the school year. Almost three quarters of these visits were based on themes linked to history, although these themes also had the potential to be used in a broader, more cross-curricular manner.

Well over half (58%) of the visiting teachers stated that museums were very important to their teaching. However, it seems as though teachers are largely using museums in a narrow way, to deliver the history curriculum.

Nearly one half (44%) of these teachers were visiting the museum where they were issued with a questionnaire for the first time with a class. This is an impressive statistic, but it is difficult to know exactly what it means. Were the teachers first time museum users, or had they used museums for teaching before, but not this specific one? If they had used other museums before, does this mean that the Phase 1 Renaissance programme was drawing visits away from other venues that were not part of the Phase 1 Hubs? Perhaps these new teachers were from schools in the more deprived areas that were visiting for the first time? There were surprisingly high numbers of schools located in very deprived wards, and although this does not mean that all these schools worked with pupils who were not normally taken to museums, this may be a factor. However, as we have seen, 85% of the teachers stated that their schools made regular visits to cultural organisations. Although it does seem as though the Renaissance programme has been successful in drawing in new teachers, but it is hard to know where they came from. There are questions to be asked here that go beyond the scope of this study.

## Section 7

### What do teachers want from a visit? Inspiration to learn

#### 7.0 Summary to section 7

This research focuses on the learning outcomes of museum visits. Five generic learning outcomes (GLOs) were proposed. The GLO approach was successfully piloted with small studies of multiple types of users in a large number of museums, archives and libraries during 2001/2. However, this research represents the first time that the GLO approach had been used to structure a study of school visits to museums.

The use of generic learning outcomes is premised on the idea that individual learning outcomes can be grouped into generic categories. This enables an overview of the learning that results from the use of many different kinds of museums by many different kinds of pupils and students. The five GLOs are:

- Increase in Knowledge and Understanding
- Increase in Skills
- Change or development in Attitudes and Values
- Enjoyment, Inspiration, Creativity
- Action, Behaviour, Progression

This research shows that teachers value the inspiration to learn that is aroused by a museum visit. While it is essential for most teachers that museum visits are linked to the curriculum, this on its own is not enough. Museums also need to be enjoyable and inspirational and enable creativity. Teachers also value very highly the increase in knowledge and understanding that results from a museum visit.

Teachers rated the five GLOs as very important as follows:

- Enjoyment, Inspiration, Creativity (81%)
- Increase in Knowledge and Understanding (72%)
- Change or development in Attitudes and Values (58%)
- Action, Behaviour, Progression (57%)
- Increase in Skills (44%)

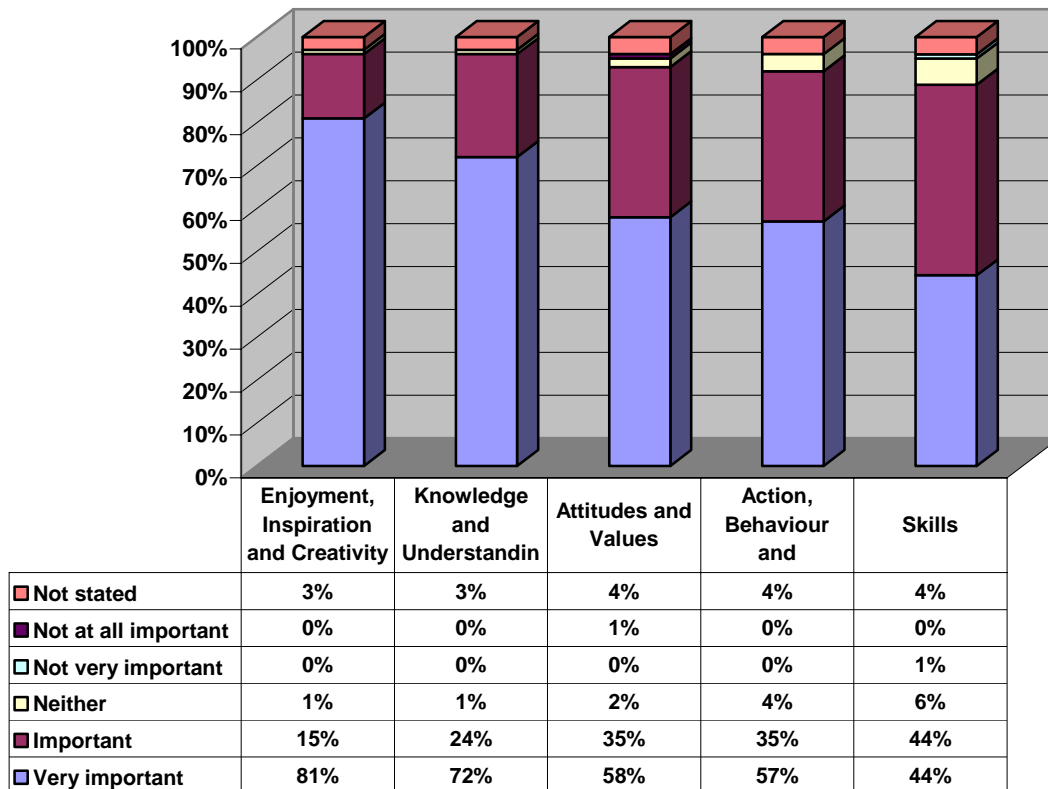
The limited degrees of difference in rating between the Hubs have not been further explored as part of the study.

## 7.1 Valuing the five Generic Learning Outcomes

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

Teachers responding to the Renaissance questionnaire were asked to rate which of the five Generic Learning Outcomes they valued most highly for their pupils. Teachers were not expected to rate one GLO against another to produce a comparative scale – each GLO was rated separately on a scale from very important to not at all important.

The Generic Learning Outcome that teachers value most is Enjoyment, Inspiration, Creativity, with 81% rating this very important. This emerged clearly in the statistical data and this correlates well with the evidence from the teachers' focus groups. Increased Knowledge and Understanding is also rated very highly (72%), with change in Attitudes and Values (58%) and Action, Behaviour Progression (57%) being rated more highly than increase in Skills (44%).



Base: all teachers (936)

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

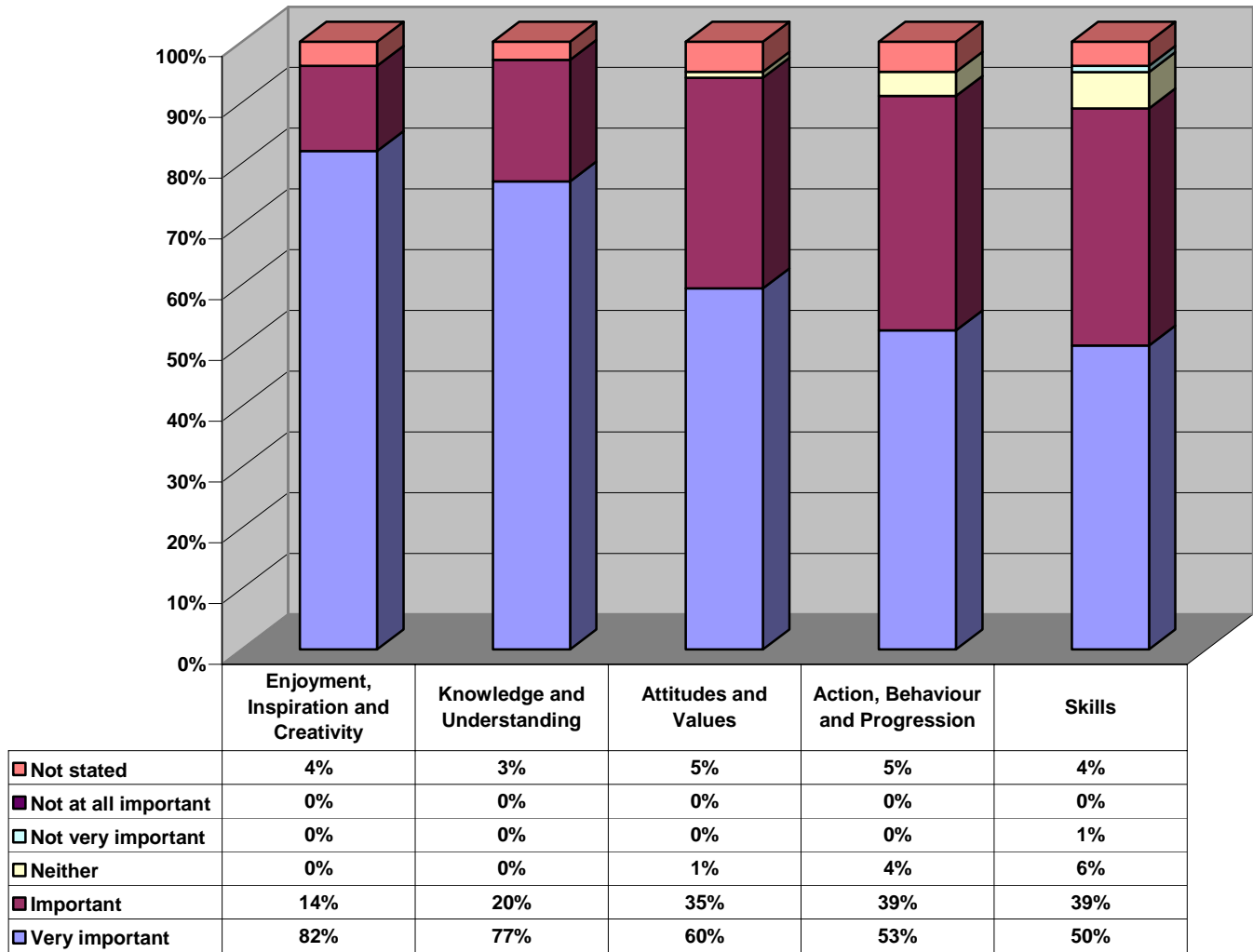
There was some variation in rating the GLOs across the three Hubs, but it is very difficult to know why this might be without further investigation.

Generic Learning Outcome	South West					North East					West Midlands				
	Enjoyment, Inspiration and Creativity	Knowledge and Understanding	Attitudes and Values	Action, Behaviour and Progression	Skills	Enjoyment, Inspiration and Creativity	Knowledge and Understanding	Attitudes and Values	Action, Behaviour and Progression	Skills	Enjoyment, Inspiration and Creativity	Knowledge and Understanding	Action, Behaviour and Progression	Attitudes and Values	Skills
<b>TOTAL</b>	<b>220</b>	<b>220</b>	<b>220</b>	<b>220</b>	<b>220</b>	<b>299</b>	<b>299</b>	<b>299</b>	<b>299</b>	<b>299</b>	<b>417</b>	<b>417</b>	<b>417</b>	<b>417</b>	<b>417</b>
<b>Very important</b>	181 82%	170 77%	132 60%	117 53%	109 50%	226 76%	197 66%	168 56%	163 55%	120 40%	347 83%	304 73%	252 60%	243 58%	186 45%
<b>Important</b>	31 14%	44 20%	76 35%	85 39%	86 39%	58 19%	89 30%	112 37%	113 38%	146 49%	54 13%	95 23%	129 31%	144 35%	177 42%
<b>Neither</b>	0 0%	0 0%	2 1%	8 4%	13 6%	4 1%	5 2%	9 3%	10 3%	18 6%	3 1%	3 1%	16 4%	12 3%	29 7%
<b>Not very important</b>	0 0%	0 0%	0 0%	0 0%	2 1%	2 1%	0 0%	0 0%	0 0%	2 1%	0 0%	1 0%	0 0%	0 0%	5 1%
<b>Not at all important</b>	0 0%	0 0%	0 0%	0 0%	1 0%	0 0%	0 0%	0 0%	1 0%	2 1%	0 0%	0 0%	1 0%	1 0%	1 0%
<b>Not stated</b>	8 4%	6 3%	10 5%	10 5%	9 4%	9 3%	8 3%	10 3%	12 4%	11 4%	13 3%	14 3%	19 5%	17 4%	19 5%

Base: all teachers (936)

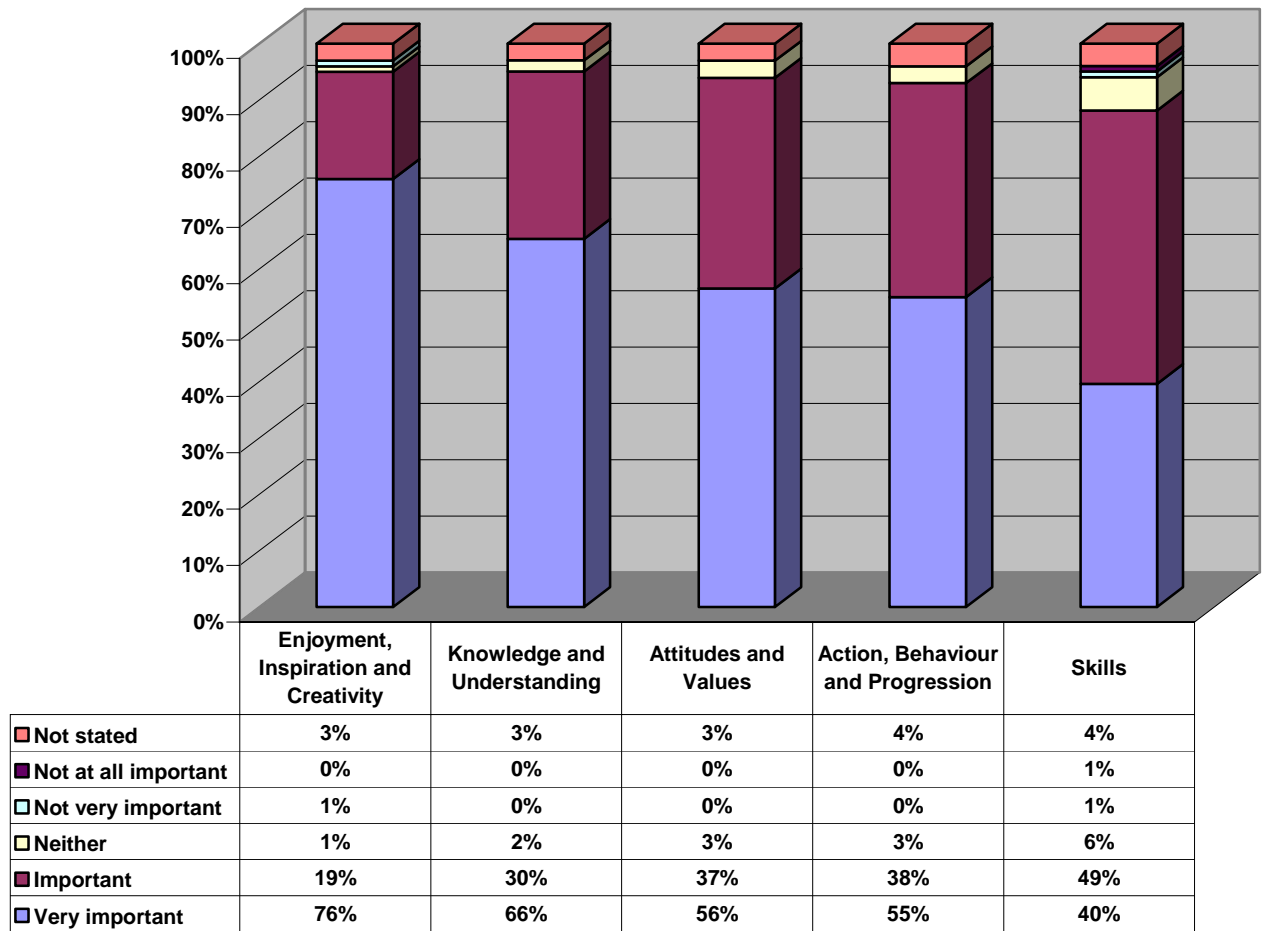
**Table 7.1: Form A. Question 21. For each of the following potential outcomes from the use of the museum, please could you rate the importance of each one in your view?**





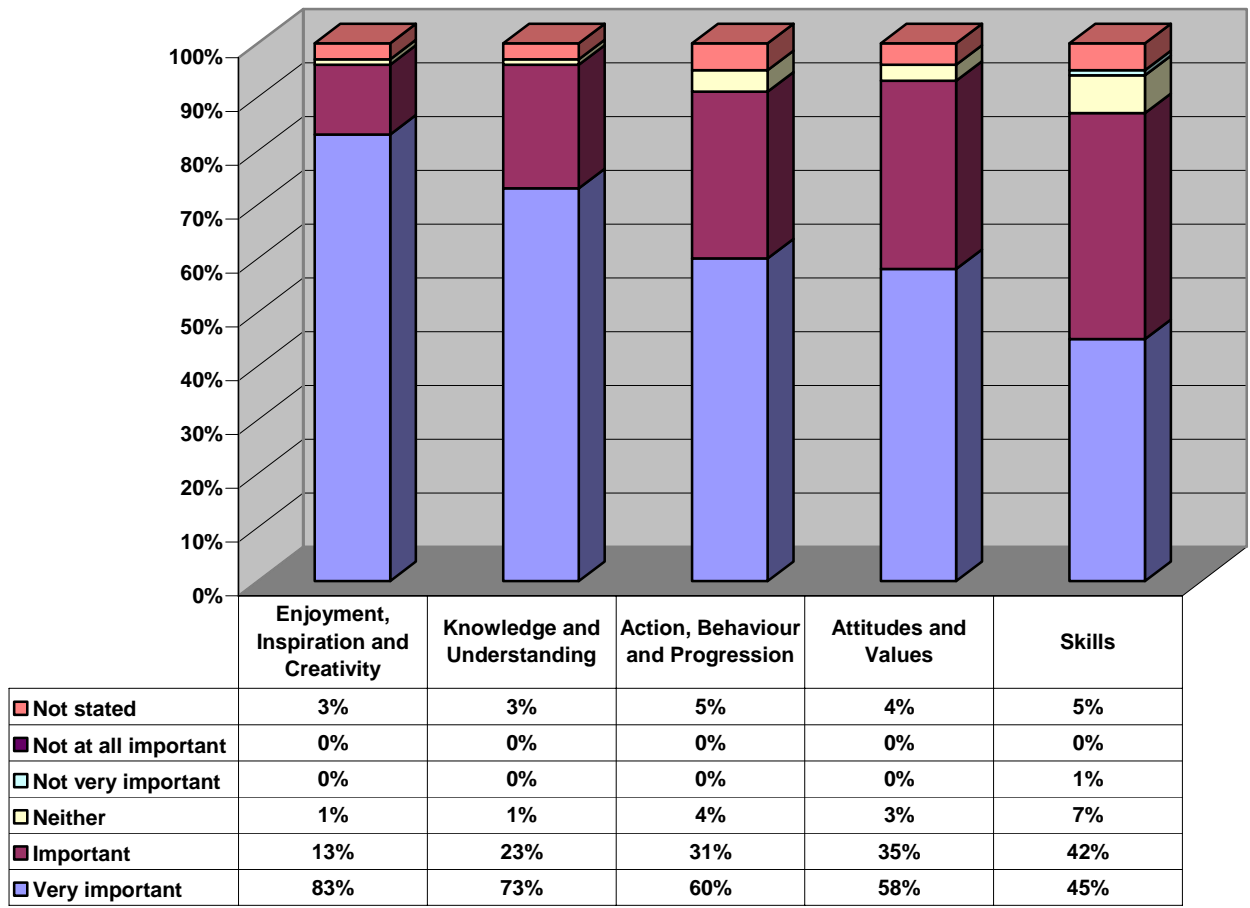
Base: all teachers visiting South West Hub (220)

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



Base: all teachers visiting North East Hub (299)

**Figure 7.3: Form A. Question 21. For each of the following potential outcomes from the use of the museum, please could you rate the importance of each one in your view? North East Hub.**



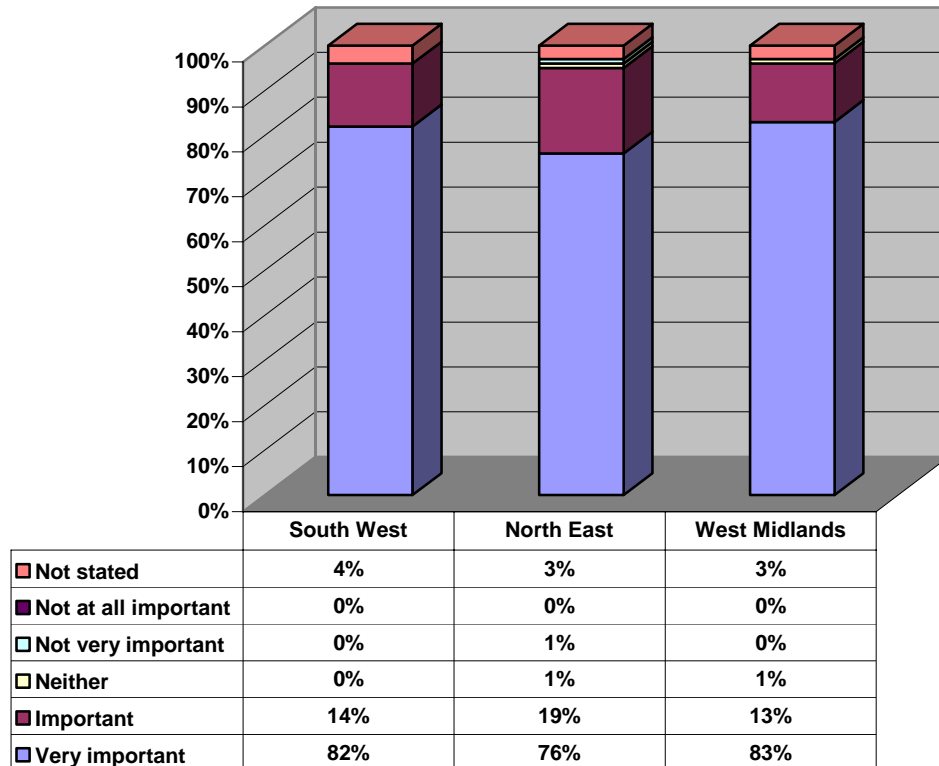
Base: all teachers visiting West Midlands Hub (417)

**Figure 7.4: Form A. Question 21. For each of the following potential outcomes from the use of the museum, please could you rate the importance of each one in your view? West Midlands Hub.**

## 7.2 Valuing the five Generic Learning Outcomes: Enjoyment, Inspiration, Creativity

The highest valued of all outcomes was Enjoyment, Inspiration, Creativity with 81% of teachers rating this very important.

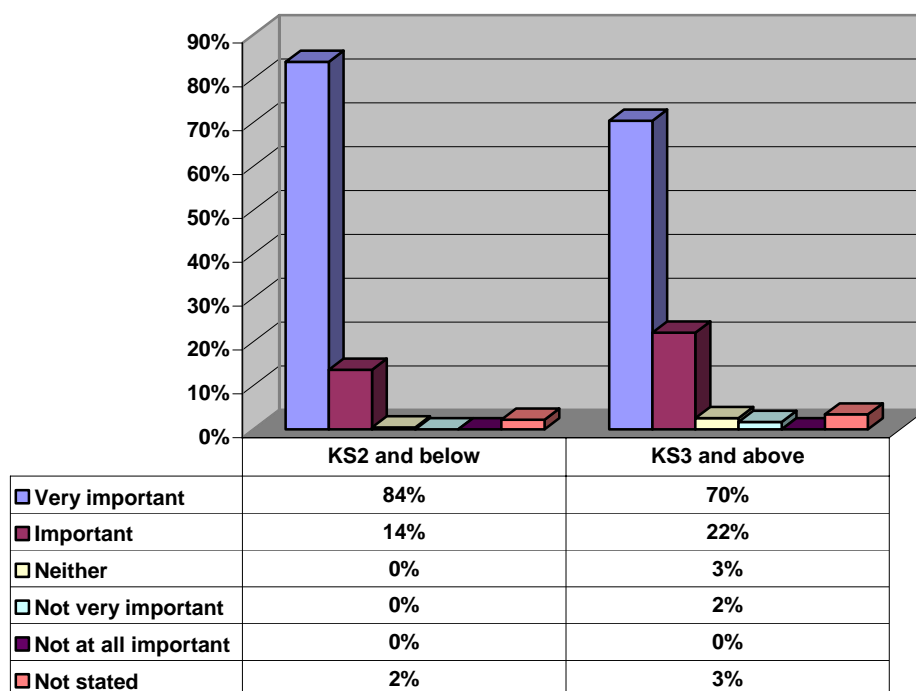
There is a very slight regional variation.



Base: all teachers (936)

**Figure 7.5: Form A. Question 21. For each of the following potential outcomes from the use of the museum, please could you rate the importance of each one in your view? Enjoyment, Inspiration, Creativity. By Hub.**

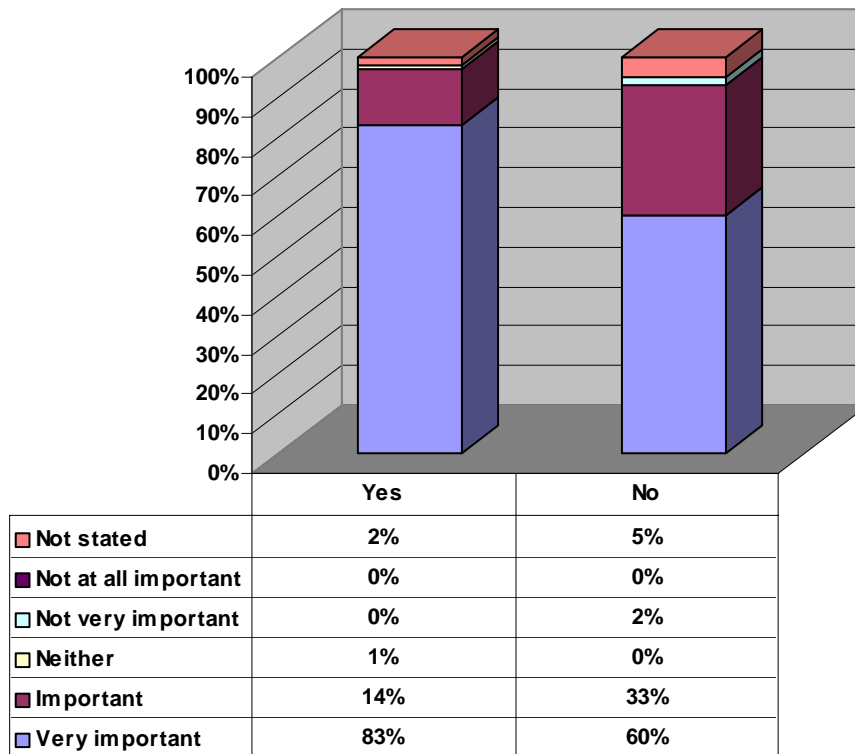
Although most teachers were very positive, teachers of KS2 and below pupils were more certain that Enjoyment, Inspiration, Creativity was very important as an outcome than teachers of pupils at KS3 and above.



*Base: all teachers based on Question 6. Type of School excluding those bringing classes from Middle schools, and Special or Private schools who did not otherwise indicate age range. Includes second classes from same school. (Base: 854 teachers, of which KS2 and below: 736, and KS3 and above: 118)*

**Figure 7.6: Form A. Questions 21 and 6. For each of the following potential outcomes from the use of the museum, please could you rate the importance of each one in your view? Enjoyment, Inspiration, Creativity.**

Teachers whose visits were directly linked to the curriculum were more likely to view Enjoyment, Inspiration, Creativity as a very important outcome.



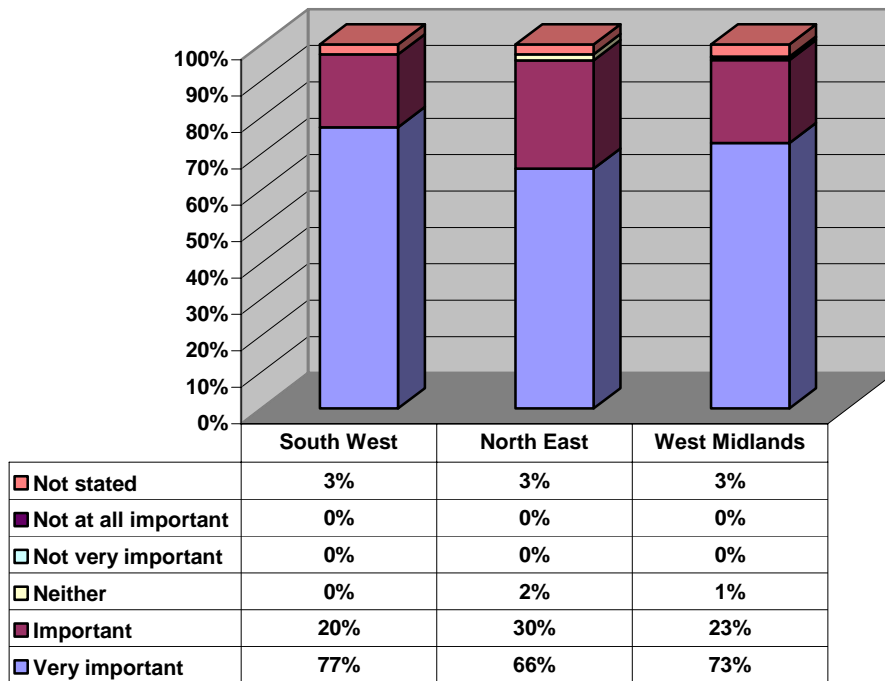
Base: 914 teachers who answered Question 13

**Figure 7.7: Form A. Questions 21 and 13. For each of the following potential outcomes from the use of the museum, please could you rate the importance of each one in your view? Is the work done at the museum directly linked to the curriculum? Enjoyment, Inspiration, Creativity.**

### 7.3 Valuing the five Generic Learning Outcomes: Knowledge and Understanding

The second most highly valued generic learning outcome is Knowledge and Understanding with 72% of teachers rating this very important.

There is little variation across the Hubs.

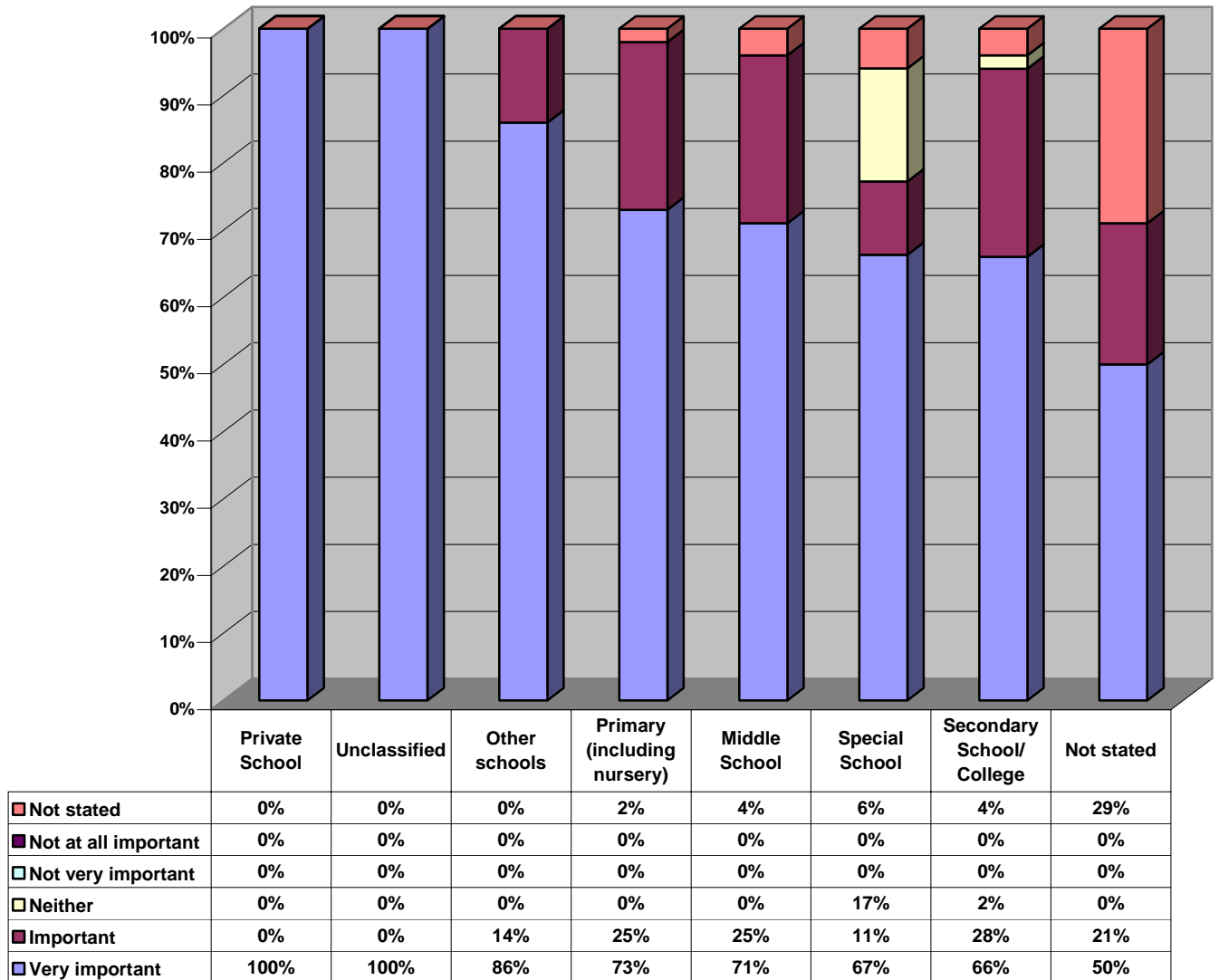


Base: all teachers (936)

**Figure 7.8: Form A. Question 21. For each of the following potential outcomes from the use of the museum, please could you rate the importance of each one in your view? Knowledge and Understanding. By Hub.**

Knowledge and understanding was very highly valued across all types of school.

In the figure below this is valued particularly highly in private schools, but this type of school was a very tiny element of the sample (1%).

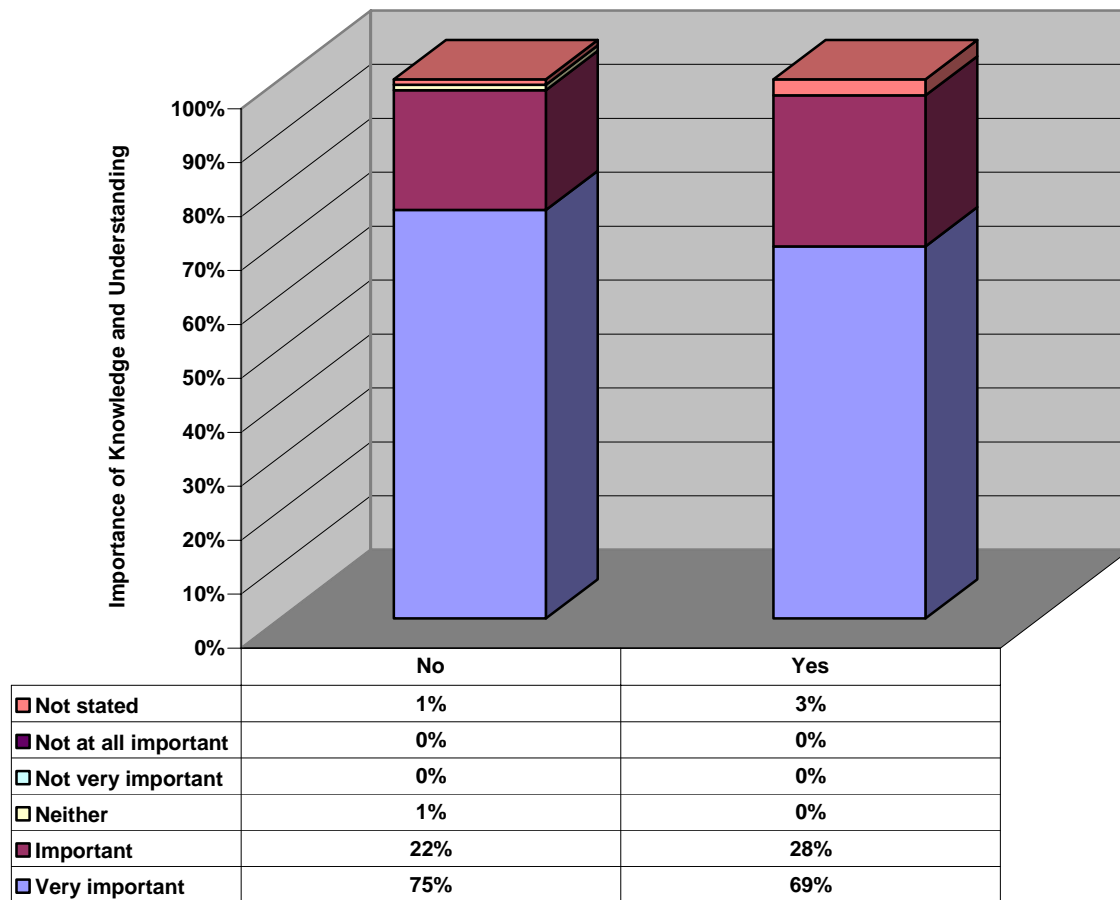


Base: 843 teachers

**Figure 7.9: Form A. Questions 21 and 6. The importance of Knowledge and Understanding. By type of school.**



Teachers appear to appreciate more highly how museums can help pupils learn facts and increase their understanding as their visiting increases. Knowledge and Understanding grows (slightly) in importance as teachers visit more.

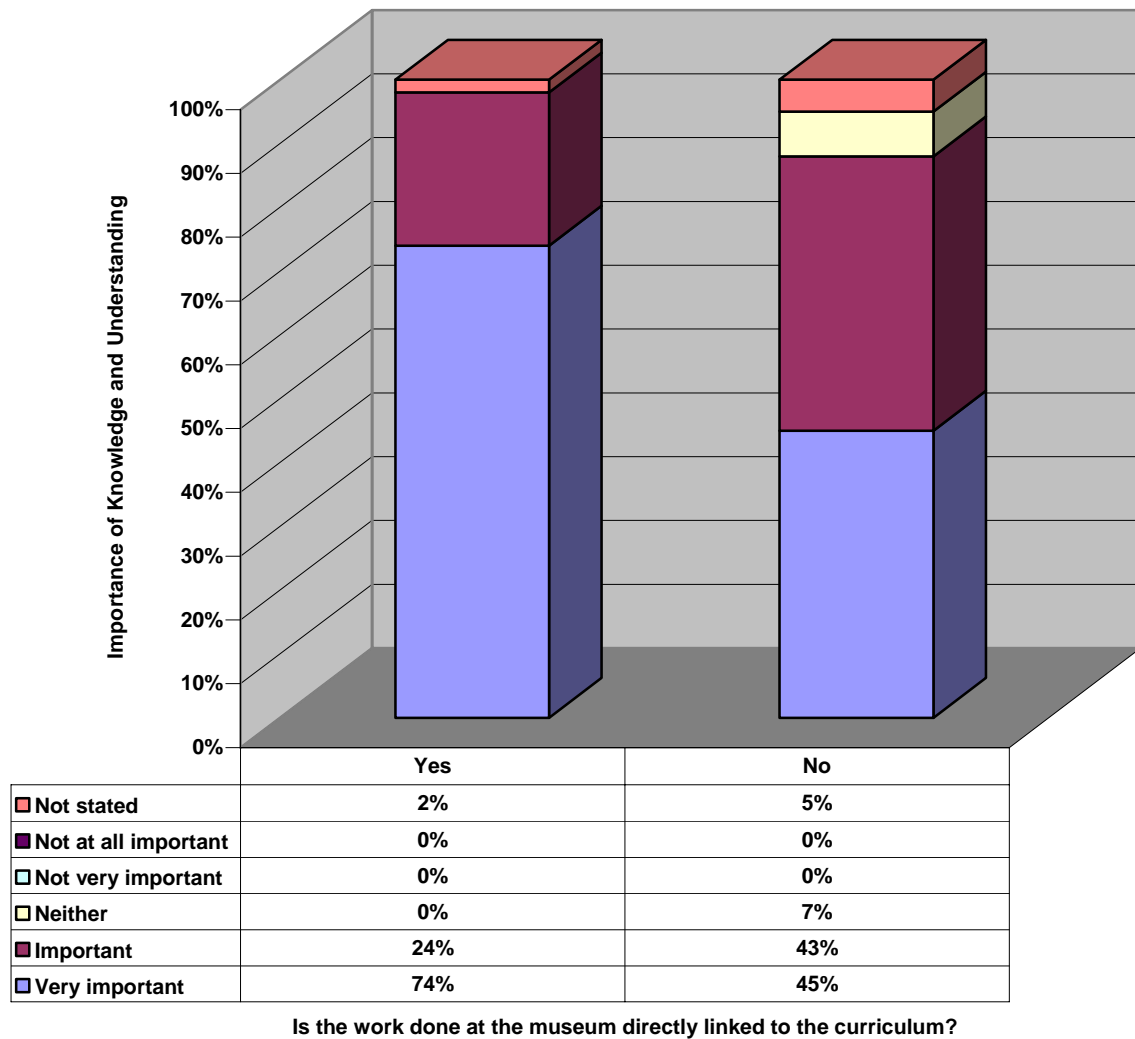


Is this your first visit (as a teacher) to this museum with a class?

Base: 922 teachers who answered Question 12

**Figure 7.10: Form A. Questions 21 and 12. The importance of Knowledge and Understanding to teachers who were, or were not on their first visit.**

Those teachers (the vast majority) linking their museum visit to the curriculum are more likely to say that Knowledge and Understanding is important than those that have come for other reasons, as might be expected.



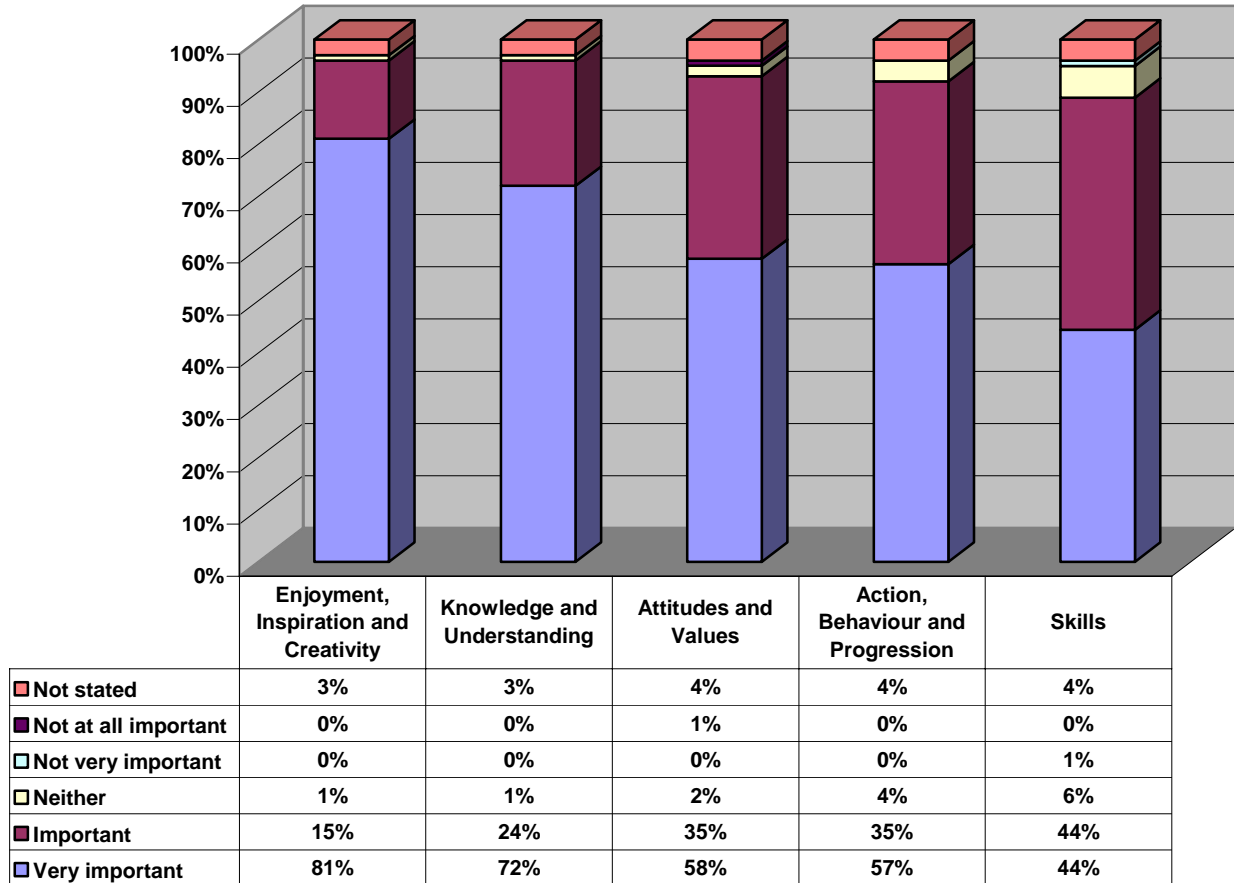
Base: 914 teachers who answered Question 13

**Figure 7.11: Form A. Questions 21 and 13. The importance of Knowledge and Understanding for those teachers whose museum visits were, or were not directly linked to the curriculum.**

## 7.4 Valuing the five Generic Learning Outcomes: Attitudes and Values

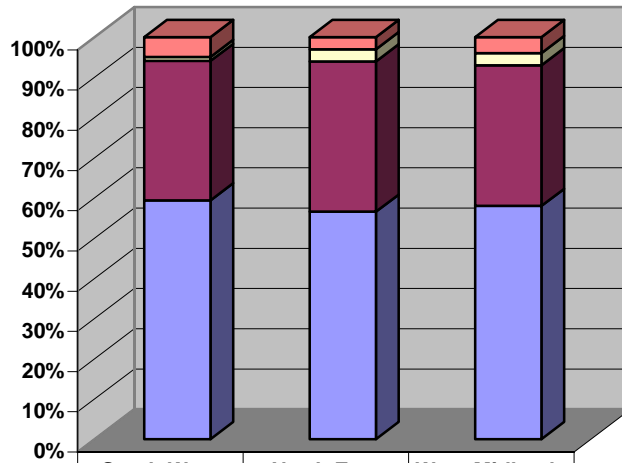
Attitudes and Values were valued by teachers more highly as a generic learning outcome for their pupils than skills, with 58% rating this very important.

This was very consistent across all Hubs.



Base: all teachers (936)

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



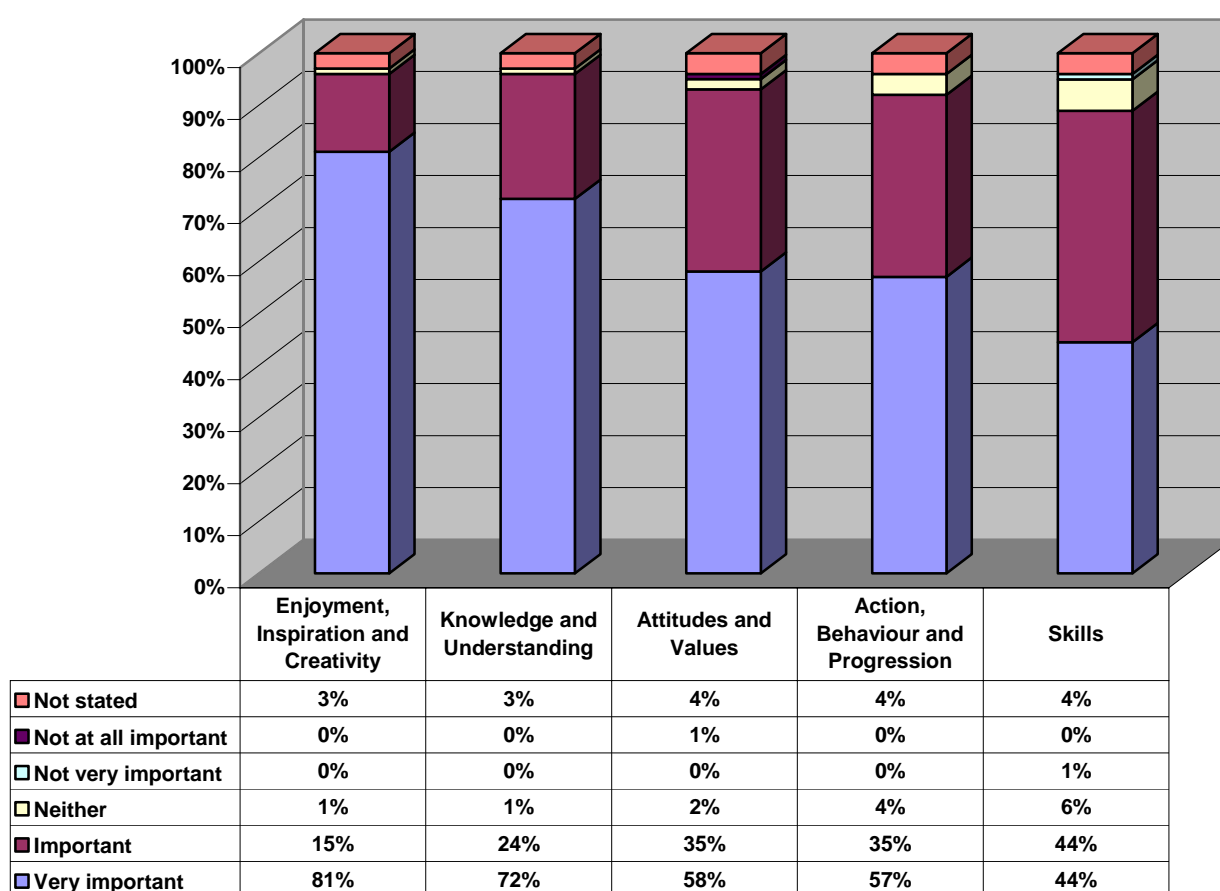
	South West	North East	West Midlands
Not stated	5%	3%	4%
Not at all important	0%	0%	0%
Not very important	0%	0%	0%
Neither	1%	3%	3%
Important	35%	37%	35%
Very important	60%	56%	58%

Base: all teachers (936)

Figure 7.13: Form A. Question 21. Importance of Attitudes and Values. By Hub.

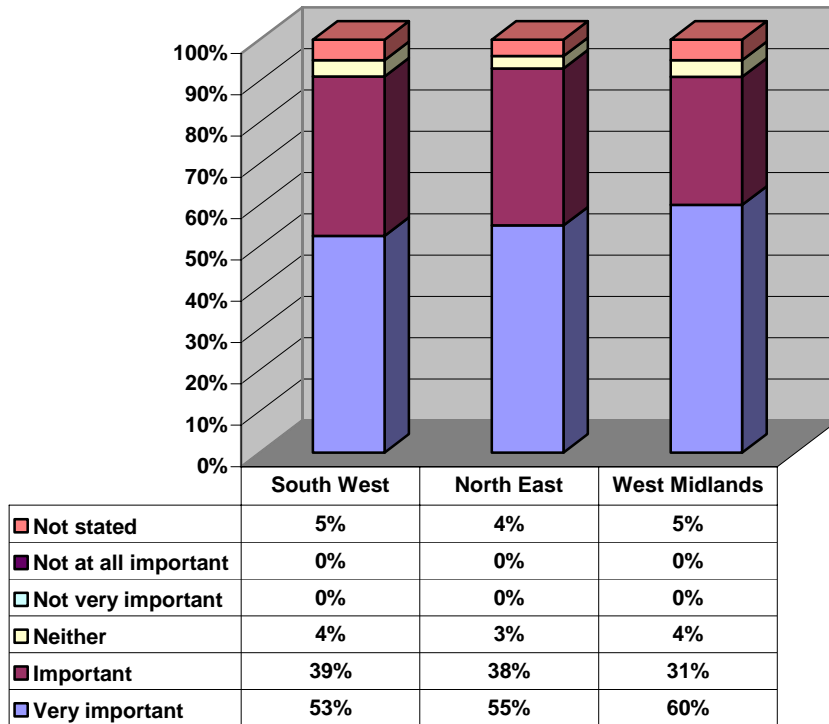
## 7.5 Valuing the five Generic Learning Outcomes: Action, Behaviour, Progression

Over half of teachers (57%) valued this as a very important Generic Learning Outcome for their pupils, and this was comparable across all Hubs. However, this finding may be a bit misleading. This is a difficult Generic Learning Outcome to understand, and it is not possible to know from the teachers completing questionnaires how it was interpreted. We know from the focus group discussions that the experience of the museum (including new activities, the environment, the staff and the collections) is seen as vital to the motivation of new attitudes to and interest in learning. If this is the case, we might have expected teachers to rate this Generic Learning Outcome more highly. Further research could be carried out into teachers' views about value of the actions and behaviours that form both part of the museum visit and part of the learning outcomes. Both are essential to progression into further learning.



Base: all teachers (936)

**Figure 7.14: Form A. Question 21. For each of the following potential outcomes from the use of the museum, please could you rate the importance of each one in your view?**



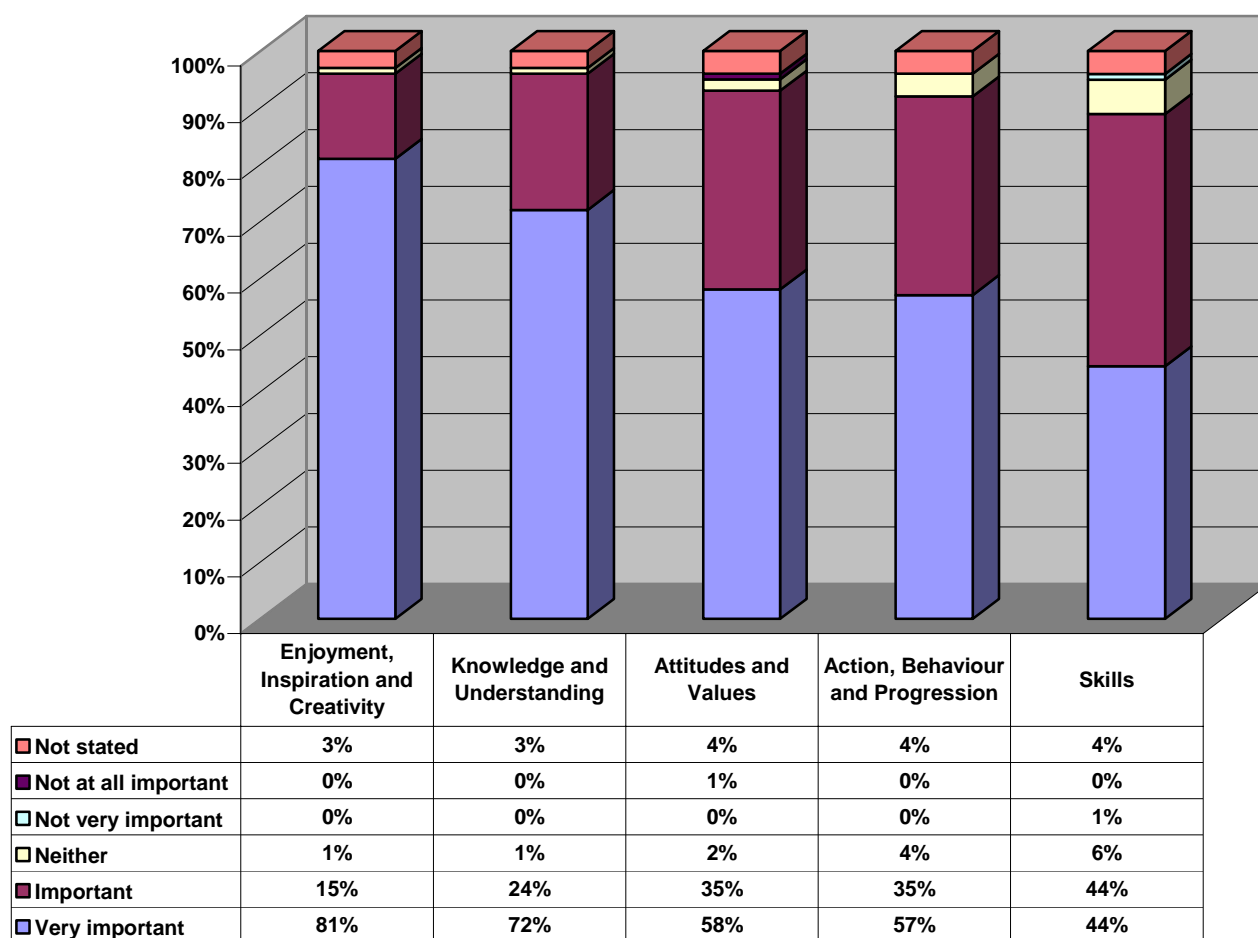
Base: all teachers (936)

**Figure 7.15: Form A. Question 21. Importance of Action, Behaviour and Progression. By Hub.**

## 7.6 Valuing the five Generic Learning Outcomes: Skills

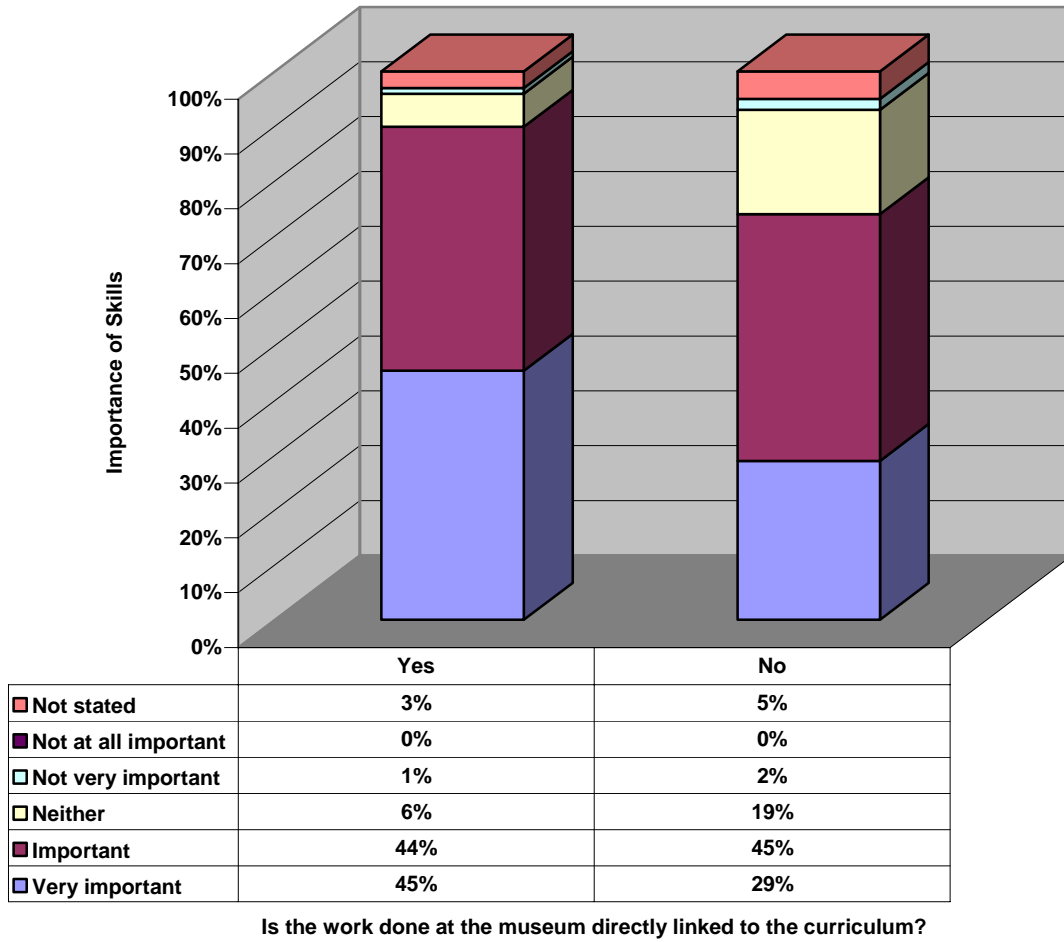
Teachers valued Skills less highly than they valued Knowledge and Understanding with only 44% rating this very important. There was some variation across Hubs, but it is difficult to see why this might be.

Teachers attitudes to skills as an outcome of a museum visit does not seem to change much with increased visits, although skills are more highly valued where links are made to the curriculum.



Base: all teachers (936)

**Figure 7.16: Form A. Question 21. For each of the following potential outcomes from the use of the museum, please could you rate the importance of each one in your view?**



Base: 914 teachers who answered Question 13

**Figure 7.17: Form A. Questions 21 and 13. Importance of Skills for those teachers whose visits were, or were not linked to the curriculum.**



## 7.7 Conclusion to section 7

Teachers rated the GLOs very important as follows:

- Enjoyment, Inspiration, Creativity (81%)
- Increase in Knowledge and Understanding (72%)
- Change or development in Attitudes and Values (58%)
- Action, Behaviour, Progression (57%)
- Increase in Skills (44%)

Enjoyment, Inspiration, Creativity, together with an increase in Knowledge and Understanding are perceived by teachers to be the strongest learning outcomes. The other generic outcomes are perceived less strongly; it is a disappointment that teachers do not expect their pupils to gain a great deal in relation to skills.

It is a surprise to see that the teachers responding to the questionnaire rated Enjoyment, Inspiration, Creativity so highly. Teachers of pupils at KS2 and below were more likely to rate Enjoyment, Inspiration, Creativity as very important than teachers of older pupils, with 84% saying it was a very important outcome, but even 70% of the teachers of older pupils consider this a very important outcome. Teachers in the focus groups (as will be shown in Section 8) were also very explicit about the power of enjoyment and inspiration to motivate and increase learning. Much of the qualitative evidence confirms that it is doing something new and exciting in a rich and unexpected environment that provokes interest and stimulates a need to know.

Teachers' view of the power of the enjoyment and inspiration to be gained from a museum visit and the impact of this on learning is highly significant. Teachers appear to be intentionally harnessing this outcome as a pathway to learning; those teachers who were using the museum to deliver the curriculum were more likely to value the impact of enjoyment and inspiration than those teachers who were there for more general reasons.

Teachers who were using the museum to deliver the curriculum were also more likely to say that an increase in Knowledge and Understanding was very important and these teachers were also more likely to value an increase in skills than teachers whose visits were not linked to the curriculum.

Section 8 explores teachers' perceptions of the Generic Learning Outcomes in more depth.

## Section 8

### What did the pupils learn? The teachers' views

#### 8.0 Summary of section 8

This section discusses the teachers' perceptions of their children's learning at the museum. The 936 teachers who completed questionnaires were asked to estimate to what extent the five Generic Learning Outcomes would have been achieved by their pupils. The 68 teachers in the focus groups and the 3 teachers in the two schools visited provided depth and detail in relation to these Generic Learning Outcomes, and gave specific individual examples.

In Section 8 each of the Generic Learning Outcomes is explored in turn. There is little variation across the three Hubs in the findings.

##### *8.0.1 Enjoyment, Inspiration, Creativity*

Teachers rated Enjoyment, Inspiration, Creativity as the most valued learning outcome (81% very important). While museum provision for schools needs to be linked to the curriculum, this on its own is not enough: the experience also needs to be enjoyable, inspirational and lead to creativity. Teachers were explicit about enjoyment, surprise and rich experiences as pathways to and outcomes of learning. The teachers' focus groups and children's data provides the strongest evidence for this.

Teachers answering the questionnaire were optimistic that the museum visit would promote creativity. Over half (56%) thought that they would be exploring new ideas with their pupils, and 52% expected creative writing as an outcome. Teachers from all types of school were likely to use the museum visit as a source of creativity, although teachers of older children less likely to do so than teachers in primary schools.

##### *8.0.2 Knowledge and Understanding*

Knowledge and Understanding was valued almost as highly as Enjoyment, Inspiration, Creativity by the teachers who completed questionnaires (72% very important). There was one detailed question about different kinds of knowledge that might be gained. Learning about a subject was regarded as the most likely knowledge-related outcome by teachers, with 73% thinking it very likely that pupils will have gained subject-specific facts.

### *8.0.3 Attitudes and Values*

Question 17 on the teachers' questionnaire asked about Attitudes and Values as an outcome of the museum learning and 58% of teachers rated this very important. A range of different potential attitudes were suggested, appropriate to school students in museums.

Over half of the teachers in the study were confident that the museum visit would have been very likely to have increased the positive feelings of their pupils towards learning and towards museums and galleries. They were less confident that the visit would have made pupils feel more positive about other people and communities, although 44% did say this was very likely. Nearly one third of teachers (31%) felt that the visit would have increased pupils confidence in their own abilities.

In relation to feeling more positive about learning, teachers agreed from all types of school and across all Key Stages. In relation to feeling more positive about museums and galleries, teachers of Key Stage 2 were more optimistic about this than teachers of older pupils.

### *8.0.4 Action, Behaviour, Progression*

There were two questions in the teachers' questionnaire that focused on different elements of this Generic Learning Outcome. 57% of teachers rated this very important. The questions in the questionnaire asked teachers to what extent they felt the students would progress as a result of the visit, and how they might work in new ways with pupils in the classroom, following the visit. Teachers were particularly enthusiastic about increased subject-related understanding with 71% judging that this would be very likely, and this correlates well with teachers' views about increase in subject-related knowledge. In relation to motivation to learn 49% of teachers thought this was very likely.

Most teachers thought that it was quite likely or very likely that the museum experience would result in them working with their students in a different way. Teachers were most enthusiastic that pupils would be able to use new skills and undertake new activities.

### *8.0.5 Skills*

Somewhat surprisingly, when asked a detailed question, teachers were much less certain about whether their pupils would have gained skills as a result of their museum visit than they were about enjoyment and inspiration or an increase in knowledge, with 44% of all teachers rating this as very important.

The skills most likely to have been increased are those concerned with thinking (53% of all teachers rating this very likely) communication (43% very likely), and social skills (42% very likely). Numeracy skills are thought very unlikely to have been gained (only 5% very likely).

## 8.1 Evidence from the teachers

Two sources of data are used in this section. Those teachers who completed questionnaires provided statistical data and those teachers who attended focus group workshops and who were visited in their schools provided qualitative data. The discussion below of the impact of the museum visit on the pupils' learning is structured in relation to each of the five Generic Learning Outcomes (GLOs) and uses both statistical and qualitative data together. The pupils' own views of their learning are reported in Section 9.

### 8.1.1 *Those teachers who completed questionnaires*

The 936 teachers who completed questionnaires were asked to estimate to what extent the five Generic Learning Outcomes would have been achieved by their pupils. Questions were asked about each of the five GLOs, each of which were broken down into sub-categories. The first two categories ask about increase or gain in facts and information and skills.

#### Knowledge and Understanding

- Subject-specific facts
- Interdisciplinary or thematic facts
- Information about museums or galleries
- Facts about themselves, their families or the wider world
- Other kinds of facts

#### Skills

- Numeracy skills
- Literacy skills
- Communication skills
- Spatial skills
- Thinking skills
- Social skills
- Practical skills
- Creative skills
- Other skills

In relation to Attitudes and Values, teachers were asked to what extent the museum visit would have enabled pupils to feel more positive about the following:

- Themselves and their abilities
- Other people/communities
- Learning
- Museums/galleries
- Anything else

The questions relating to Enjoyment, Inspiration, Creativity for teachers focused on the extent to which the museum visit would be used by them to promote creativity. The pupils themselves were asked about enjoyment and inspiration (see Section 9).

- Designing and making
- Exploring new ideas
- Dance/drama
- Creative writing
- Other forms of creative work

Two questions were asked about Action, Behaviour, Progression. The first focused on the potential for different ways of working in the classroom. This question was based on the assumption that outcomes of the museum-based learning could be assessed by the opportunities these outcomes offered to the teacher.

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

- Using their new skills
- Enabling them to work with their peers in new ways
- Undertaking new activities
- Other new ways of working in the classroom

The second question focused on the progression or development of the pupils.

*To what extent do you anticipate that the museum visit will support pupil development:*

- In their subject-related understanding
- In learning across the curriculum
- In their cultural understanding
- In increased motivation to learn
- In increased confidence
- In their assessed work

Using a questionnaire with the five generic categories and the numerous sub-categories enabled teachers' views to be quantified. The responses of the 936 teachers are reported below. These responses capture teachers' perceptions of impact for the whole class as teachers estimated this immediately following the visit. These perceptions are supported by the pupils' questionnaires and given depth by the evidence from the focus groups.

### *8.1.2 Teachers in the focus group discussions*

The 68 teachers in the focus group discussions and the 3 teachers at the schools visited gave us detailed qualitative information about their experience of the impact of museum visits on their pupils' learning. They were able to offer specific examples of the learning outcomes of individual children and of groups of children. Through examining some of the work that teachers brought with them to the workshops, we were able to trace the learning objectives and learning processes of specific events and then identify the learning outcomes for groups and for individual children.

From these discussions, we were able to see how museum visits were planned and used by teachers and how the museum fitted into other forms of teaching and other types of resources and locations. We gained, therefore, a very rich and rounded contextual view of the impact of the museum visit on children's learning. Some of the material from this very rich and deep evidence is used to flesh out and illustrate the quantitative evidence below, and where it is relevant some of the children's work is included.

## 8.2 Enjoyment, Inspiration, Creativity

Enjoyment, Inspiration, Creativity emerged as the most valued GLO when teachers were asked to rate the importance of each one.

The extremely high value placed by teachers on enjoying and being inspired by the museum visit is surprising. While pupils' enjoyment and pleasure has often been observed by museum staff, it has not perhaps been taken as seriously as a pathway to learning as these results suggest that it should. The DfES strategy for primary schools *Excellence and Enjoyment* says clearly that good learning and teaching should make learning vivid and real, enjoyable and challenging and this research study shows very clearly that teachers understand that this can be achieved effectively and powerfully through the use of museums. Museums need to promote more strongly the relationship between enjoyment, inspiration and creativity and learning (especially subject-related learning) that this research has revealed.

Teachers were asked in the questionnaire whether and how they would use the museum visit to promote creativity. The question was specific in relation to the kinds of classroom activity that might be provoked by the museum visit. Given the very high importance accorded to enjoyment and inspiration, it is a pity that there was not a more general question that covered these aspects. This aspect deserves to be explored further in later studies. However, ample evidence of enjoyment and inspiration emerged from the focus groups and from the pupils' questionnaires. The space for drawing and writing on the KS2 and below questionnaire has been specially (and unexpectedly) revealing in this respect.

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

- Designing and making
- Exploring new ideas
- Dance/drama
- Creative writing
- Other forms of creative work

Teachers answering the questionnaire were optimistic that the museum visit would promote creativity. Teachers from all types of school were likely to use the museum visit as a source of creativity, although teachers of older children less likely to do so than teachers in primary schools. Exploring new ideas is the strongest likely outcome, with creative writing also very likely, while being involved in dance or drama is less likely.

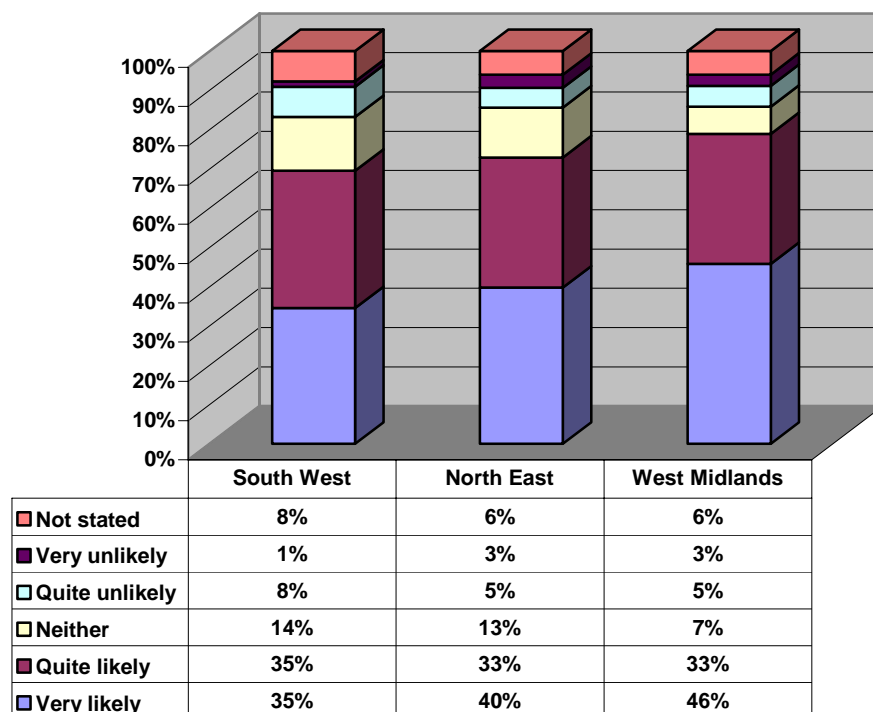
	Exploring new ideas	Creative writing	Other forms of creative work	Designing and making	Dance/drama
<b>TOTAL</b>	<b>936</b>	<b>936</b>	<b>936</b>	<b>936</b>	<b>936</b>
<b>Very likely</b>	524 56%	486 52%	395 42%	386 41%	170 18%
<b>Quite likely</b>	313 33%	253 27%	310 33%	314 34%	257 27%
<b>Neither</b>	41 4%	75 8%	97 10%	97 10%	213 23%
<b>Quite unlikely</b>	13 1%	36 4%	18 2%	54 6%	117 13%
<b>Very unlikely</b>	8 1%	26 3%	15 2%	25 3%	86 9%
<b>Not stated</b>	37 4%	60 6%	101 11%	60 6%	93 10%

Base: all teachers (936)

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

There was very little variation in each of the three Hubs, with the figure below for one of the sub-categories being typical.

- Designing and Making



Base: all teachers (936)

**Figure 8.1: Form A. Question 18. To what extent will you be using the museum experience to promote creativity? Designing and making. By Hub.**

### 8.2.2 Enjoyment, Inspiration, Creativity : statements from teachers in the focus groups

Teachers in the focus groups described many different forms of enjoyment, inspiration and creativity.

*“The same work in the classroom does not have the same excitement.”*

*“ (The pupils) could imagine the past more clearly after the cold and dark environment at Bede’s World, and meeting the goat.”*

*“ (The pupils) could imagine themselves as children living in the past, and experience empathy.”*

*“ They felt excitement about what they saw and did.”*

*“They felt a sense of time through dressing up, eating, smelling”*

*“(Museums) can inspire children to use other resources too e.g. Internet, books.”*



*“Students can make decisions about their visit which can help in their personal development – enjoy the individual choices they can make e.g. dressing up what they want to wear, textures colours etc.”*

*“Inspirational for students to work with artists / practitioners who believe in what they are doing – can see their motivation.”*

A teacher in the North East described how an enjoyable real experience enabled her children with learning difficulties to develop their understanding:

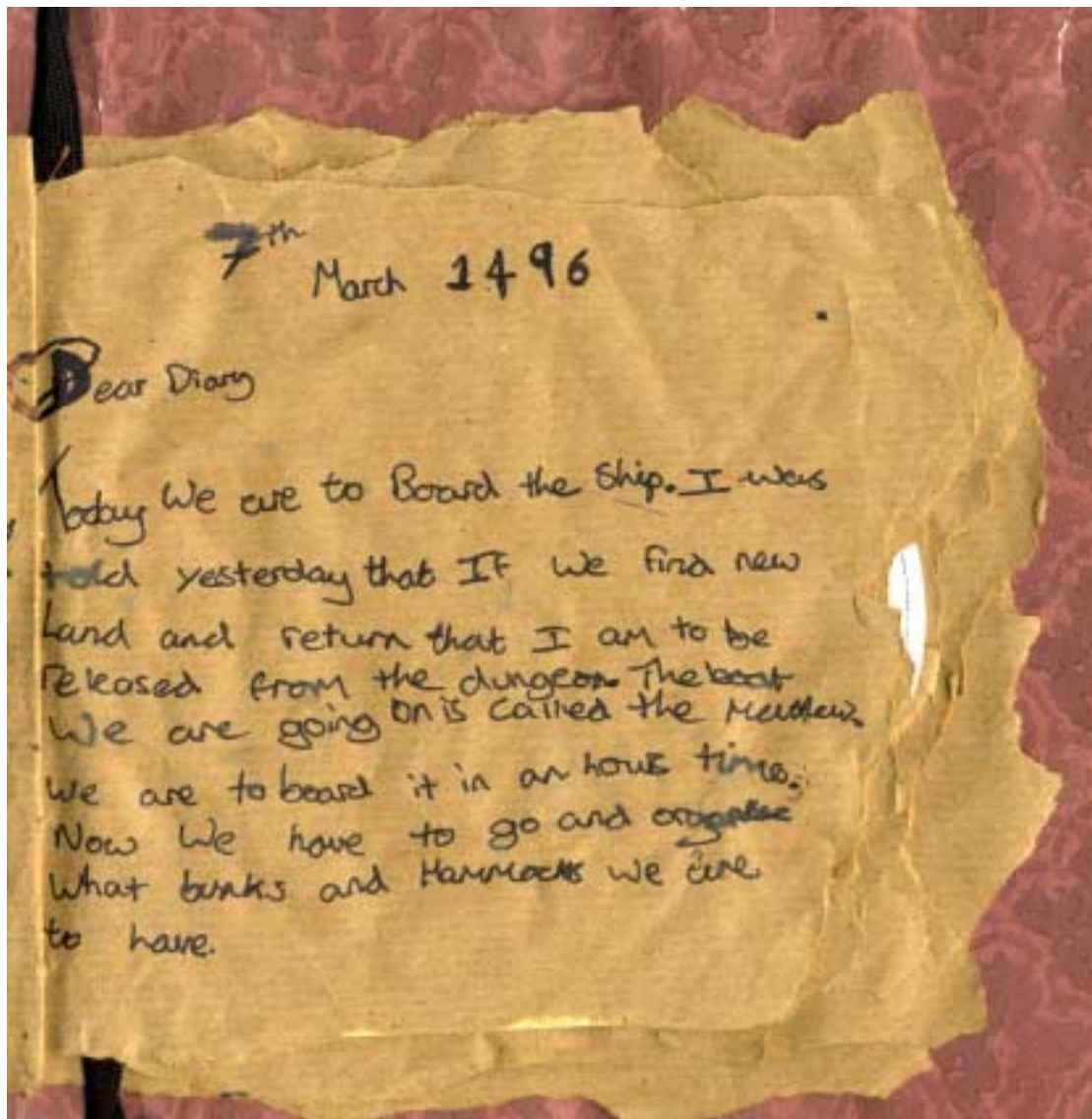
*“Yes,...we might find (accessing the curriculum) slightly difficult making it real for the children because it's very difficult to show them a picture of a Roman soldier and, it's for any child actually, but with the child with learning difficulties they might have more problems understanding so to actually go in and have a look at the armour or try it on or experience that is very important. And concentration levels, you know the children won't sit round and listen to how a Roman soldier existed, but they will concentrate if you take them and they experience it. So that's very important.”*

And a teacher in the South West described how his class was using the Tudor house in Bristol and other resources to write a diary as though they were 16<sup>th</sup> century sailors:

*“We're working on a project of Tudors. The children had a variety of resources to look at using the Internet, by using TV programmes from the BBC, and using library resources and visits to the Red Lodge...and using all of those resources the children then produced some Cabot diaries which was the particular part of the topic that we were dealing with for Bristol.*

*And then writing the actual diary entries which then really assessed their level of knowledge of what they had learnt over the lead-up period to that. So they produced some wonderful things, sort of empathising with the people who actually sailed on the ship and also looking at the different – the rich and poor, the differences between rich and poor, the whole exploring thing, the worries and fears of sailors, the unknown quantity, finding land, falling out, the ways of sailing, learning about the ships, navigation, also personalising it with lists and letters and just really assessing their knowledge of the whole...*

This statement shows how museum resources are built into other kinds of resources, and used by teachers for their specific qualities to help their pupils learn. The rich sensory experience of Tudor environments, objects and materials worked together with information-based resources to inspire increased understanding of and empathy with the conditions and lives of the people of the period.



(A page from a child's diary)

### *8.2.3 Enjoyment, Inspiration, Creativity: transcript of an interview in a school*

A discussion between one of the RCMG researchers and children in a school in the South West demonstrates the surprise and delight felt by the children on visiting the Royal Albert Museum, Exeter.

*Interview with Jocelyn Dodd and school children Ben, Bethany, Josh, Jody, Haydn and Tamara, Great Torrington Junior School*

Josh – We saw – um we saw a big giraffe with loads of animals

JD – *So what was funny about the giraffe?*

Children – *It was big, very very big*

JD – *Were you surprised about how big it was?*

Child – *It was massive – it hit the roof!*

JD – *So it was odd to see things that are so big – was it like being – what was the building like, what was the actual museum like inside? Was it the same as being in school?*

Children – *No, it felt different.*

JD – *Tell me how it felt different.*

Ben – *It felt different because there were lots of things that come from a long time ago*

JD – *Right okay – so there were lots of objects there... Is it a very different kind of place to being in school?*

Child – *Yes*

JD – *So what did you feel like in the museum, did you feel any different from say the way in which you may feel like when say you're in a classroom this morning?*

Ben - *You don't know what's round the next corner*

JD – *You don't know what's round the next corner – so you don't know what you might discover – so there's a bit of excitement about it, about seeing new things?*

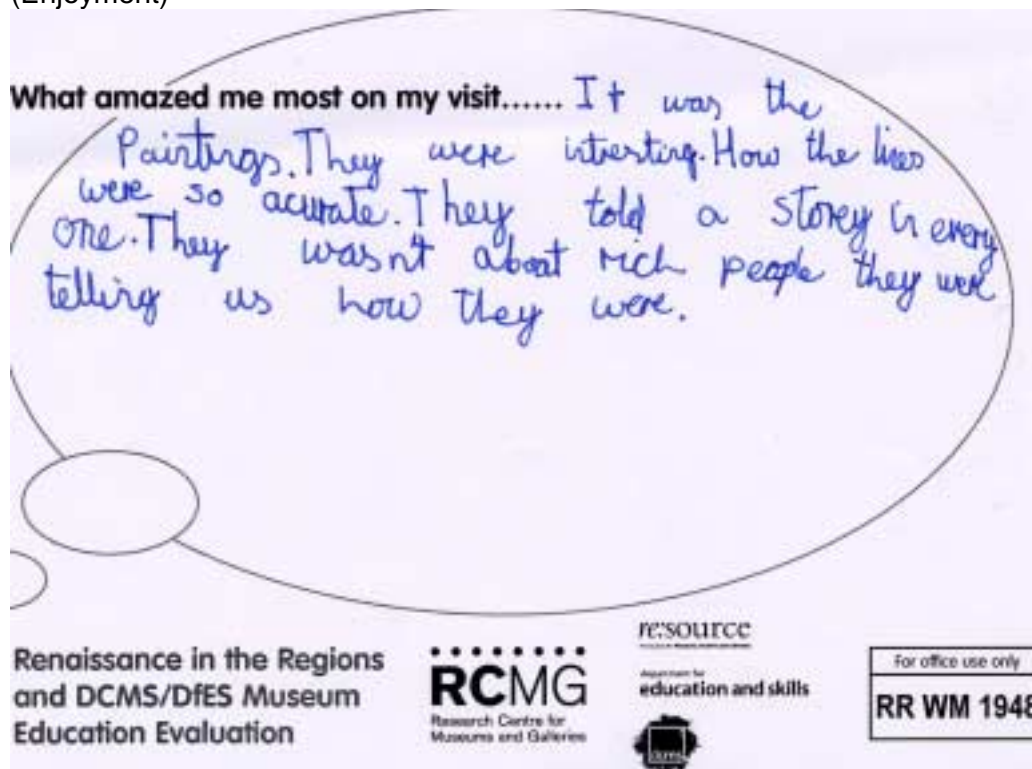
Children – *Yes*

### 8.2.4 Enjoyment, Inspiration and Creativity: examples from children at KS2 and below

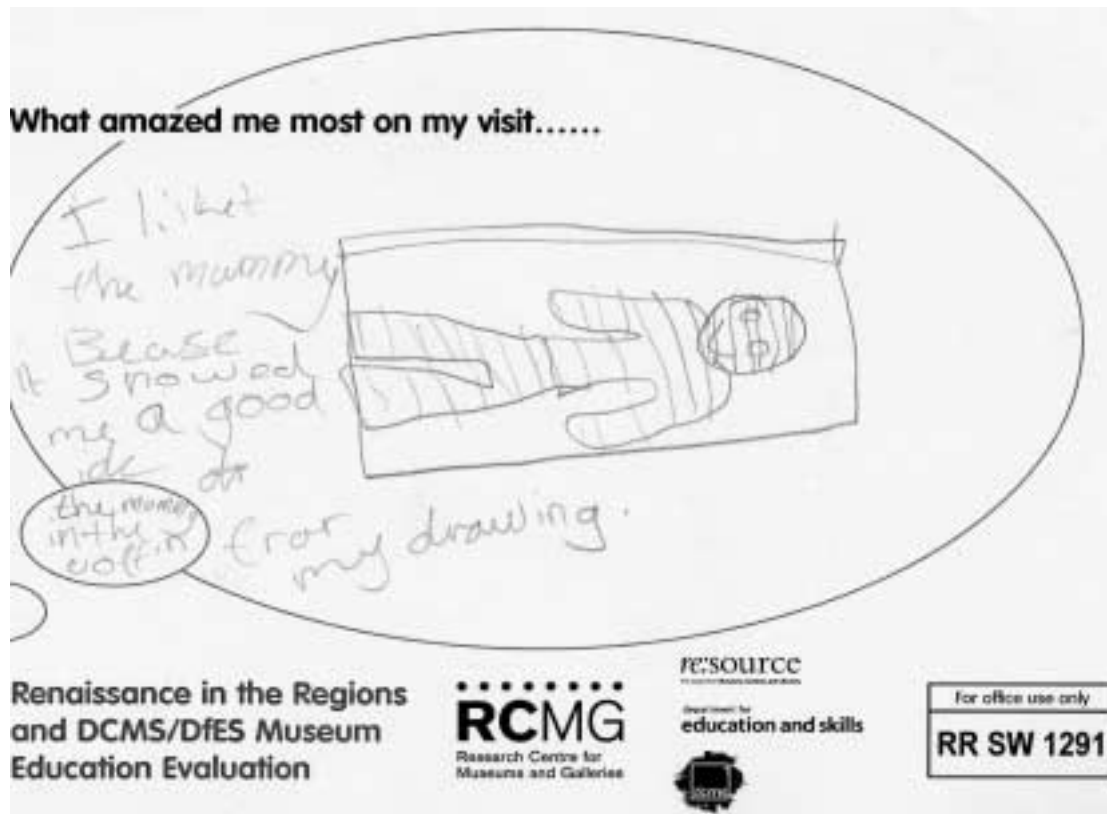
Some of the drawing and writing on the questionnaires for the younger children also convey the sense of enjoyment, wonder and inspiration that the museum visits engendered.



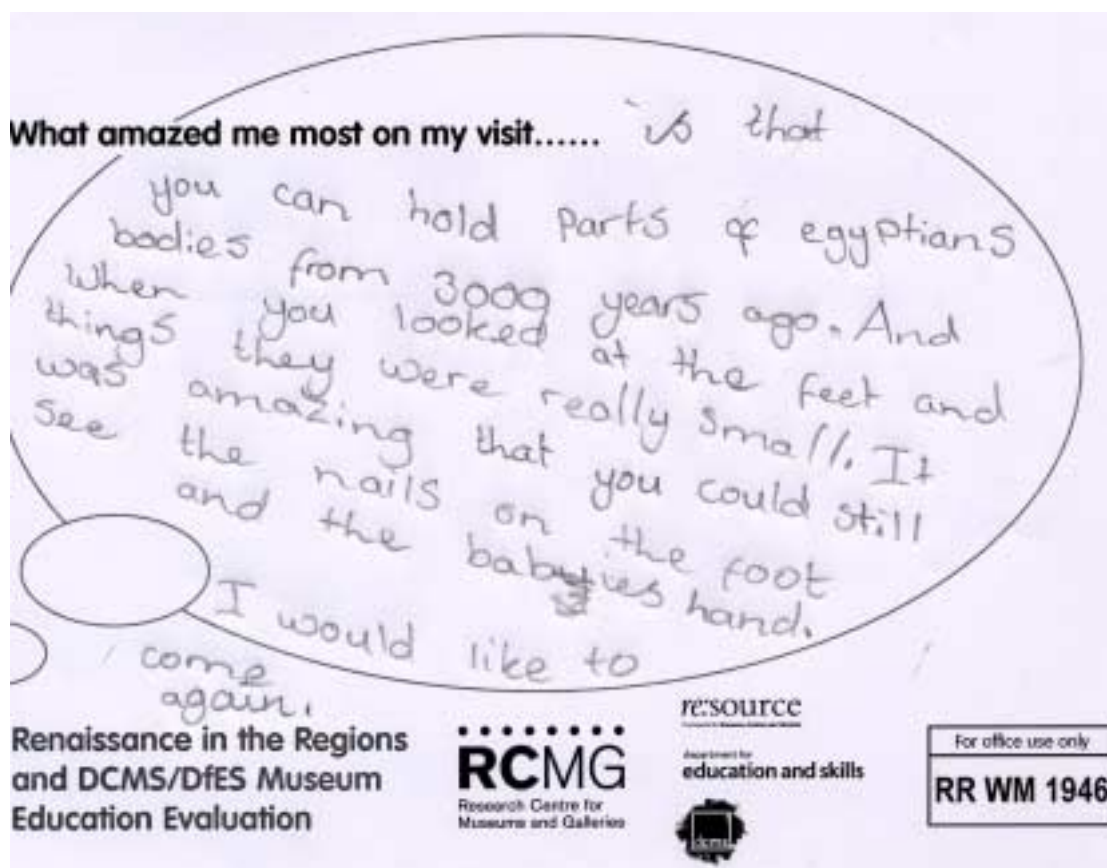
(Enjoyment)



(Enjoyed the stories in the paintings)



*"I liked the mummy because it showed me a good idea for my drawing – the mummy in the coffin" (Inspiration)*



*(Being surprised – holding the mummy's body parts)*

**What amazed me most on my visit.....**

I'm amazed by everything, the rooms, ceiling, the panneling on the walls, paintings, beautiful staircase even the attic was amazing. I would definetly bring my family here and have a proper look at everything.

**Renaissance in the Regions  
and DCMS/DfES Museum  
Education Evaluation**

(Excited by the whole environment)



**re:source**  
The Council for Museums, Archives and Libraries

department for  
**education and skills**



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### 8.3 Knowledge and Understanding

Knowledge and Understanding was valued almost as highly as Enjoyment, Inspiration, Creativity by the teachers who completed questionnaires. There was one detailed question about different kinds of knowledge that might be gained. Learning about a subject was regarded as the most likely outcome by teachers, with 73% thinking it very likely that pupils will have gained subject-specific facts.

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

- Subject-specific facts
- Interdisciplinary or thematic facts
- Information about museums or galleries
- Facts about themselves, their families or the wider world
- Other kinds of facts

Teachers were confident that their pupils would have gained facts and information during their visit. This included facts that were subject-specific (i.e. specific to history, art, geography or science), inter-disciplinary or thematic facts, information about museums and galleries, facts about themselves and their place in the world, and other kinds of facts.

Teachers were much more confident that their pupils would have gained subject-specific facts than other kinds of facts. There were minor variations across the three Hubs.

	Subject-specific facts	Inter-disciplinary or thematic facts	Other kinds of facts	Information about museums or galleries	Facts about themselves, their families or the wider world
<b>TOTAL</b>	<b>936</b>	<b>936</b>	<b>936</b>	<b>936</b>	<b>936</b>
Very likely	681 73%	339 36%	310 33%	266 28%	194 21%
Quite likely	223 24%	464 50%	465 50%	471 50%	440 47%
Neither	5 1%	48 5%	60 6%	97 10%	160 17%
Quite unlikely	6 1%	22 2%	20 2%	45 5%	70 7%
Very unlikely	1 0%	6 1%	6 1%	13 1%	18 2%
Not stated	20 2%	57 6%	75 8%	44 5%	54 6%
<b>Total answering</b>	<b>916</b> <b>98%</b>	<b>879</b> <b>94%</b>	<b>861</b> <b>92%</b>	<b>892</b> <b>95%</b>	<b>882</b> <b>94%</b>

*Base: all teachers (936)*

**Table 8.2: Form A. Question 15. To what extent do you think that pupils will have gained facts and information during their museum visit?**

	Subject-specific facts	Inter-disciplinary or thematic facts	Information about museums or galleries	Other kinds of facts	Facts about themselves, their families or the wider world
<b>TOTAL</b>	<b>220</b>	<b>220</b>	<b>220</b>	<b>220</b>	<b>220</b>
Very likely	172 78%	72 33%	59 27%	55 25%	43 20%
Quite likely	43 20%	123 56%	111 50%	122 55%	100 45%
Neither	0 0%	11 5%	27 12%	14 6%	39 18%
Quite unlikely	0 0%	4 2%	9 4%	6 3%	18 8%
Very unlikely	0 0%	0 0%	3 1%	3 1%	6 3%
Not stated	5 2%	10 5%	11 5%	20 9%	14 6%
<b>Total answering</b>	<b>215</b> <b>98%</b>	<b>210</b> <b>95%</b>	<b>209</b> <b>95%</b>	<b>200</b> <b>91%</b>	<b>206</b> <b>94%</b>

*Base: all teachers visiting South West Hub (220)*

**Table 8.3: Form A. Question 15. To what extent do you think pupils will have gained facts and information during their museum visit? South West Hub.**



	Subject-specific facts	Inter-disciplinary or thematic facts	Other kinds of facts	Information about museums or galleries	Facts about themselves, their families or the wider world
<b>TOTAL</b>	<b>299</b>	<b>299</b>	<b>299</b>	<b>299</b>	<b>299</b>
Very likely	196 66%	103 34%	87 29%	84 28%	53 18%
Quite likely	88 29%	144 48%	161 54%	158 53%	147 49%
<b>Neither</b>	4 1%	21 7%	24 8%	27 9%	61 20%
<b>Quite unlikely</b>	4 1%	14 5%	5 2%	16 5%	17 6%
<b>Very unlikely</b>	0 0%	2 1%	1 0%	3 1%	5 2%
<b>Not stated</b>	7 2%	15 5%	21 7%	11 4%	16 5%
<b>Total answering</b>	<b>292</b> <b>98%</b>	<b>284</b> <b>95%</b>	<b>278</b> <b>93%</b>	<b>288</b> <b>96%</b>	<b>283</b> <b>95%</b>

*Base: all teachers visiting North East Hub (299)*

**Table 8.4: Form A. Question 15. To what extent do you think pupils will have gained facts and information during their museum visit? North East Hub.**

	Subject-specific facts	Other kinds of facts	Inter-disciplinary or thematic facts	Information about museums or galleries	Facts about themselves, their families or the wider world
<b>TOTAL</b>	<b>417</b>	<b>417</b>	<b>417</b>	<b>417</b>	<b>417</b>
Very likely	313 75%	168 40%	164 39%	123 29%	98 23%
Quite likely	92 22%	182 44%	197 47%	202 48%	193 46%
<b>Neither</b>	1 0%	22 5%	16 4%	43 10%	60 14%
<b>Quite unlikely</b>	2 0%	9 2%	4 1%	20 5%	35 8%
<b>Very unlikely</b>	1 0%	2 0%	4 1%	7 2%	7 2%
<b>Not stated</b>	8 2%	34 8%	32 8%	22 5%	24 6%
<b>Total answering</b>	<b>409</b> <b>98%</b>	<b>383</b> <b>92%</b>	<b>385</b> <b>92%</b>	<b>395</b> <b>95%</b>	<b>393</b> <b>94%</b>

*Base: all teachers visiting West Midlands Hub (417)*

**Table 8.5: Form A. Question 15. To what extent do you think pupils will have gained facts and information during their museum visit? West Midlands Hub.**

### *8.3.2 Knowledge and Understanding: statements from teachers in the focus groups*

Teachers in the focus group discussions gave examples of the kinds of subject-specific facts that children might learn. The comments reveal how important seeing the real thing is in relation to understanding scale, what materials things are made of, relationships, cause and effect, differences and similarities, localities and neighbourhoods, classes of objects, and types of people. These examples were numerous and un-forced – they could have been repeated many times over.

*“They see the relative sizes of stuffed animals, who was eating who and understand more about the food chain. (We did food webs, joining all the children together and seeing who died when the grass went).”*

*“They could see clearly the difference between a butterfly and a bird – it’s physical and tangible.”*

*“The children come into contact with more primary sources – local paintings, maps of the area, information re local characters.”*

*“Seeing a Spitfire – they get a sense of the size, of how flimsy it was... they learn facts about it in situ.”*

### *8.3.3 Knowledge and Understanding: transcript of an interview in a school*

An interview with a group of children from one of the schools visited confirms how museum visits enable facts and information to be retained. Excerpts are presented below. The facts are subject-related (history), but clearly derive from experience with artefacts (Egyptian artefacts). This transcript illustrates how the experience of the collections, together with creative teaching (the experience of the role-play) has enabled the children to learn very specific facts about Egyptian customs.

The transcript also reveals the integrated and holistic nature of learning in the museum. The excitement, enjoyment and inspiration felt by the children is completely intertwined with the factual knowledge – it is clear that it is because of the amazing experience that the children recall the information.

A further point to note is that the pupils themselves are confident both that they have learnt something and also that they had seen amazing things. The wonder in Josh’s voice as he repeats the age of the artefact can almost be heard in the transcript.

*Interview with Jocelyn Dodd and school children Ben, Bethany, Josh, Jody, Haydn and Tamara, Great Torrington Junior School*

*JD – Ben, what do you think would have been different by doing it in the museum?*

*Ben – I think it was actually quite different if we hadn't gone because we wouldn't know as much*

*JD – what wouldn't you have known?*

*Ben – That (pauses)*

*JD – What would have been different you think?*

*Ben – It would have been different because we wouldn't know half the things that we would know now*

*.....*

*JD - Was there anything about what you saw in the museum- tell me about the things that you saw*

*Ben – I saw ??*

*JD – Tell me about the coffin*

*Ben – the coffin, it was highly decorated with (pauses)*

*JD – What was the decoration like? How was it different?*

*Ben – It was decorated with bits – hieroglyphics and –*

*JD – Tell me, what are hieroglyphics Josh?*

*Josh – Egyptian writing*

*JD – What was special about seeing them and Josh – when you actually went to the museum what was special?*

*Josh – Touching them – you could touch them, they feeled really weird, all liney and bumpy*

*JD – All liney and bumpy*

*Child – And it's hard to sketch them*

*JD - And you had to sketch them as well – can you tell me a little bit more about how old were the things that you saw when you went to the museum?*

*Josh – They were 3000 years old*

*Ben – Some of them were but then some of them were copies of the real thing*

*JD – Say you hadn't gone to the museum what do you think you wouldn't have known about the Egyptians?*

*Child – That they were covered in 20 layers of bandage*

*Child – Their ? were blue*

*JD – Jody, anything you think that you wouldn't have known? Bethany?*

*Bethany – Bodies take 40 days to dry*

*.....*

*JD – And you all took part, you all had roles when you went through the mummification didn't you so tell me the sorts of roles that you had?*

*Children (all speaking at once) – I was the –*

*JD – Lets do Josh first*

*Josh – I was the worker, I had to help the painter*

*JD – So what did you have to do?*

*Josh – I had to paint the coffin. Help paint the coffin.*

*JD – Great okay – Ben next and then Jody.*

*Ben – I had to cut – not really – but cut Bethany*

*JD – Pretend to cut Bethany and then what were you pretending when you were cutting her, where did you cut her?*

*Ben – On the side, the side of her body*

*JD – What was the idea of cutting that, what was it you wanted to get out of her body?*

*Ben – The stomach, the intestines, the liver and the lungs*

*JD – Okay so it's to take all these things and what were they going to put all these things into?*

*Jody – Canopic jars*

*JD – Into the canopic jars and you've been making...*

*Ben – First they would – first they would actually be put in the same salt as the body would be put in and they'd be wrapped up and then put in*

*JD – But eventually – and you've made some, you've got some beautiful canopic jars here which you've made out of pottery is that right?*

*Children – Yes*

*JD – So do you think that any of these were inspired by what you saw in the museum?*

*(Problem with closing one of the jars)*

*JD – Did anybody take any of these symbols? Did you see those when you went to the museum?*

*Children – Yes*

*Jody – I did some work and I had to pour all these smells on, all the er nice smelling things on Bethany*

*JD – That was a nice thing to be able to do then wasn't it? Ben, what were you?*

*Ben – I was a priest*

*JD – You were a priest so what did the priest have to do?*

*Haydn – I'd like (pauses)*

*Ben – Mumble things*

*Haydn (over) - Hum*

*JD – Hum and mumble things and Jody, what did you have to do?*

*Jody – I um*

*JD – Oh you put the oils on and Tamara, what did you do?*

*Tamara – I was Anubis*

*JD - Yes, and so what did that mean?*

*Tamara – I had to check to see if everyone's doing it right*

*JD – Yes, so you had to check that these things were right.*

*Child – And we have to pray to it*

.....

*Josh – We had to draw an artefact*

*JD – What's an artefact? Anybody know what an artefact is – it's a very grown-up word?*

*Child – Somebody's made something*

.....

*JD – Josh?*

*Josh – I like the fact from the video – the River Nile flooded for 6 whole weeks and it left behind black soggy mud.*

.....

*JD – What did you say to your mum and dad about the visit?*

*Bethany – I got wrapped up*

*JD – You told them all about it?*

*Josh (over) – 3000 year old*

*JD – You said that you pretended to be dead and been wrapped up in the museum – what did they say?*

*Josh (over) – 3000 year old Egyptian writing*

*JD – So you told them all about the 3000 year old Egyptian writing?*

8.3.4 Knowledge and Understanding: examples from children at KS2 and below

Many of the drawings done by the younger children show how they had absorbed information that was both visual and cognitive; some drawings show a high level of discrimination and judgement. Children absorbed information when it captured their imagination.



(Considerable details of costume)

What amazed me most on my visit..... I was amazed how lots of the things were still in good condition. The paintings were very colourful even though most of them were black and white. What amazed me most was Ford Madox Brown and how he used people to model and they had to wait until he had finished. The other artists such as Arthur Hughes, Sir Edward Coley Burne Jones, William Holman Hunt, Fredrick Sandys and Emma Sandys never inspired me with their paintings unlike Ford Madox Brown.

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(Judgements made about individual painters and the quality of their work)



What amazed me most on my visit... that

ten year olds had to work there but I'm only ten.

You must be about ten.

Also it was amazed that they sucked their paint brushes.

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(Information about people like me and their lives in the past)

## 8.4 Attitudes and Values

Question 17 on the teachers' questionnaire asked about Attitudes and Values as an outcome of the museum learning. A range of different potential attitudes were suggested, appropriate to school students in museums.

*8.4.1 Question 17. To what extent do you think the museum visit will have enabled pupils to feel more positive about any of the following?*

- Themselves and their abilities
- Other people/communities
- Learning
- Museums/galleries
- Anything else

Over half of the teachers in the study were confident that the museum visit would have been very likely to have increased the positive feelings of their pupils towards learning and towards museums and galleries. They were less confident that the visit would have made pupils feel more positive about other people and communities, although 44% did say this was very likely. Nearly one third of teachers (31%) felt that the visit would have increased pupils confidence in their own abilities.

There was very little variation across the Hubs. In relation to feeling more positive about learning, all teachers agreed from all types of school and across all Key Stages. In relation to feeling more positive about museums and galleries, teachers of Key Stage 2 and below were more optimistic about this than teachers of older pupils.

The tables below are illustrated by examples from the qualitative data collected.

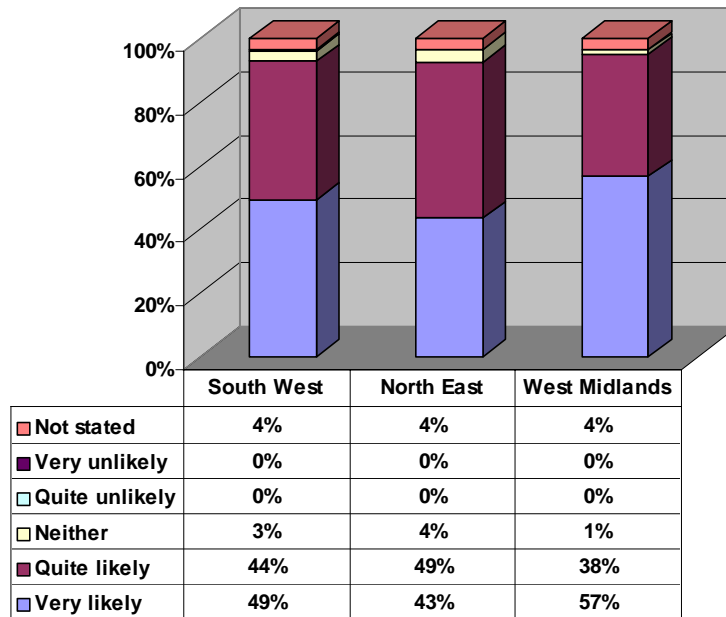
	Learning	Museums/ galleries	Other people/ communities	Themselves and their abilities	Anything else
<b>TOTAL</b>	<b>936</b>	<b>936</b>	<b>936</b>	<b>936</b>	<b>936</b>
<b>Very likely</b>	473 51%	482 51%	370 44%	288 31%	120 13%
<b>Quite likely</b>	402 43%	380 41%	439 47%	490 52%	283 30%
<b>Neither</b>	23 2%	33 4%	71 8%	91 10%	200 21%
<b>Quite unlikely</b>	2 0%	6 1%	9 1%	16 2%	12 1%
<b>Very unlikely</b>	2 0%	2 0%	6 1%	5 1%	5 1%
<b>Not stated</b>	34 4%	33 4%	41 4%	46 5%	316 34%

*Base: all teachers (936)*

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



- Learning



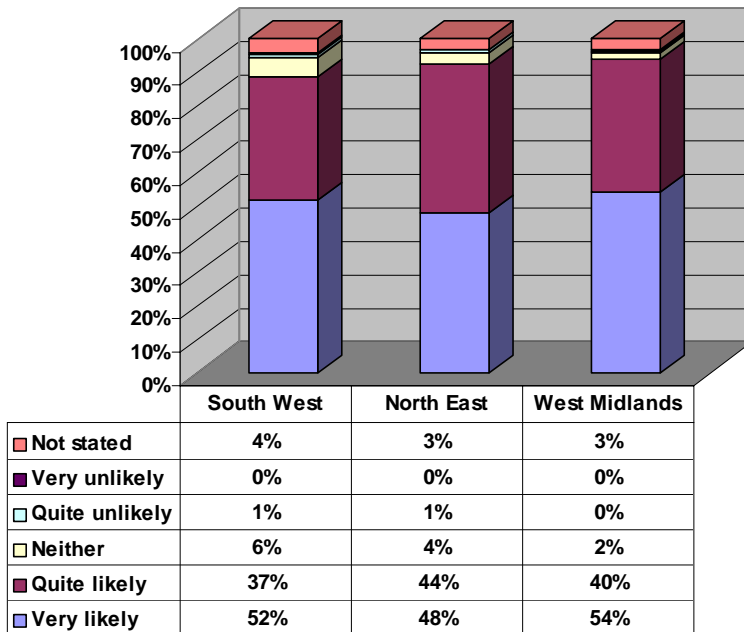
Base: all teachers (936)

**Figure 8.2: Form A. Question 17. To what extent do you think the museum visit will have enabled pupils to feel more positive about any of the following: Learning. By Hub.**

One teacher from the West Midlands told us that children from farms around his school don't normally speak in class and have special needs but during the museum visit they recognised the bones of farm animals and shared their knowledge. Now other children are interested in talking to them about what they know and the children bring in objects from home to show in class.

Another described a Yr3 project in 2001 – 2003 which involved two classes, one who visited a museum and one that did not. Those that visited the museum had better communication skills and were more at ease talking about what they felt and saw. They had the experience to work alongside artists so they felt they were artists themselves – their skills increased in art, video and 3D work. It raised the children's expectations of themselves and their self-esteem – these children thought it was normal to have their work displayed in an exhibition (N.B. this was not a Renaissance-funded project, but was used as an example in a focus group. As it makes the point it is included here).

▪ Museums / galleries



Base: all teachers (936)

**Figure 8.3: Form A. Question 17. To what extent do you think the museum visit will have enabled pupils to feel more positive about any of the following: Museums and galleries. By Hub.**

**What amazed me most on my visit.....**

The artifacts that they have found, I thought ~~he~~ I'd never be able to see them. I have always ~~to~~ dreamt to touch ancient artifacts and this museum has made my dream come true.

**Renaissance in the Regions and DCMS/DfES Museum Education Evaluation**

**RCMG**  
Research Centre for Museums and Galleries

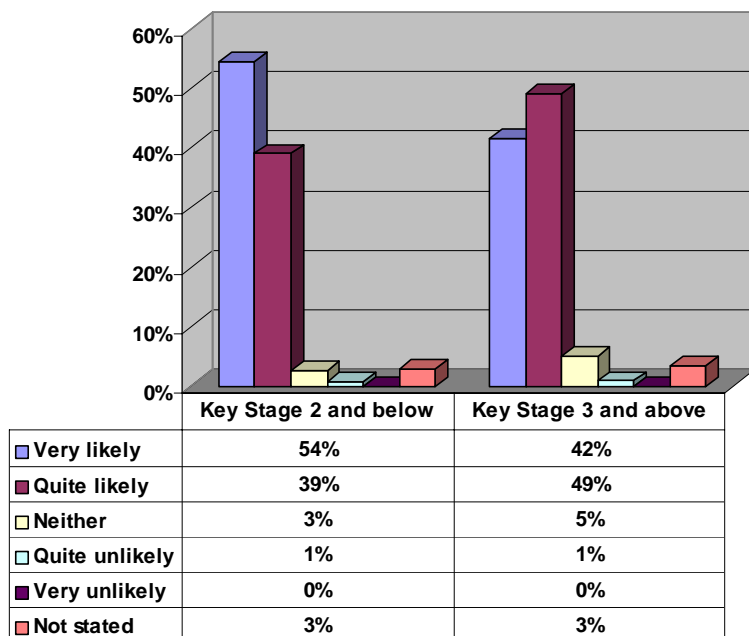
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department for education and skills



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**RR WM 1933**

(Positive attitudes to at least one museum!)

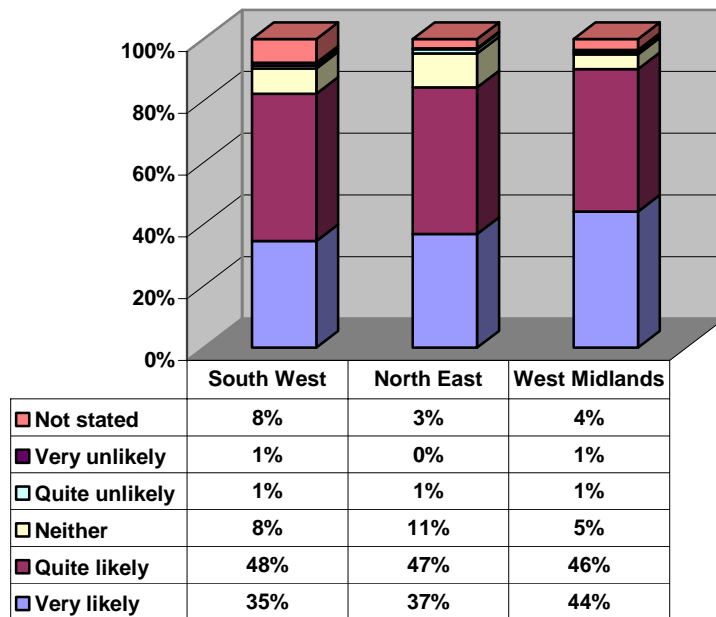
Teachers of Key Stage 2 and below pupils were more certain that pupils would feel more positive about museums and galleries, as 54% ticked very likely. In comparison, teachers of Key Stage 3 and above pupils were less certain that this was very likely but more certain that it was quite likely.



*Base: all teachers based on Question 6. Type of School excluding those bringing classes from middle schools, and special or private schools who did not otherwise indicate age range. Includes second classes from same school. (Base: 854, of which KS2 and below: 736, and KS3 and above: 118)*

**Figure 8.4: Form A. Question 17. To what extent do you think the museum visit will have enabled pupils to feel more positive about any of the following: Museums and galleries. By Key Stage.**

- Other people/communities



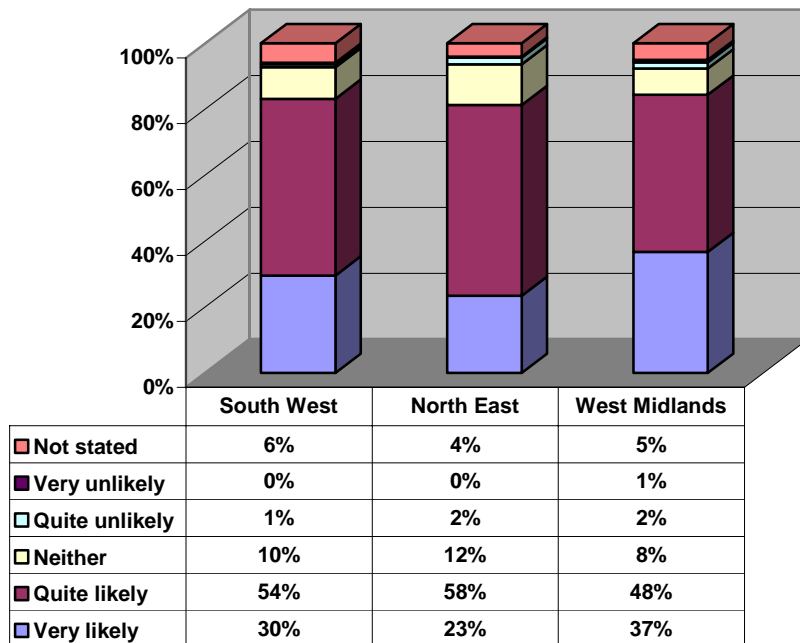
Base: all teachers (936)

**Figure 8.5: Form A. Question 17. To what extent do you think the museum visit will have enabled pupils to feel more positive about any of the following: Other people/communities. By Hub.**

*“Most students think 2003 is the peak of civilisation and can’t imagine how people survived or lived in the past. The museum visit helped them to appreciate the different values that people had in the past rather than seeing the past as bad.”*

Students from a school in Sunderland with moderate learning difficulties, challenging behaviour and communication difficulties, developed an art project using a Victorian orphanage. They interviewed people who had been in the orphanage by making contact through the local paper and found startling parallels between the lives of older people and themselves. A significant outcome of the project was the student’s ability to empathise with people who had been given away by their families to live in the orphanage, which made them much more respectful towards people who in the past they were more likely to have ridiculed.

- Themselves and their abilities



Base: all teachers (936)

**Figure 8.6: Form A. Question 17. To what extent do you think the museum visit will have enabled pupils to feel more positive about any of the following: Themselves and their abilities. By Hub.**

Lampard Vachell Special School, Barnstaple. Interview with the Deputy Head and Class Teacher

*JD – Was there a sense of change in attitudes there? Do you feel almost like they'd got to see the moral issues of it?*

*HS – Well I think they were very interested in what punishment was meted out so they really enjoyed that and not only that but we got all of the kids, even the boys, dancing! And they couldn't believe they were doing it – but they did and that was because it was all part of it and it all just became a whole story ---- for the day and it was talked about in assembly and sort of passed on.*

*Even the quietest kids were out there dressed up because they were dressed up, like Roland says they became somebody else didn't they? William, who wouldn't really say a lot...*

## 8.5 Action, Behaviour, Progression

There were two questions in the teachers' questionnaire that focused on different elements of this Generic Learning Outcome. This outcome is complex as it refers to both doing things physically (actions) and behaviour (habits and activities). Both of these may result from successful learning. It also refers to progression, in the sense of moving forward in a more metaphorical way. Progression demands and provokes new actions and behaviours – doing something in a different way.

The questions in the questionnaire asked teachers to what extent they felt the students would progress as a result of the visit, and how they might work in new ways with pupils in the classroom, following the visit. Teachers were particularly enthusiastic about increased subject-related understanding with 71% judging that this would be very likely, and in relation to motivation to learn (49% very likely). There was little variation across the Hubs.

Most teachers thought that it was quite likely or very likely that the museum experience would result in them working with their students in a different way. Teachers were most enthusiastic that pupils would be able to use new skills and undertake new activities.

Actions and behaviour at the museum have been seen to be critical to the enjoyment, inspiration and creativity that has engendered new subject-related and other learning. It is the experience of the museum as a whole that results in learning. In the focus group discussions, teachers continually referred to the activities the pupils had experienced at the museum, the high levels of engagement these activities had provoked, and the multi-dimensional learning that had resulted. And some of the younger pupils' drawing and writing provided useful material. Some of this evidence is used in an illustrative way below.

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

- In their subject-related understanding
- In learning across the curriculum
- In their cultural understanding
- In increased motivation to learn
- In increased confidence
- In their assessed work

Teachers were very enthusiastic about the way in which the museum visit would support their pupils' progression. Progression in subject-related understanding and increased motivation to learn were thought most likely. 71% of teachers thought it very likely that pupils' subject-related understanding would increase. And 49% of teachers thought their pupils motivation to learn would be very likely to increase as an outcome of the museum use.

Teachers were slightly less certain about increases in confidence and cultural understanding. Over one third of teachers agreed that it was very likely that children's cultural understanding (39%), confidence (38%) and learning across the curriculum (35%) would increase. There was less confidence in relation to assessed work, with only 24% agreeing that the museum visit would be very likely to support this. This is disappointing and a bit inconsistent with the teachers' general confidence in the outcomes of the museum visit. It is possible that in September and October, at the beginning of the school year, it is difficult to be confident about assessed work that might take place much later. It is also possible, with the primary teachers, that assessed work might have been understood as referring to literacy and numeracy testing.

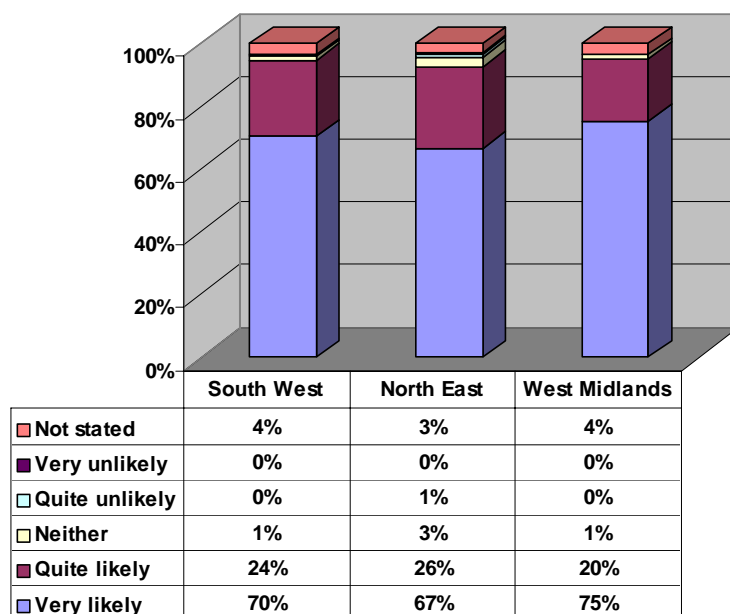
	In their subject-related understanding	In increased motivation to learn	In their cultural understanding	In increased confidence	In learning across the curriculum	In their assessed work
<b>TOTAL</b>	<b>936</b>	<b>936</b>	<b>936</b>	<b>936</b>	<b>936</b>	<b>936</b>
<b>Very likely</b>	668 71%	455 49%	365 39%	357 38%	330 35%	220 24%
<b>Quite likely</b>	214 23%	383 41%	411 44%	430 46%	468 50%	405 43%
<b>Neither</b>	17 2%	47 5%	82 9%	93 10%	72 8%	183 20%
<b>Quite unlikely</b>	4 0%	4 0%	21 2%	8 1%	12 1%	34 4%
<b>Very unlikely</b>	1 0%	3 0%	1 0%	4 0%	5 1%	11 1%
<b>Not stated</b>	32 3%	44 5%	56 6%	44 5%	49 5%	83 9%

Base: all teachers (936)

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

In examining estimations of pupil progression in relation to each sub-category in each Hub area, very little variation was discovered. Tables for each of these sub-categories are presented below with illustrative qualitative material where appropriate.

- Subject-related understanding



Base: all teachers (936)

**Figure 8.7: Form A. Question 20. To what extent do you anticipate that the museum visit will support pupils' development: subject-related understanding. By Hub.**

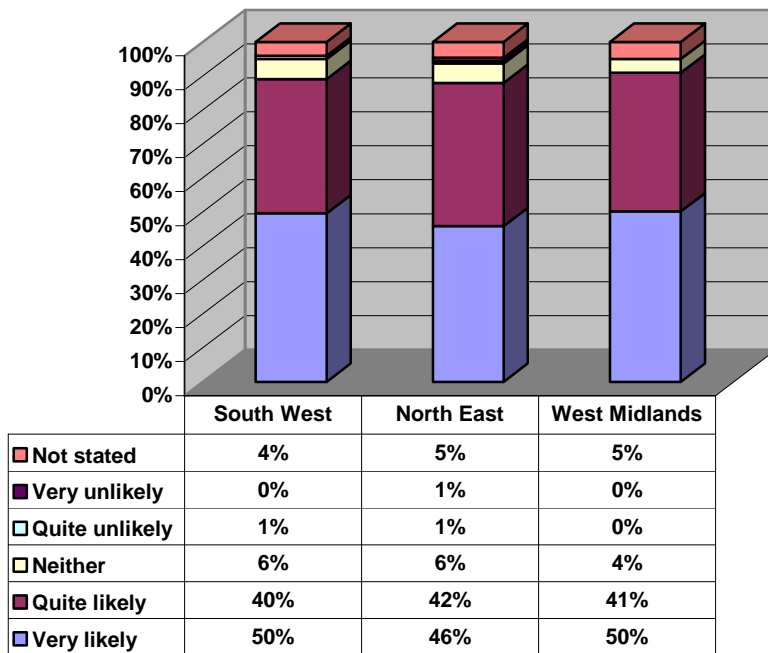
*"The experience led the children to borrow more topic-related books form the school library"*

*"Students can share the experience of their visit with others which can raise the profile of a subject – help students in making choices about subjects."*

*"Follow up work e.g. students doing health and social care evaluate their own lifestyle after the visit to Ironbridge."*



- Increased motivation to learn

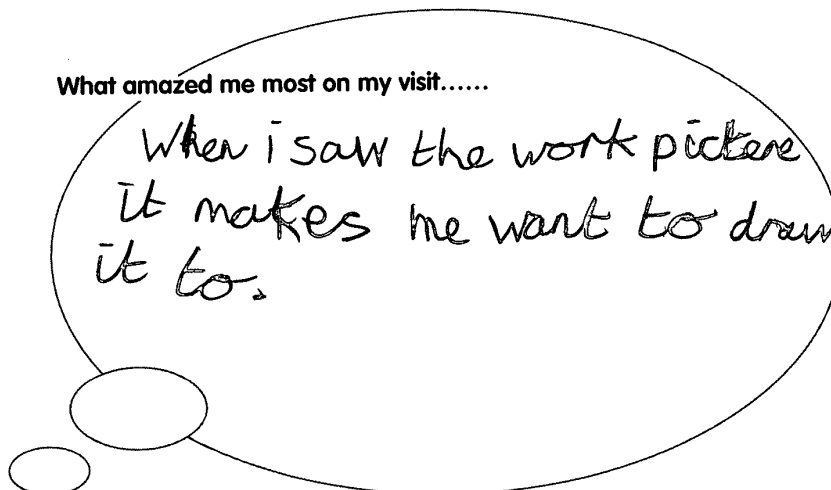


Base: all teachers (936)

**Figure 8.8: Form A. Question 20. To what extent do you anticipate that the museum visit will support pupils' development: increased motivation to learn. By Hub.**

*"Visits can trigger personal interest in students – bring in objects from home related to the visit (student brought in Warwick castle guide book after visit to Tamworth Castle) or access the Internet for more information."*

*"Enthusiasm during the visit – student interested in hieroglyphics wanted to find out as much information as possible so talked to guide, teacher and begged for a photo."*



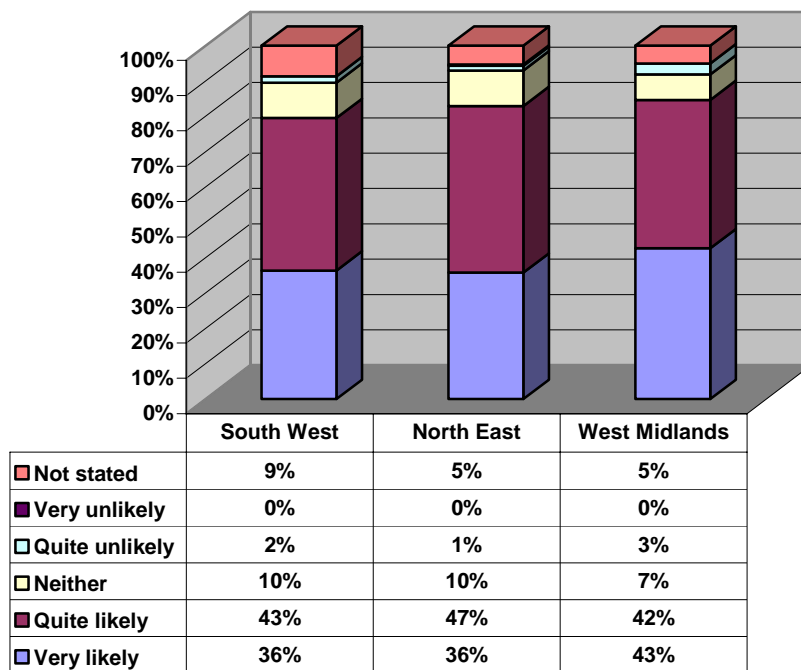
Renaissance in the Regions  
and DCMS/DfES Museum  
Education Evaluation

RCMG  
Research Centre for  
Museums and Galleries

re:SOURCE  
department for  
education and skills

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- Cultural Understanding



Base: all teachers (936)

**Figure 8.9: Form A. Question 20. To what extent do you anticipate that the museum visit will support pupils' development: cultural understanding. By Hub.**

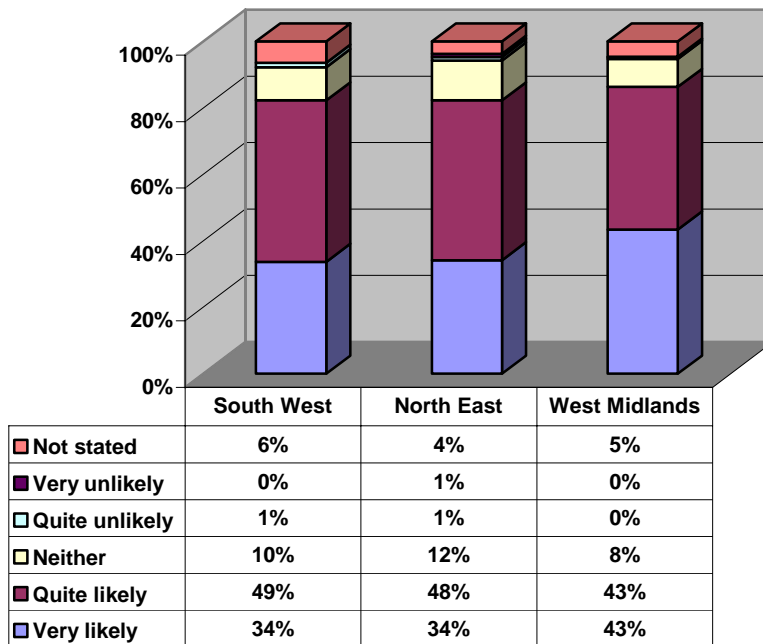
JD: And anything about the experience of the gallery- what was the experience and the significance of using the gallery?

TM: I think it was really beneficial to the children because they actually went out of school, it was a project that they knew they were going to be doing for the half term, and I think starting the visit to the gallery first really got them motivated, and they were really...loved Thursday afternoons 'cause the art lady was coming in to work with them. So I think it was an excellent starting point. And just seeing them walking around the pictures, and the sculpture sensory gallery's excellent because they could touch and smell.

JD: And what did they learn from that?

TM: I think they learnt that...art isn't just in books and on the computer, it's real and it's there, and ...if they want to go in and see it, then they can, it's available for everybody.

- Increased confidence



Base: all teachers (936)

**Figure 8.10: Form A. Question 20. To what extent do you anticipate that the museum visit will support pupils' development: increased confidence. By Hub.**

*"Two classes did the same work and one used the gallery while the other didn't. The differences were in the ways the children could communicate about what they were experiencing, in their artistic skills and in their beginning to see themselves as artists, with all the self-expectations and self-esteem that involves."*

What amazed me most on my visit..... The Archdgest  
 What they found out and I  
 have decided what I wold like to  
 be when I am older An  
 Archoragest to find out  
 this is better what the past is like  
 than math

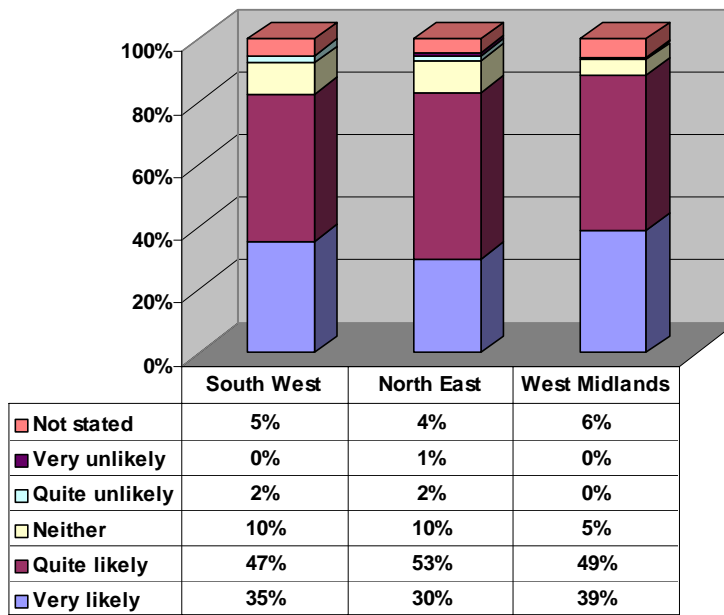
Renaissance in the Regions  
 and DCMS/DfES Museum  
 Education Evaluation

RCMG  
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 Museums and Galleries

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- Learning across the curriculum



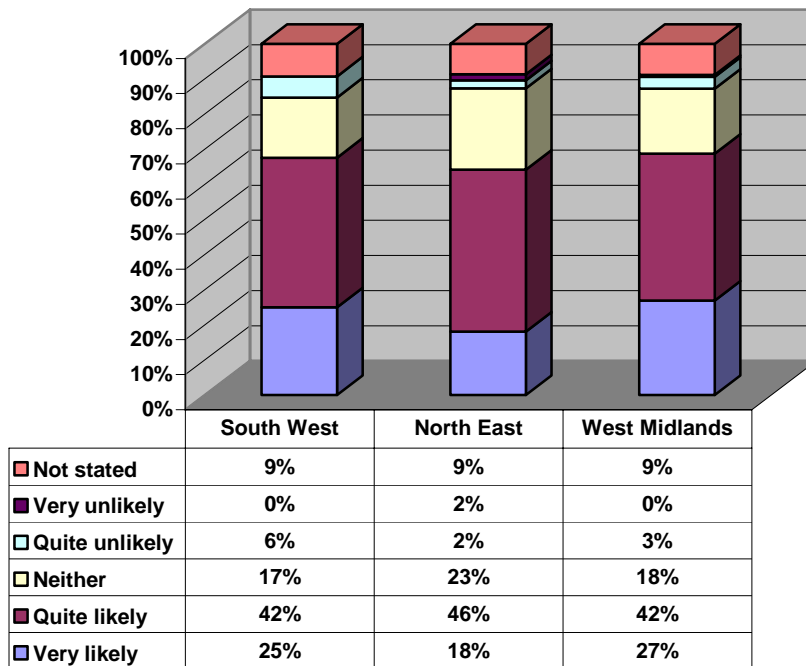
Base: all teachers (936)

**Figure 8.11: Form A. Question 20: To what extent do you anticipate that the museum visit will support pupils' development: learning across the curriculum. By Hub.**

It is perhaps disappointing that only about one third of teachers used museums to promote learning across the curriculum. This is one of the greatest potentials of museum teaching and learning. The reasons for this need further investigation.

*“Cross-curricular links can be made – experiences of trip can feed into other subjects.”*

- Assessed work



Base: all teachers (936)

**Figure 8.12: Form A. Question 20. To what extent do you anticipate that the museum visit will support pupils' development: in their assessed work. By Hub.**

*“Without the museum visit we would not be able to deliver the [History] syllabus and exam marks would fall... Students tend to get better marks in coursework related to the museum visit than in exams.”*

*“For vocational education, museum visits can contextualise the student’s studies and provide examples of working environments in the past. For health and social care [GNVQ], many workplaces will not allow visits due to patient confidentiality so Ironbridge is a good place... It shows the link between health care in the past [doctors], which students can link with the present NHS and Squatters Cottage shows 19<sup>th</sup> century lifestyle, a large family in 2 rooms growing their own food, which students can compare with their own lifestyle and how this affects health.”*

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

- Using their new skills
- Enabling them to work with their peers in new ways
- Undertaking new activities
- Other new ways of working in the classroom

Most teachers responded that it was quite likely or very likely that the museum experience would result in them working with their students in a different way.

Teachers were most enthusiastic that pupils would be able to use new skills and undertake new activities.

However, these results are not as positive as might have been hoped.

	Undertaking new activities	Using their new skills	Enabling them to work with their peers in new ways	Other new ways of working in the classroom
<b>TOTAL</b>	<b>936</b>	<b>936</b>	<b>936</b>	<b>936</b>
<b>Very likely</b>	334 36%	328 35%	210 22%	203 22%
<b>Quite likely</b>	405 43%	384 41%	404 43%	372 40%
<b>Neither</b>	110 12%	132 14%	199 21%	225 24%
<b>Quite unlikely</b>	30 3%	31 3%	53 6%	47 5%
<b>Very unlikely</b>	7 1%	7 1%	7 1%	11 1%
<b>Not stated</b>	50 5%	54 6%	63 7%	78 8%

Base: all teachers (936)

**Table 8.8: Form A. Question 19. To what extent do you think the experience of the museum will result in you working with your students in a different way?**

*“Progression of skills: They learned how to handle objects and ask questions – then moved through different layers of handling and questioning skills.”*

*“How to use their experience for other purposes – e.g. doing a school assembly after a visit to Eden Camp.”*

*8.5.3 Action, Behaviour, Progression: transcript of an interview with a teacher describing the outcome of one museum visit*

Some of the teachers in the focus groups described some change of behaviour once children returned to the classroom after their museum visit. Here is an example:

*JD: And you're going to talk a little bit about your visit to Blaise Castle, when you were doing Victorian School with your class. What year are your class?*

*JV: Year 6. Age 10.*

*JD: They did some really lovely written work, but they also, when they were back in class, there was quite a change in their behaviour as well, and attitudes.*

*JV: Yes, they decided they'd like to change the classroom back to a Victorian classroom, so they put the tables all in rows of twos, girls sat on one side of the room, boys sat on the other side, and they just kept bobbing up and down and calling me Ma'am, and every time the Head came in, they all stood to attention, and this lasted for two weeks and drove me absolutely....!*

## 8.6 Skills

As was shown in section 7.6, teachers did not see the most significant learning outcomes of a museum visit as an increase in skills. However, where skills are a potential outcome, an increase in thinking, communication and social skills are regarded as most likely. There were limited variations across the three Hubs.

*8.6.1 Question 15. To what extent do you think that your pupils will have increased or gained skills during their museum visit?*

- Numeracy skills
- Literacy skills
- Communication skills
- Spatial skills
- Thinking skills
- Social skills
- Practical skills
- Creative skills
- Other skills

Teachers were much less certain about whether their pupils would have gained skills as a result of their museum visit than they were about an increase in knowledge. The skills most likely to have been increased are those concerned with thinking (53% very likely) communication (43% very likely), and social skills (42% very likely).

Numeracy skills are thought very unlikely to have been gained (only 5% very likely). While this correlates well with the fact that a large majority of teachers were following historical themes, it is perhaps indicative of a failure to perceive innovative possibilities in museums. However, we heard of one or two interesting examples from focus group teachers.

Teachers rated the Skills very likely as follows:

- |                        |       |
|------------------------|-------|
| ▪ Thinking skills      | (53%) |
| ▪ Communication skills | (43%) |
| ▪ Social skills        | (42%) |
| ▪ Creative skills      | (33%) |
| ▪ Practical skills     | (31%) |
| ▪ Literacy skills      | (28%) |
| ▪ Spatial skills       | (21%) |
| ▪ Other skills         | (19%) |
| ▪ Numeracy skills      | (5%)  |



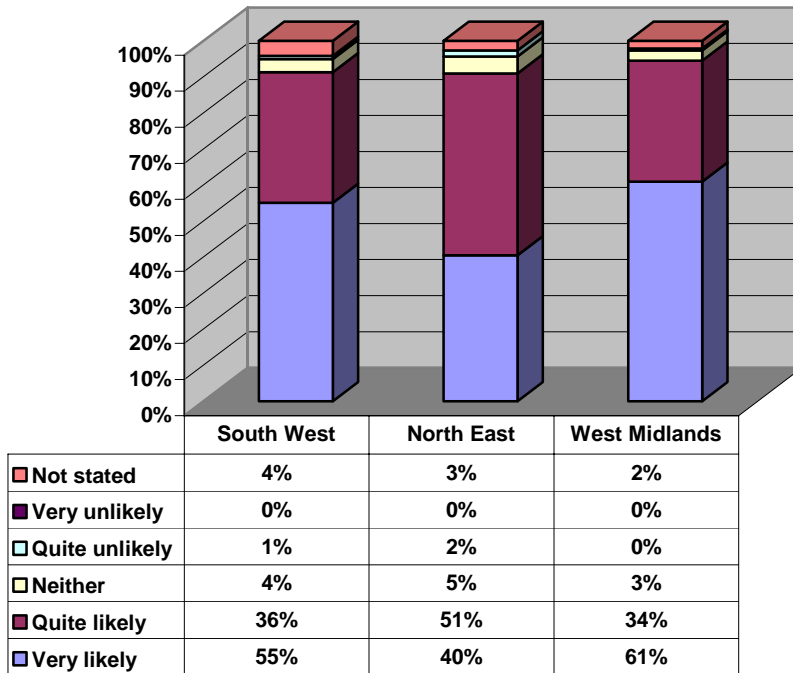
	Thinking skills	Communication skills	Social Skills	Creative skills	Practical skills	Literacy skills	Spatial skills	Other skills	Numeracy skills
<b>TOTAL</b>	<b>936</b>	<b>936</b>	<b>936</b>	<b>936</b>	<b>936</b>	<b>936</b>	<b>936</b>	<b>936</b>	<b>936</b>
<b>Very likely</b>	495 53%	403 43%	391 42%	306 33%	292 31%	264 28%	195 21%	175 19%	50 5%
<b>Quite likely</b>	370 40%	427 46%	423 45%	343 37%	335 36%	415 44%	374 40%	374 40%	225 24%
<b>Neither</b>	34 4%	51 5%	58 6%	149 16%	150 16%	109 12%	183 20%	161 17%	251 27%
<b>Quite unlikely</b>	9 1%	14 1%	16 2%	60 6%	74 8%	62 7%	67 7%	30 3%	193 21%
<b>Very unlikely</b>	2 0%	4 0%	5 1%	18 2%	21 2%	18 2%	20 2%	7 1%	110 12%
<b>Not stated</b>	26 3%	37 4%	43 5%	60 6%	64 7%	68 7%	97 10%	189 20%	107 11%
<b>Total answering</b>	<b>910</b> <b>97%</b>	<b>899</b> <b>96%</b>	<b>893</b> <b>95%</b>	<b>876</b> <b>94%</b>	<b>872</b> <b>93%</b>	<b>868</b> <b>93%</b>	<b>839</b> <b>90%</b>	<b>747</b> <b>80%</b>	<b>829</b> <b>89%</b>

*Base: all teachers (936)*

**Table 8.9: Form A. Question 16. To what extent do you think that your pupils will have increased or gained skills during their museum visit?**

### 8.6.2 Skills: broken down by Hub, with some illustrative examples

- Thinking Skills



Base: all teachers (936)

**Figure 8.13: Form A. Question 16. To what extent do you think that your pupils will have increased or gained skills during their museum visit? Thinking skills. By Hub.**

*“The children learn:*

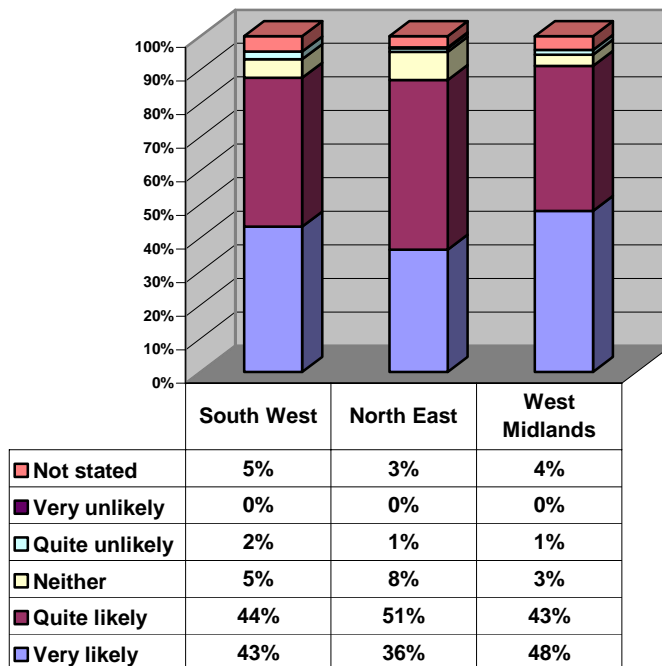
- Questioning techniques (how to ask e.g. ‘What would you use that for?’)*
- Hypothesising*
- Deductive thinking through the use of objects – what are artefacts made from?”*

*“They learned to collect ideas and inspiration from the place and the history and turn them into stories of living in the cottage. (The Squatters’ cottage at Ironbridge).”*

*“Learnt how to think themselves into the past, through using their sense to learn (wattle and daub).”*

*“Thinking skills and problem-solving (like an archaeologist) – what is a limpet shell doing here – in Sunderland?”*

- Communication Skills

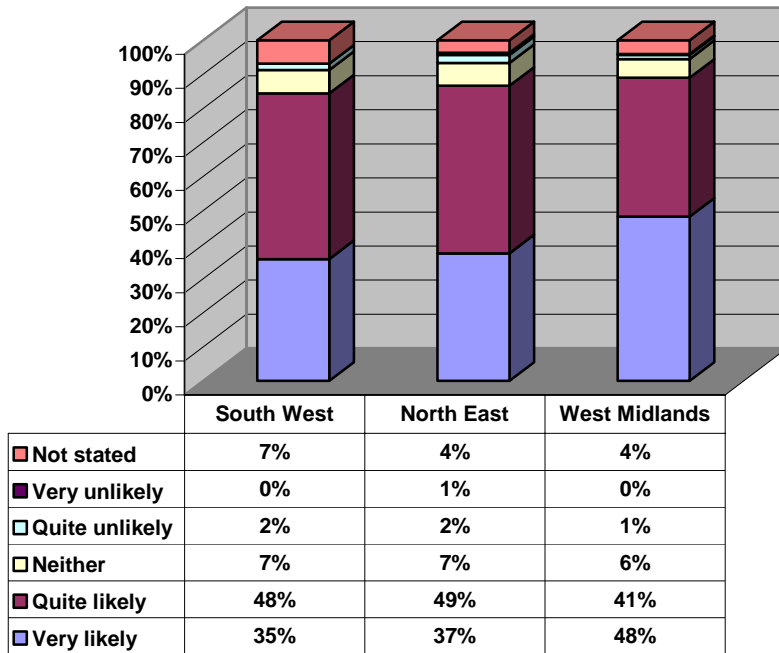


Base: all teachers (936)

**Figure 8.14: Form A. Question 16. To what extent do you think that your pupils will have increased or gained skills during their museum visit? Communication skills. By Hub.**

*“The museum experience provokes conversation – this is particularly important with children with special needs (like Jamie and Abi - Jamie has Downs syndrome and Abi has very little speech for both physical and emotional reasons). For these children and those like them, the experience of the museum is vital to motivate speech. “*

- Social Skills



Base: all teachers (936)

**Figure 8.15: Form A. Question 16. To what extent do you think that your pupils will have increased or gained skills during their museum visit? Social skills. By Hub.**

*“They saw how work progresses from design to quick sketch to improving the design, selecting, improving again and then putting work together collaboratively.”*

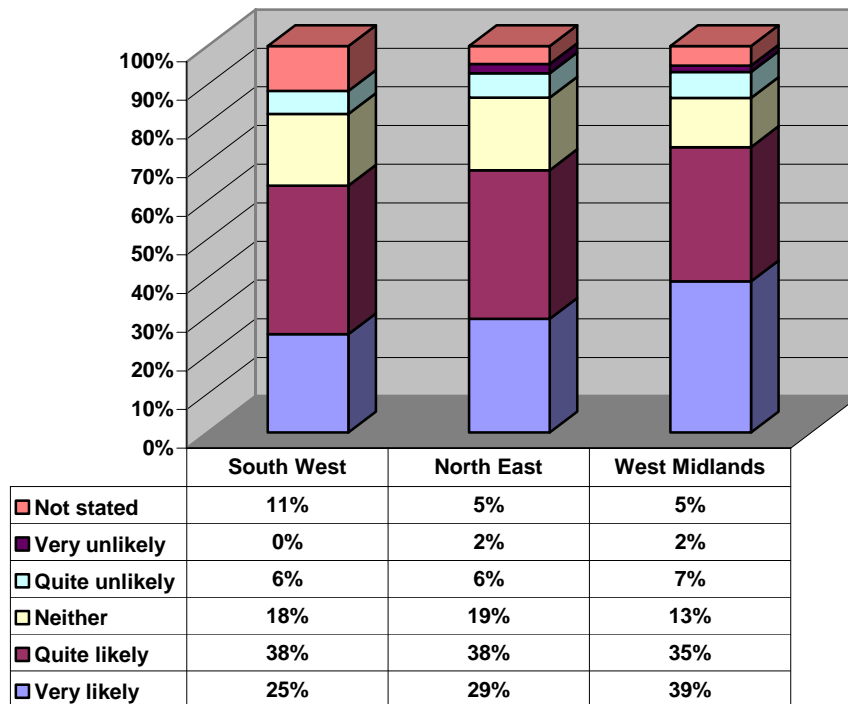
*“ Interacting with people in safe environment e.g. at Ironbridge – students learn speaking, listening and reading skills through role play in school which can be practised at the museum. Different vocabulary and children have to take part.”*

*“Social skills – children rarely go outside where they live so new experience / environment for them”*

*“Students aware of the code of behaviour in public space – different language (less fruity) and modify their behaviour e.g. don’t push people out of the way “*

*“Students put their hands up and wait to be asked rather than shout out.”*

- Creative Skills



Base: all teachers (936)

**Figure 8.16: Form A. Question 16. To what extent do you think that your pupils will have increased or gained skills during their museum visit? Creative skills. By Hub.**

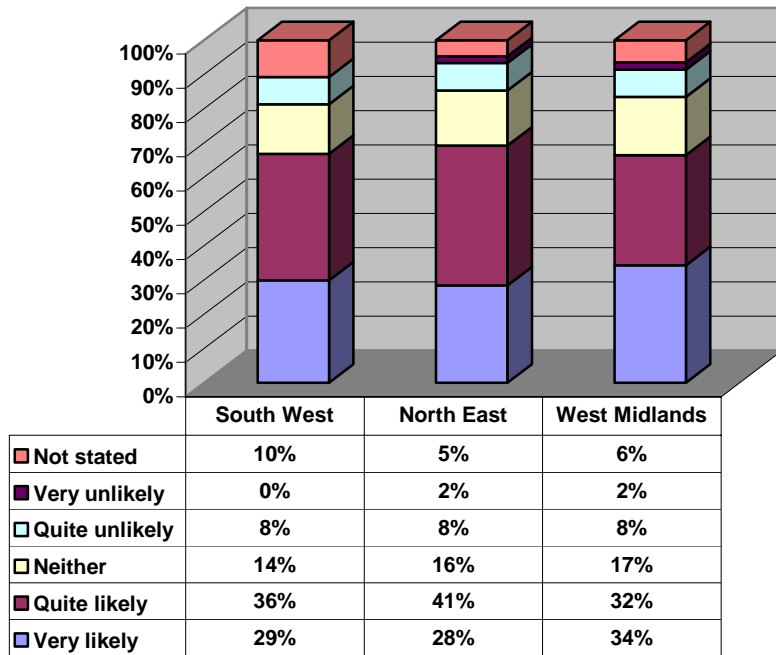
*TM: The first week we looked at junk printing, we chose the theme of robots and the children used bubble wrap, polystyrene, bits of old junk really and created a robotic image which was excellent and they really enjoyed that. The second week we did press printing, I don't think in the school they'd done press printing so it was new to the whole school really. We tied it in with our theme on Tudor houses and the children had to work in pairs for this project because the previous one they worked individually. And they had to produce a background and the actual foreground of the Tudor house, and we had lots of pictures, we had the interactive whiteboard, we watched videos of Tudor houses so they knew the shapes and the...*

*JD: Construction?*

*TM: Yeah, of the actual house. Then the fourth week we did colograph (?) printing, which was where they used collage and they made a printing block using sand and lentils and then from that block they actually did a print from it.*

*"The children learned printing skills and techniques and also improved skills such as sketching, proportion, comparison and learning to overlap."*

- Practical Skills



Base: all teachers (936)

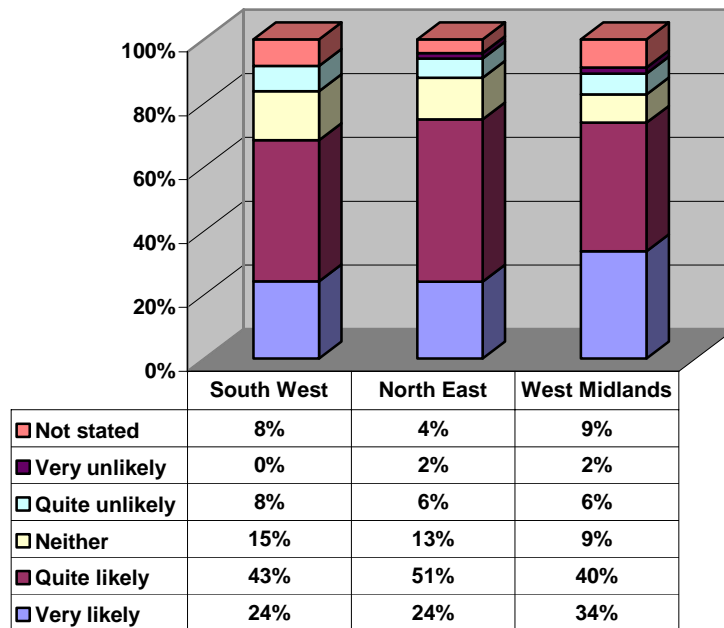
**Figure 8.17: Form A. Question 16. To what extent do you think that your pupils will have increased or gained skills during their museum visit? Practical skills. By Hub.**

*“ICT skills developed – research done prior or after visits to find out more. Independent learning.”*

*EHG: So they’re using weaving skills here, aren’t they, so this is actually quite a number of different skills coming together, isn’t it?*

*T: Yes, a maths and an English one actually is to find motor skills so it brings in things like that as well. Eye co-ordination, you know looking from left to right and I mean it brings in massive amounts of things so, and then that’s Christopher actually doing the big weaving and that was, she brought history...*

- Literacy Skills



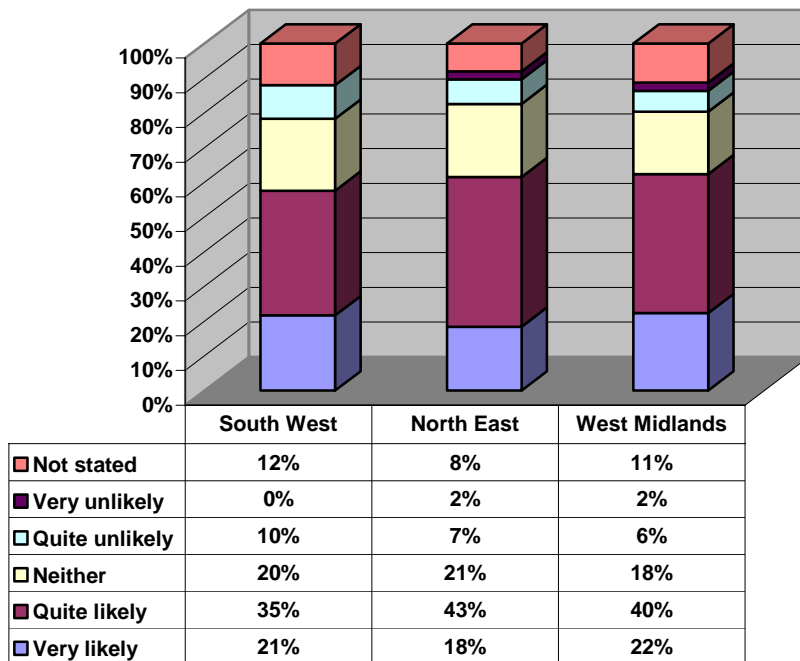
Base: all teachers (936)

**Figure 8.18: Form A. Question 16. To what extent do you think that your pupils will have increased or gained skills during their museum visit? Literacy skills. By Hub.**

*“Last week was our trip to the Shipley art gallery, which my head teacher had organised. I didn’t really know what to expect there so it wasn’t something that was built into my planning already and there was exhibitions there of local artists and there were things that really inspired the children to be creative. They had to go around and pick specific objects they were interested in and there was one based on the willow pattern and they were looking for stories in it. And this group of children had linked it in with Harry Potter stories and they’d changed it so instead of having phoenixes and different characters in theirs, there were 3 children working in this group – each had a slide and there was another exhibition there. That was all about the giant, quite malevolent looking plants(?) and they’d said to use this as a starting point and then we took these back to school to complete them. What started off being something that had nothing to do with writing fed back into our literacy so building writing... with different scenes and creating stories with resolutions and climaxes and plots. So something that appeared at first to have nothing to do with what we’re supposed to be teaching could actually feed back into what you’re supposed to be doing in the first place and it’s something I’ve very much enjoyed doing as well.”*

*“Eden Camp – smells, sounds, sights, smoke, a flavour of an experience which they can use to write about.”*

- Spatial Skills



Base: all teachers (936)

**Figure 8.19: Form A. Question 16. To what extent do you think that your pupils will have increased or gained skills during their museum visit? Spatial skills. By Hub.**

*MS: Yes, he was almost complaining of feeling physically sick, he was that worried about seeing the mummies, the whole building, I just think the things like...acoustics of it even...*

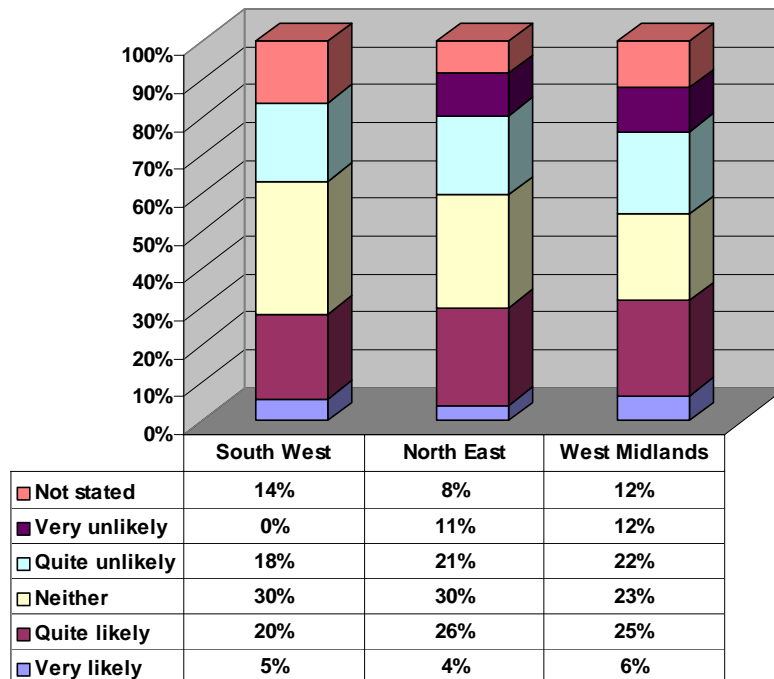
*EHG: Oh yes, it does sound very echoey doesn't it, the building?*

*MS: You know, everything, not just the size - the atmosphere, the whole environment, he found totally alien. Whereas going to other museums, hands-on, smaller places, which have been a much more historical experience for him, this was a much more enriching experience as a trip.*

*"My children have challenging behaviour and they find new environments difficult and stressful – e.g. going in and out of the same door, or the noise levels when other groups are there. Just experiencing/ using a new environment and coping with it (especially the lights) is a good outcome for us. But we sometimes use the outsides of the building instead."*



- Numeracy Skills

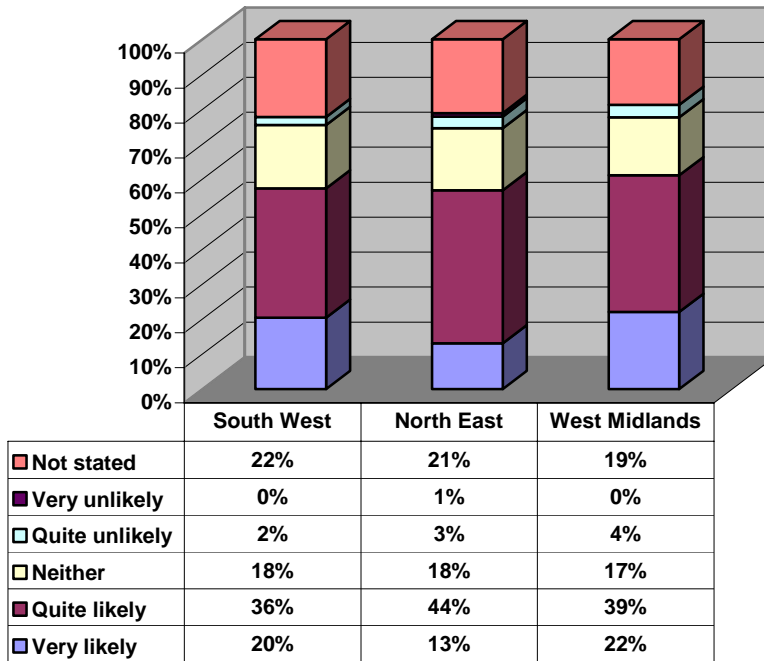


Base: all teachers (936)

**Figure 8.20: Form A. Question 16. To what extent do you think that your pupils will have increased or gained skills during their museum visit? Numeracy skills. By Hub.**

*EHG: And so tell me about this weaving and the maths. I think that's intriguing and maths is unusual actually, you don't often get people using museums for maths.*  
*T: Well this was the maths co-ordinator. We were invited to a workshop, the Shipley Art Gallery contacted me and said they were having these weaving workshop.... Well this is, she went, she linked it to pattern. In maths, we use some of the foundation stage and a lot of the maths outcomes would be to use repeated patterns, or to experience patterns or something like that. And she's interpreted an art kind of outcome and amalgamated it with the maths one basically, and then she's gone round Safeway and you can see, you know, well you can't really see very well, but they went round Safeway and they collected bar codes for patterns and then they've made their own. So within our maths curriculum accessing shops would be one of the kind of outcomes, life experiences, because this was an autism class.*

- Other Skills



Base: all teachers (936)

**Figure 8.21: Form A. Question 16. To what extent do you think that your pupils will have increased or gained skills during their museum visit? Other skills, By Hub.**

*“Observational skills – how to really look at a piece of art e.g. for tones and colours so they can reproduce the work themselves. Also using artists’ vocabulary.”*

*“How to look at changes in buildings e.g. looking at brickwork so students can deduce that changes have been made (and why) – interpret and build their own conclusions.”*

## 8.7 Conclusions and discussion

### 8.7.1 The major learning outcome of school visits to museums: inspiration to learn

The expectation of teachers of what impact the museum visit will have on their pupils focuses mainly on Enjoyment, Inspiration, Creativity, and also on Knowledge and Understanding. Both are rated very highly as very likely learning outcomes by teachers (Enjoyment, Inspiration, Creativity 81%; Knowledge and Understanding 72%). While other learning outcomes are also perceived as likely, it is these two that really stand out.

From the focus group discussions, the bare statistics can be amplified. It became clear during our discussions with teachers that these two Generic Learning Outcomes are causally related. It is because pupils enjoy and are inspired by their museum experiences that teachers expect (and have experienced) increased knowledge and understanding. During the museum visit, pupils experience things outside their normal experience (which, in the schools represented in this research, seems frequently restricted) and this experience excites and motivates them. The many teachers we talked to who worked with children with learning difficulties or disadvantages told us that using museums was an effective way to engage and motivate their pupils.

The inter-relationships of the Generic Learning Outcomes are particularly marked with museum-based learning. Enjoyment and inspiration caused by activity and experience within rich environments composed of unusual materials, artefacts and specimens leads to increased subject-related understanding and (to a lesser extent) increased skills. From the focus group and school-based discussions, there was a great deal of very convincing evidence that it is the activity, doing new and interesting things, in a new environment, that motivates a memorable learning experience and thus increased knowledge and understanding. The inspiration experienced makes the children think and acts to shift attitudes to learning. Over half the teachers in the survey perceived an increase in motivation to learn and in thinking skills as very likely.

Teachers understand museum-based learning to be rich, integrated and holistic, and they expect the museum visit to result in excitement and renewed enthusiasm to learn and to share that learning. Pupils want to respond to the enthusiasm and excitement by writing, drawing and making, and taking their new interests further.

In addition to providing opportunities for learning in the short-term, when immediate responses and enthusiasms can be captured to promote learning, the experience of the visit provides a tacit learning experience for the future. Museum visits are frequently highly memorable, and thus remain as raw material for further learning in the future.

Two examples illustrate the enthusiasm and memories that provide raw materials for learning in the short and long term.

### *8.7.1.1 Interview with Deputy Head and class teacher after a visit to Royal Albert Memorial Museum and Art Gallery, Exeter*

*Deputy Head – “We came back from Exeter - the boys came in they just literally rushed through my door and said “Miss, you’ve gotta see it! This bloke was wearing a skirt.” Then they explained to me exactly what it was all about and what he looked like and they were absolutely totally impressed with the whole day. You know it made a real impression.”*

*Class teacher– “Yes they did and they were straight into the modelling, making the Roman armour there and they had a little bit of an understanding when they were making the sections overlap – they knew they’d seen it and they’d worn it and they could put it into practice and use what skills they had to make it, construct it. We were saying about the –“*

*Deputy Head –“ Well, they were pleased to show off the armour that they made and I think when people here come in from outside, the children have said “this is what we made, this is where we went, we went to Exeter” and you got the whole thing talked about all over again.”*

The children’s enthusiasm and excitement is plain, creative and historically informed response in terms of making and doing is immediate, children’s self-esteem is increased and the experience remains at a tacit level for future use in taking learning further.

### *8.7.1.2 Discussion following a visit to a Tudor house in Bristol*

At Bristol, the session in the Tudor house, Red Lodge, includes dressing up. Teachers in the focus group at Bristol described how this was very much appreciated because of its:

- Group role play
- Rich materials, unusual materials
- Building, knot garden, panelling with intricate carvings, dark atmosphere, oak floorboards, paintings, costumes, small double bed.
- Use of empathy and imagination
- Use of role play to look at the painting of Elizabeth I

Teachers explained how the whole experience brings the Tudor period to life in a holistic and rounded way. The oak floors, the plastered ceilings, and the dark light make it atmospheric, unfamiliar. It shows the pupils what it felt like to wear Tudor clothes and how uncomfortable they are. The house goes beyond their own experience. It is like being in a time capsule, it gives them a sense of time and a experience of drama, and an awareness that things have not always been as they are now. It makes them much more enthusiastic to learn.

Two teachers explained in their own words what they felt about the visit.

*EHG: So what happens - we've talked about artefacts - what happens with dressing up? What does that do, did you have things to say about that?*

*RF: Fun. .... it's fun. And if you enjoy anything you learn much more. Enjoyment is like ninety percent of the learning process.*

*KW: It puts them in the place of someone else and they have to be someone else, they have to act their role, so they get more understanding out of the things that they would do, the things that they would use, their place in the society, so the structure's clearer, that they would never talk to the Queen...*

*EHG: So what is it about dressing up that enables them to understand that?*

*KW: It puts...it's a clear, like wearing a uniform, everyone wears the same uniform in school, they're then in a different uniform, they have to act differently, or be acted to differently.*

*RF: And they have to move differently. 'Cause the costumes make them move differently. Girls are used to wearing trousers all the...striding, they've got the long skirt and it makes them hold themselves differently, move differently, and they get some idea of what it was like.*

*EHG: So using their bodies enables them to imagine things historically, and imagine difference? Difference is the important thing.*

*KW: Especially in the Tudor lodge as well, they're surrounded by a Tudor garden, the carved wooden walls, the carved fireplace, so they're actually in the place, in the costume, it's a time travel back. They're there then. They're not a junior school child in that place, they're that character in the place...*

*EHG: So obviously the building and all the sort of context is really important then?*

*RF: ...Oh absolutely...*

*KW: ...It's a whole sensual sort of input, all the senses are inputted, so it's a bigger experience.*

In this example, the experience of dressing up in a highly evocative and rich setting increased the students' understanding of the historical period. The bodily engagement and the period surroundings enabled the performance of history and thus an entering into history.

### **8.7.2 Other learning outcomes**

Teachers are convinced of the value of museums in stimulating enjoyment and inspiration and a resulting increase in knowledge. They expect enjoyment, inspiration and an increase in subject-related understanding as major outcomes of the use of museums.

In relation to other outcomes, 51% of teachers anticipated a more positive attitude to learning and to museums and galleries, and 53% thought it very likely that thinking skills would have increased. Communication skills and social skills were also regarded as very likely to have increased by nearly half the teachers.

It is disappointing, however, that teachers do not see the potential of museum learning for making links across the curriculum. This is one of the most interesting possibilities of museums, and ways should be found to introduce this to teachers.

It is also disappointing that teachers are not using museums to encourage new approaches to teaching. The use of objects in teaching, the use of drama and other forms of active learning, and the use of artists, crafts-people and other people with a range of skills could all be encouraged by museums, where they are used whenever resources permit. Teachers are not as open to new ways of delivering the curriculum as they might be and museums certainly have the potential to help with this.

### 8.7.3 Conclusions to section 8

Enjoyment, Inspiration and Creativity is the generic learning outcome regarded by teachers as most important. Teachers perceive museum visits as opportunities to make learning vivid, real and challenging. Teachers in the focus groups described the excitement, inspiration and increased interest that pupils experienced during museum visits. The encounter with real things, and the exploration of objects, specimens and rich environments were seen as important for all pupils, but essential for those with learning difficulties to develop their understanding. Over half of the teachers responding to the questionnaires expected to be exploring new ideas with their pupils following the visit. Evidence from the younger pupils' drawings reinforces the other evidence that museum visits have multiple and significant effects: they light up curiosity and interest; open up new fields of enquiry; and deepen understanding of things that are more familiar.

An increase in Knowledge and Understanding, especially of subject-related information, was perceived by nearly three-quarters of teachers (73%) to be very likely as an outcome of the museum visit. This outcome follows the opportunity to handle artefacts and specimens; to compare and contrast objects, spaces and environments; to observe materials, scale, relationships, differences and similarities, and to analyse and discuss all these experiences with museum staff, teachers, and peers. 71% of teachers expected to see progression in subject-related understanding. Teachers expectations of learning across the curriculum were disappointing, with only 35% thinking this was very likely.

While changes or developments in Attitudes and Values were not perceived as such strong outcomes as enjoyment, or an increase in knowledge of the subject, 51% of teachers expected their pupils to feel more positive about learning; in relation to Progression, 49% of teachers thought increased motivation to learn was very likely. 51% of teachers expected their pupils to feel more positive about museums and galleries; 39% expected pupils to progress to increased cultural understanding.

Very surprisingly, teachers do not have great expectations of skills learning as a whole as an outcome of museum visiting. However, when this is examined a little more closely, it is pleasing to see that 53% of teachers are of the opinion that thinking skills will have increased. Deductive thinking based on detailed observation, making informed judgements and coming to an opinion on the basis of evidence are very powerful processes that promote the development of critical understanding; these processes occur very naturally as part of a museum visit. Communication and social skills are also perceived as likely outcomes, but not to a very strong degree. This is disappointing.

Teachers appreciate and understand the integrated and holistic character of museum learning, but they are mainly using this potential for subject-related learning. This is a narrow focus. Some of the potential of museums is being lost as teachers are not as open as they might be to the opportunities for cross-curricular learning, for the development of skills, and for developing new ways of teaching. Teachers of pupils with special learning and social needs seemed, from the evidence of our focus groups, to be more alert to the broader potential of museum use in relation to social and life-skill learning and in stimulating more imaginative ways of teaching. Where pupils were failing to respond to standard teaching because of learning difficulties, language issues or social deprivation, museums were seen by teachers as of enormous value, indeed in some cases – essential, in opening up new pathways to learning.

This research is presenting evidence of generic learning outcomes for the first time. It is a surprise to see the inspirational element of museum visiting being seen so positively as a powerful pathway to learning. This is enabling teachers to deliver the curriculum, but sometimes in a rather narrow way.

It is also very interesting to see the other very diverse learning outcomes that teachers perceived, but some of the findings in relation to potential outcomes are disappointing.

The research findings are very rich and detailed, and will enable museum educators and museum policy-makers to understand the impact of museum learning in more depth and more detail than before. The research also highlights the huge gaps in our knowledge of museum learning.



## Section 9

### What did the pupils learn? The pupils' views

#### 9.0 Summary of section 9

At the discretion of their teachers, pupils were asked to complete questionnaires. 20,604 pupils completed the questionnaires which asked about their response to the visits they had just completed. The results are presented in this section, first in two summary sheets, and then each of the results are discussed in more detail, grouped by age and by Generic Learning Outcome.

The 17,198 younger pupils (6-11 years) were overwhelmingly convinced that a museum visit was a good thing. 94% agreed that they had enjoyed the visit, 90% agreed that they had learnt some new things and 87% agreed that a visit was useful for school work. Children younger than 11 years old can be very enthusiastic and this needs to be borne in mind, but none the less these results are gratifying. The general enthusiasm does wane a little, as would be expected, as the younger children mature; however, surprisingly, the enthusiasm for museums as useful for school work does not change as children grow older (up to 11 years). The drawings and writings that indicate what pupils found amazing are very rich and very diverse.

Pupils of Key Stage 3 and above (11-18 years) are increasingly more reflective about their own learning processes, but are also less likely to be enthusiastic. Viewed in this light, the results of the questionnaire completed by 3,406 pupils aged 11-18 years are very encouraging. What did these older students think about museums? 87% of the older pupils agreed that they had learnt some interesting things from their visit, and 82% agreed that museums are good places to learn in a different way to school. 73% of the pupils agreed that the visit had given them lots to think about. It is very pleasing to see that over half the older pupils (58%) agreed that a museum visit makes school work more inspiring. And over half of the respondents (55%) agreed that they might visit again.

## **9.1 Pupils' views of their own learning as a source of evidence**

The data from the pupils gives their perspectives on their own learning. It can be placed alongside the evidence from the teachers, and act to confirm or challenge the teachers' views. The evidence from the pupils strongly supports the evidence from the teachers. Pupils show a very high level of enthusiasm for museums and believe that museums are useful and interesting places to learn in a different way from school.

Of course, it is possible that some pupils did not take the questionnaires seriously, and some may have copied their friends' responses. However, the number of pupils completing questionnaires (over 20,000) adds weight to the data, and where pupils have been able to add their own drawing or writing there is frequently evidence of committed and engaged effort.

## 9.2 Who completed the questionnaires?

There were two age-related questionnaires. 17,198 pupils completed the questionnaire for the younger age group (Form B KS2 and below) and this group was almost equally divided between boys and girls.

Total number of pupils completing Form B KS2	17198
Percentage of boys completing Form B KS2	48%
Percentage of girls completing Form B KS2	49%
Not stated	3%

**Table 9.1: Numbers of pupils completing Form B – KS2.**

3,406 pupils completed the questionnaire for the older age group (Form B KS3 and above), and in this group there were slightly more girls than boys.

Total number of pupils completing Form B KS3 and above	3406
Percentage of males completing Form B KS3 and above	47%
Percentage of females completing Form B KS3 and above	51%
Not stated	4%

**Table 9.2: Numbers of pupils completing Form B – KS3 and above.**

### 9.3 Summary of results for the younger pupils

The younger pupils were absolutely convinced that a museum visit was a good thing. 94% agreed that they had enjoyed the visit, 90% agreed that they had learnt some new things and 87% agreed that a visit was useful for school work. Children younger than 11 years can be very enthusiastic and this needs to be borne in mind, but none the less these results are gratifying. The general enthusiasm does wane a little, as would be expected, as children mature; however, surprisingly, the enthusiasm for museums as useful for school work does not change as children grow older (up to 11 years).

Question	Yes	No	Don't Know
1. I enjoyed today's visit	94%	1%	5%
2. I learned some interesting new things	90%	3%	7%
3. I could understand most if the things we saw and did	81%	6%	13%
4. This is an exciting place	87%	4%	9%
5. Visiting has given me lots of ideas for things I could do	73%	11%	16%
6. A visit is useful for school work	87%	4%	9%
7. The visit has made me want to find out more	77%	10%	13%

*Base: all KS2 pupils (17198)*

**Table 9.3: What KS2 pupils said about their learning.**

#### 9.4 Summary of results for the older pupils

Question	Yes	No	Don't Know
1. Today's visit has given me lots to think about	73%	12%	15%
2. I discovered some interesting things from the visit today	87%	6%	7%
3. A visit to a museum/gallery makes school work more inspiring	58%	17%	25%
4. The visit has given me a better understanding of the subject	72%	11%	17%
5. A museum visit is a good chance to pick up new skills	62%	16%	22%
6. The museum is a good place to learn in a different way to school	82%	7%	11%
7. I could make sense of most of the things we saw and did at the museum	70%	11%	19%
8. I would come again	55%	17%	28%
9. I've left the museum more interested in the subject than when I came	59%	18%	23%

*Base: all KS3 and above pupils (3406)*

**Table 9.4: What KS3 and above pupils said about their learning.**

## **9.5 The learning outcomes for the younger pupils in more detail**

Pupils at KS2 and below have a limited understanding of their own learning. They find it difficult to reflect in an objective manner about their experiences. Questions in their questionnaire were planned to be as simple as possible. There was no question on skills. However, children of this age range do know when they feel positive about experiences; they are likely to be much more openly enthusiastic than older pupils and this should be borne in mind while assessing the results.

During the development of this questionnaire, it was suggested by museum education staff that an open-ended section at the end of the form would allow those children who had poor writing skills to join in the research. This seemed a very good suggestion and it was adopted mainly to enable the participation of these pupils. It was always acknowledged that there would not be time to analyse all the results of this section of the questionnaire.

A very large number of children used the open-ended space to write or draw about those things that they had found amazing on their visits. Analysis of drawings by the GLOs was tried during the LIRP research, and was found to be feasible in part. In this research, the time-scale has made it impossible to analyse the very rich resource represented by the open-ended comments and drawings in full. In this report, we have used a few of the drawings to illustrate some of the learning outcomes. In many cases, specific kinds of learning outcome are evidenced by the drawings, although a complete analysis would require a detailed knowledge of individual children, and an in-depth knowledge of the school and museum contexts.

### 9.5.1 Questions about Knowledge and Understanding at KS2

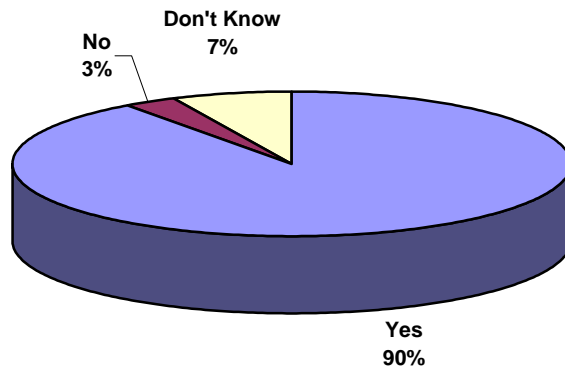
There were two questions that asked about Knowledge and Understanding.

Question 2: I learnt some interesting new things

This question aimed to discover whether pupils had increased their knowledge and understanding. An astounding 90% of the pupils agreed with this.

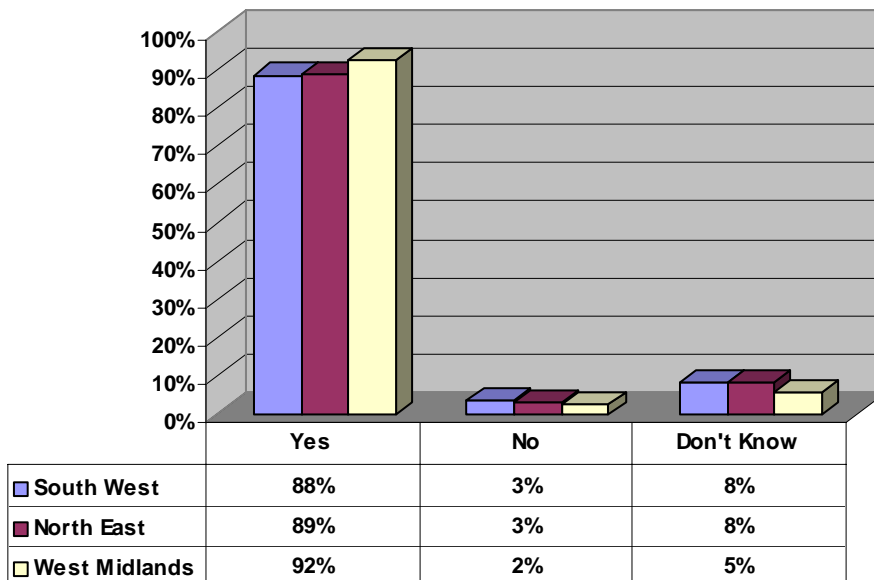
There was little variation across the three Hubs.

The girls were a little more enthusiastic than the boys.



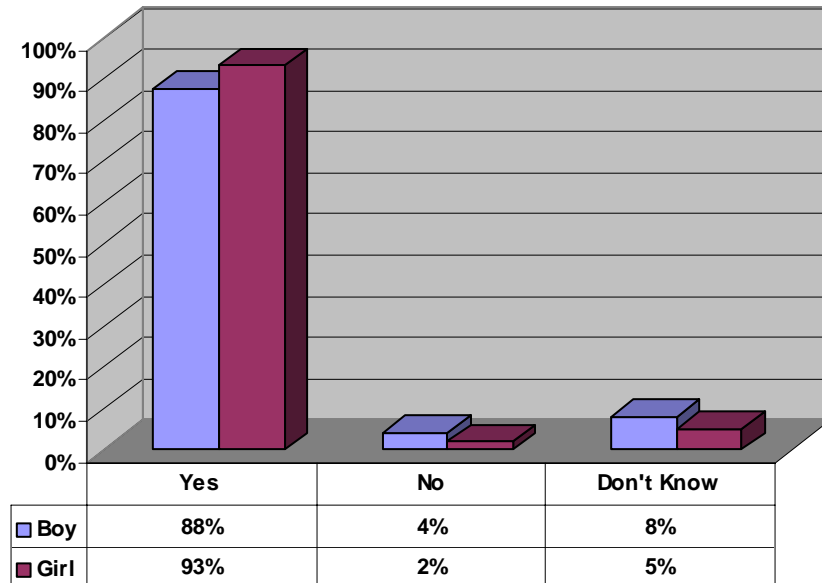
Base: all KS2 pupils (17198)

Figure 9.1: Form B KS2. Question 2. I learnt some interesting new things.



Base: all KS2 pupils (17198)

Figure 9.2: Form B KS2. Question 2. I learnt some interesting new things. By Hub.



Base: 16659 KS2 pupils who gave their gender

**Figure 9.3: Form B KS2. Question 2. I learnt some interesting new things. By gender.**



Some of the drawings indicated that pupils had learnt new knowledge.

**What amazed me most on my visit.....** the pit because the boys and men had to work alday and night in horrible conditions and all the gases and danger of being killed. Also they did not have very good lights so it would not be atall nice in any way exepst the pay. they did not have a very exiting life and i'm glad iwasnt alive then.

**Renaissance in the Regions and DCMS/DfES Museum Education Evaluation**

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**What amazed me most on my visit.....**  
Being an archaeologist



**Renaissance in the Regions and DCMS/DfES Museum Education Evaluation**

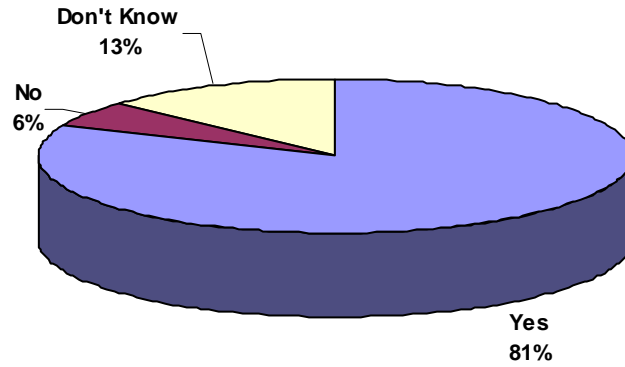
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Question 3: I could understand most of the things we saw and did

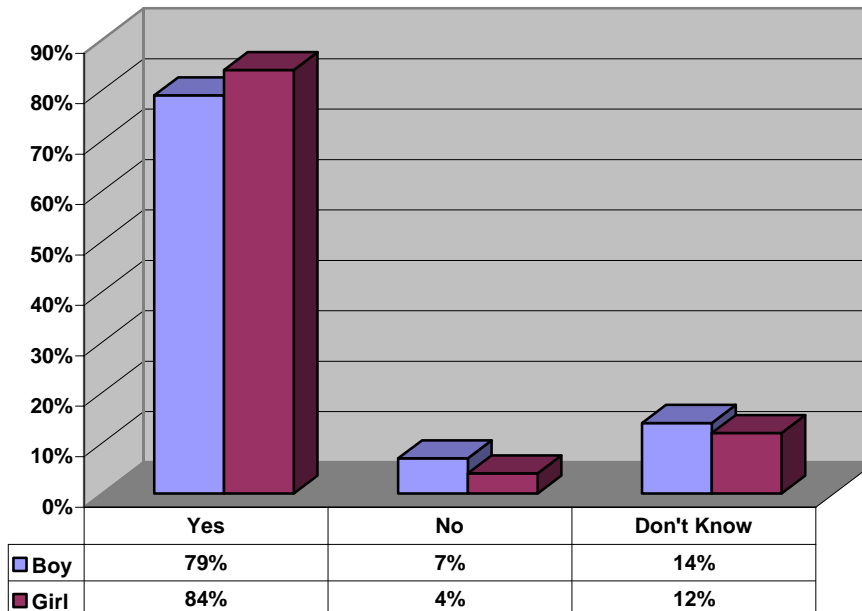
Did the pupils understand what they had been exposed to at the museum? Although the vast majority of pupils agreed with this, the numbers are not as high as for question 2. 81% of pupils agreed with this statement, while 19% either did not or weren't quite sure.



Base: all KS2 pupils (17198)

Figure 9.4: Form B KS2. Question 3. I could understand most of the things we saw and did.

And again the boys were slightly less positive than the girls.



Base: 16659 KS2 pupils who gave their gender

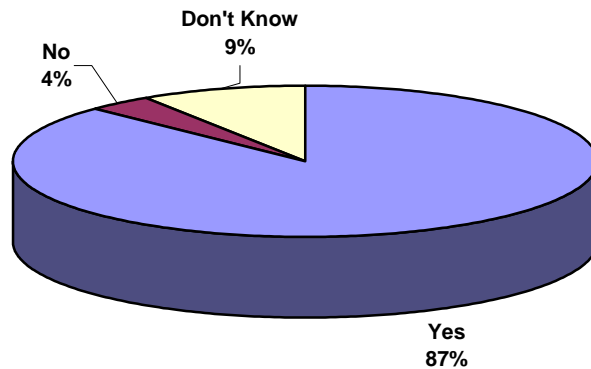
Figure 9.5: Form B KS2. Question 3. I could understand most of the things we saw and did. By gender.

### 9.5.2 Questions about Attitudes and Values at KS2

There were two questions asking about pupils' attitudes to museums.

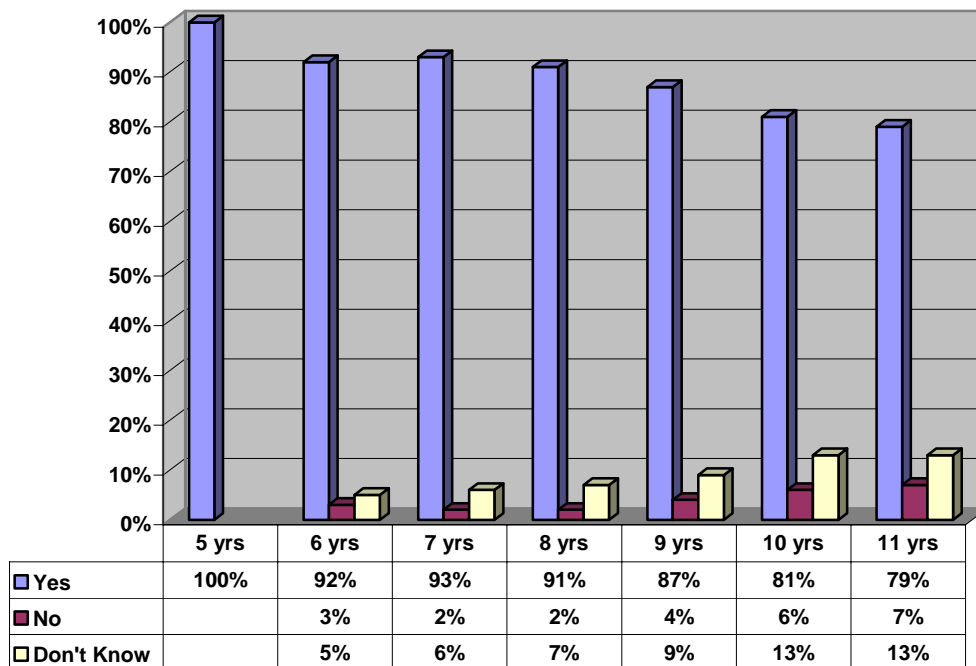
Question 4: This is an exciting place

Did the pupils find the museums they visited exciting and stimulating? 87% of the younger pupils agreed with this. The younger children are more enthusiastic than the older children.



Base: all KS2 pupils (17198)

Figure 9.6: Form B KS2. Question 4. This is an exciting place.



Base:

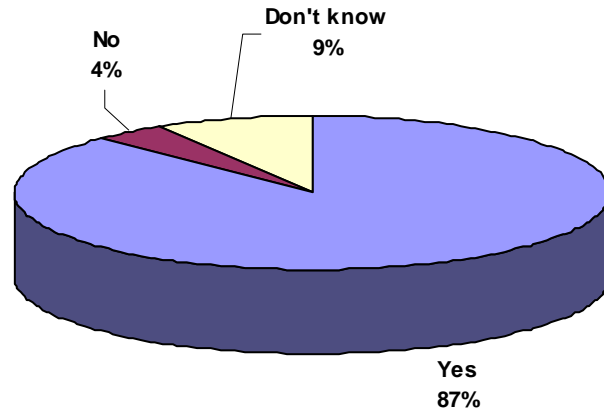
16509 KS2 pupils who gave their age

Figure 9.7: Form B KS2. Question 4. This is an exciting place. By age.

On the whole, pupils are extremely positive about their visits and the museum.

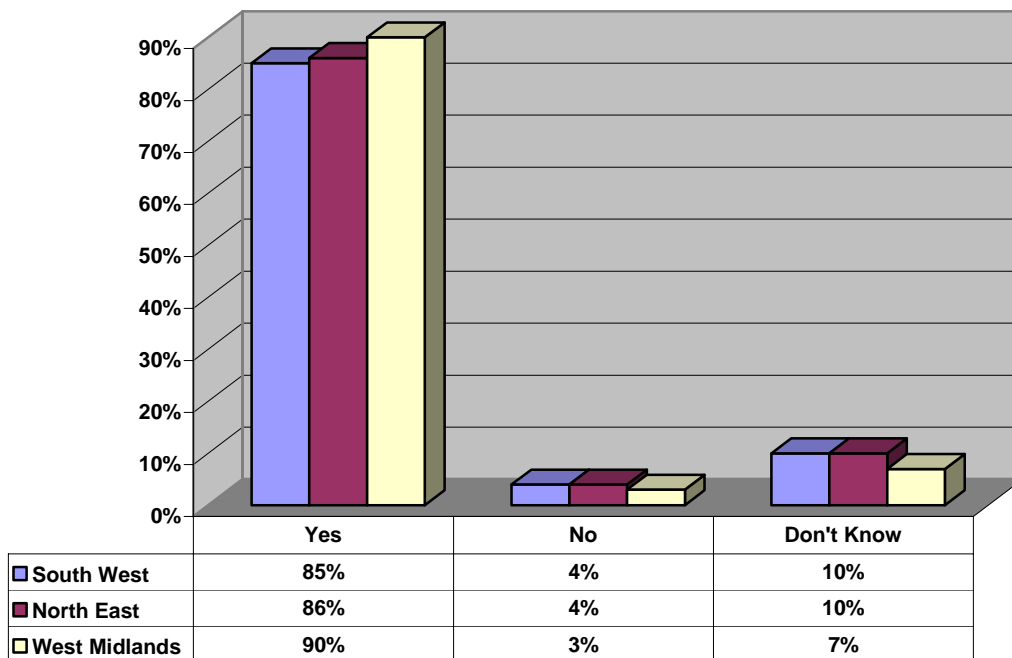
Question 6: A visit is useful for school work.

Of the younger pupils, 87% agreed with this statement, with particular appreciation of this in the West Midlands Hub.



Base: all KS2 pupils (17198)

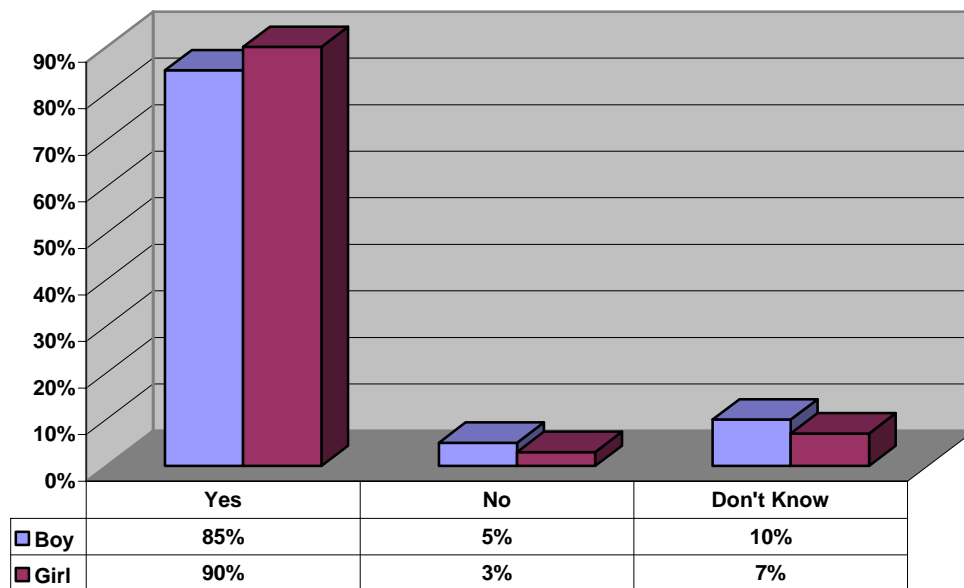
Figure 9.8: Form B KS2. Question 6. A visit is useful for school work.



Base: all KS2 pupils (17198)

Figure 9.9: Form B KS2. Question 6. A visit is useful for school work. By Hub.

Boys are very slightly less enthusiastic than girls.

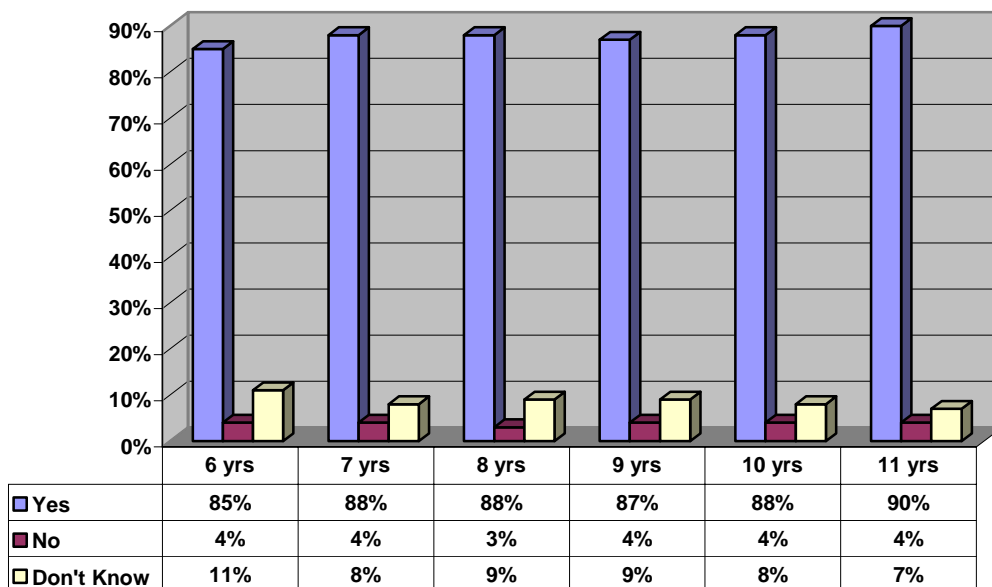


Base: 16659 KS2 pupils who gave their gender

**Figure 9.10: Form B KS2. Question 6. A visit is useful for school work. By gender.**

In the answers to many of the questions, there is a diminution of enthusiasm as pupils get older. Here, however, there is general agreement across the age range that the visit is useful for school work.

This is interesting, and links with other evidence that suggests that pupils are aware that they are learning while they are at the museum.



Base: 16509 KS2 pupils who gave their age

B

**Figure 9.11: Form B KS2. Question 6. A visit is useful for school work. By age.**

### 9.5.3 Questions about Enjoyment, Inspiration and Creativity at KS2

The first question focused on enjoyment.

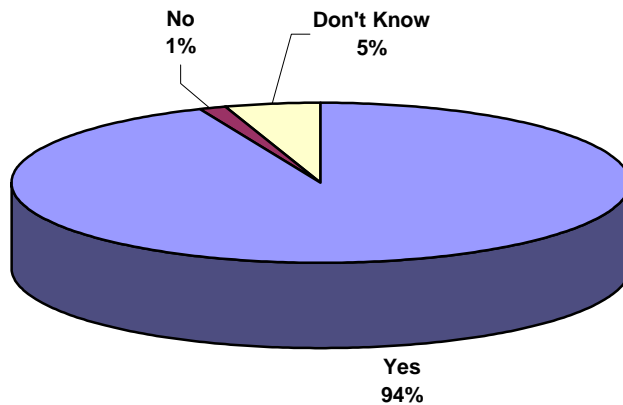
*Question 1: I enjoyed today's visit*

94% of the younger children agreed that they had enjoyed the visit.

It is a common belief of nearly all teachers and perhaps especially museum education staff, that enjoyment promotes learning. Evidence from the teachers' questionnaire and from the focus groups shows how strongly enjoyment and inspiration is linked to knowledge gain.

Teachers emphasised continually in our discussions with them the value of the sheer fun of visiting museums. The evidence from the younger children is absolutely clear that from their point of view, a museum visit was a good thing.

Many of their drawings illustrate this.



*Base: all KS2 pupils (17198)*

**Figure 9.12: Form B KS2. Question 1. I enjoyed today's visit.**



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### 9.5.4 Questions about Action, Behaviour, Progression at KS2

There were two questions that focused on development and progression after the visit.

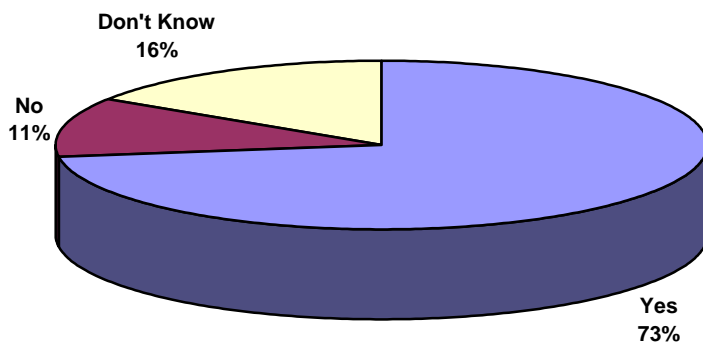
*Question 5: Visiting has given me lots of ideas for things I could do.*

Did the museum visit stimulate interest and potential to take things further?

73% of the younger pupils agreed that it did, although the older the respondent, the less likely they are to agree to this statement.

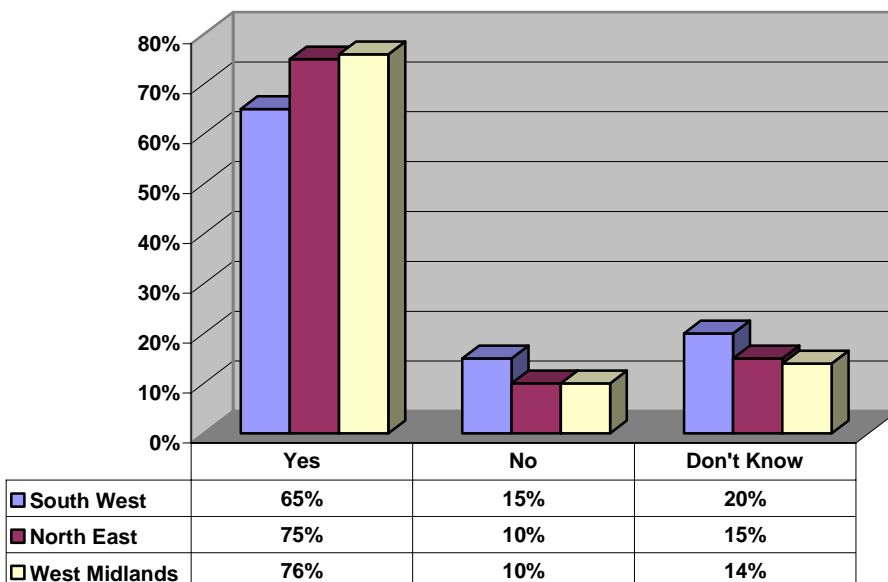
There seems to be slightly less enthusiasm in the South West Hub.

The boys are apparently less enthusiastic than the girls.



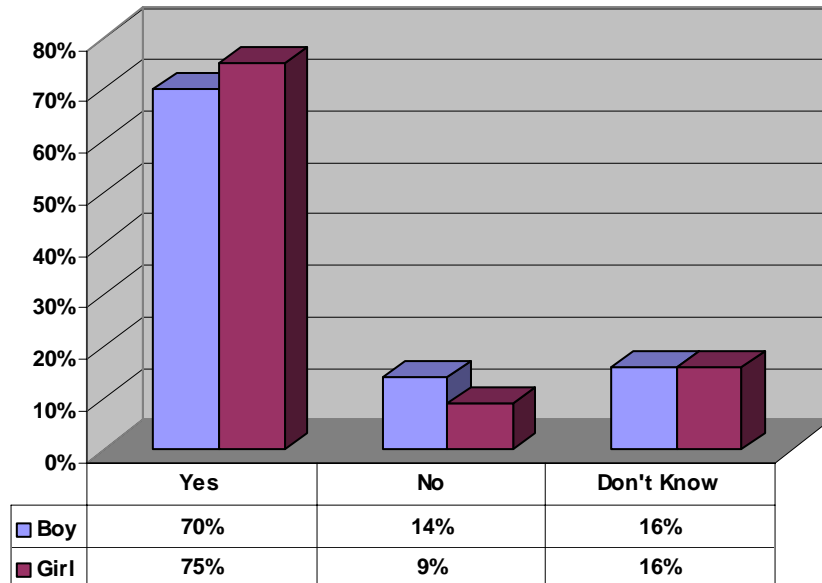
*Base: all KS2 pupils (17198)*

**Figure 9.13: Form B KS2. Question 5. Visiting has given me lots of ideas for things I could do.**



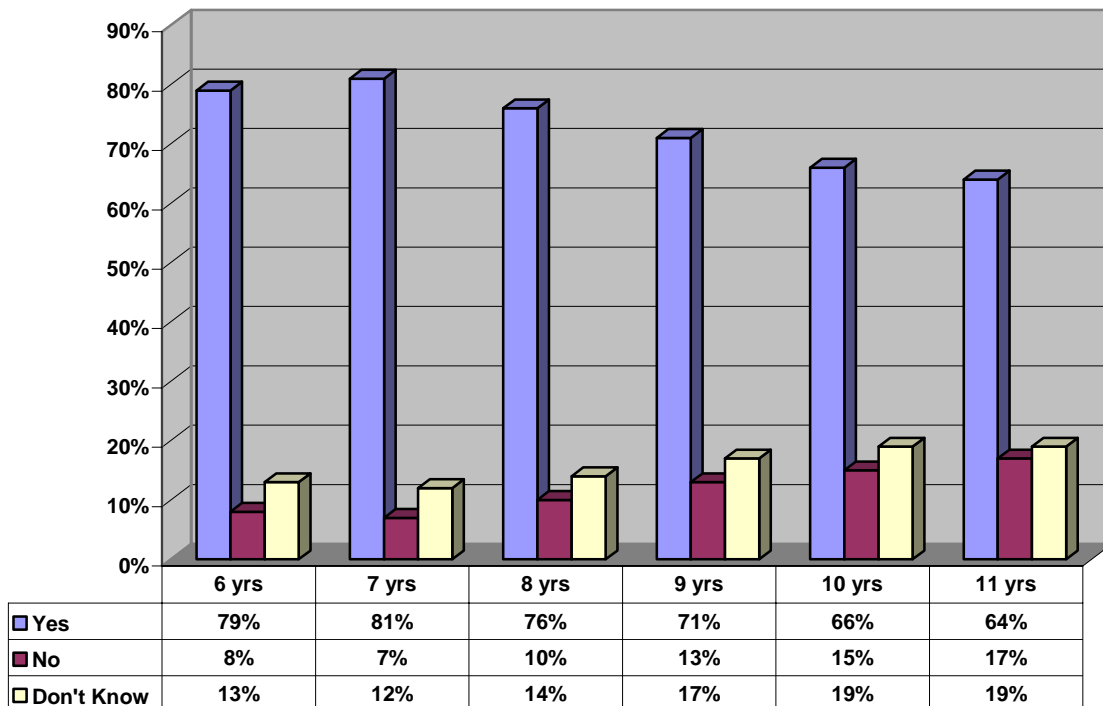
*Base: all KS2 pupils (17198)*

**Figure 9.14: Form B KS2. Question 5. Visiting has given me lots of ideas for things I could do. By Hub.**



Base: 16659 KS2 pupils who gave their gender

Figure 9.15: Form B KS2. Question 5. Visiting has given me lots of ideas for things I could do. By gender.



Base: 16509 KS2 pupils who gave their age

Figure 9.16: Form B KS2. Question 5. Visiting has given me lots of ideas for things I could do. By age.

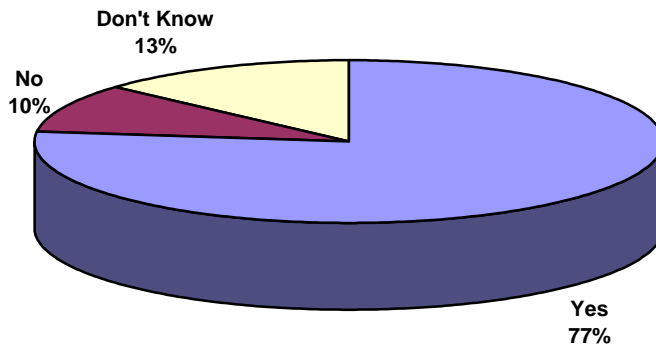


A second question on progression was designed to see if the museum visit resulted in motivation to continue learning.

*Question 7: The visit has made me want to find out more.*

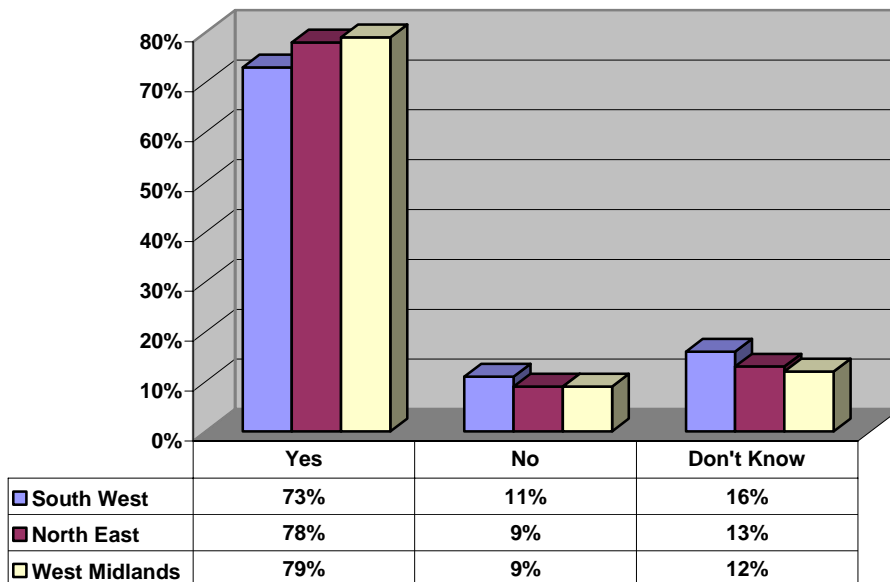
77% of the respondents agreed with this, although the same issues occur in relation to age (the 7-year-olds are particularly keen to find out more) and gender as with the former question.

There is very slightly less agreement in the South West Hub.



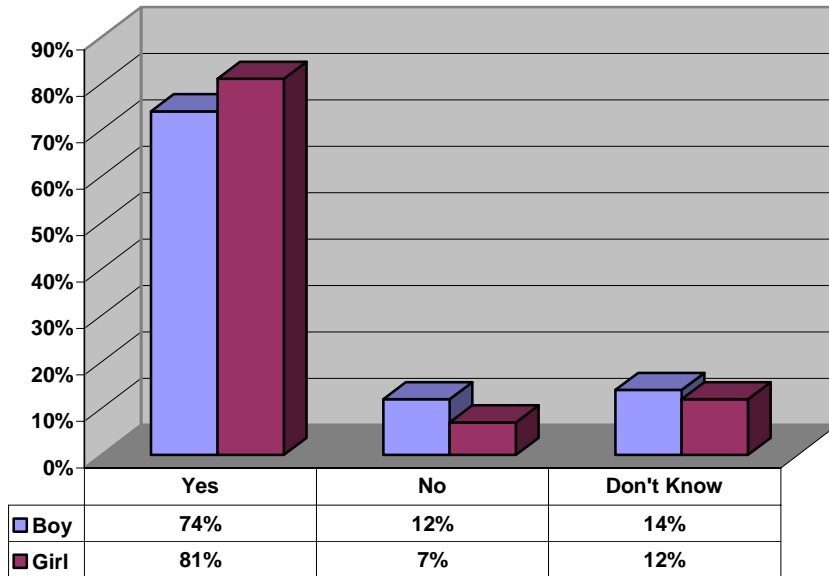
*Base: all KS2 pupils (17198)*

**Figure 9.17: Form B KS2. Question 7. The visit has made me want to find out more.**



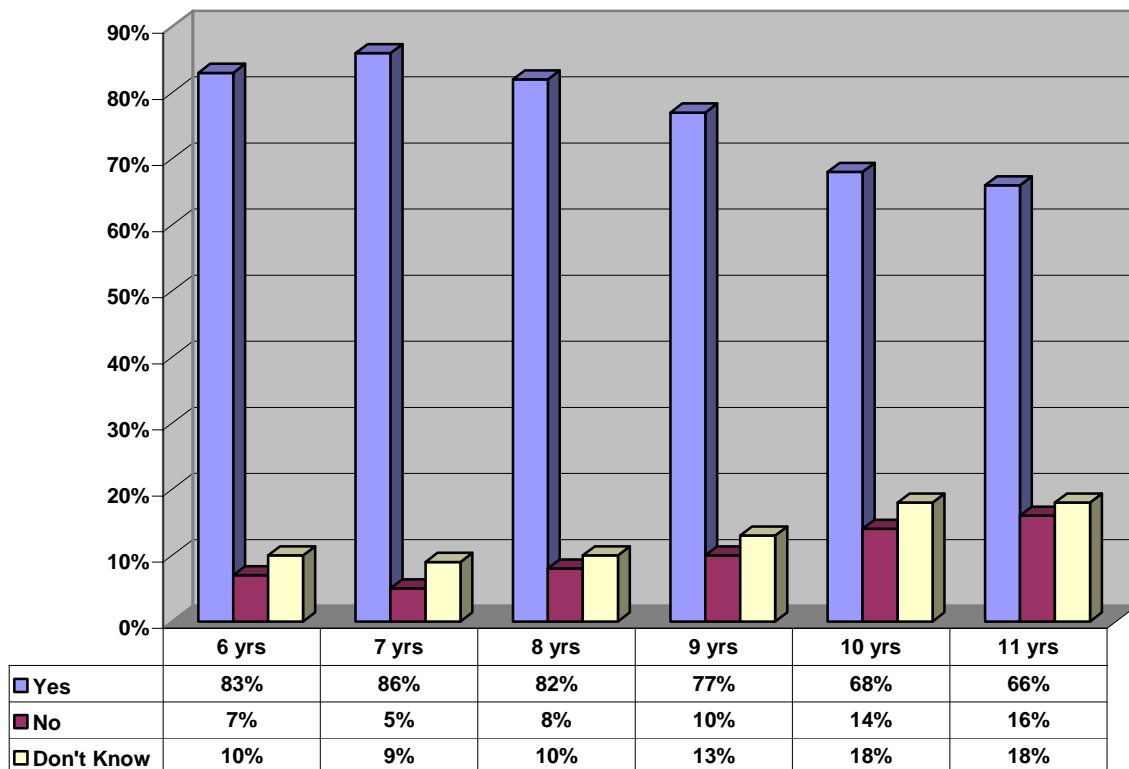
*Base: all KS2 pupils (17198)*

**Figure 9.18: Form B KS2. Question 7. The visit has made me want to find out more. By Hub.**



Base: 16659 KS2 pupils who gave their gender

Figure 9.19: Form B KS2. Question 7. The visit has made me want to find out more. By gender.



Base: 16509 KS2 pupils who gave their age

Figure 9.20: Form B KS2. Question 7. The visit has made me want to find out more. By age.

## 9.6 Learning in the museum at KS2 and below

The final part of the questionnaire for the younger children asked them what had amazed them most.

It is clear that many children were really surprised and delighted by what they experienced. Many children produced drawings and statements that demonstrated their acquisition of facts, but showed more strongly their emotive and engaged response to the museum experience.

Many children made personal links to the museum or the collections, and there were many comments that indicated the significance of the sensory character of the learning.

The multiple entry points to learning in the museum and the capacity to use differentiated learning styles enabled most children to become interested and excited by what they saw and did.

This was perhaps especially true as many of these children came from backgrounds with limited educational stimulation.

- Personal links to museum or collections

**What amazed me most on my visit.....**

I was amazed because some of those things that Mr Pagicword showed us my granddad had for example: The Iron Iron, The candle snuffer, The ginger beer bottle, Wick trimmer and a cork squeezer. It was really surprising that most of the stuff he showed us my granddad already has.

Renaissance in the Regions and DCMS/DfES Museum Education Evaluation

RCMG  
Research Centre for Museums and Galleries

department for education and skills

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RR SW 1527

- The sensory character of the learning – handling and touching, and being physically active

What amazed me most on my visit.....



Renaissance in the Regions  
and DCMS/DfES Museum  
Education Evaluation

RCMG  
Research Centre for  
Museums and Galleries

re:SOURCE  
The Centre for Museums, Libraries and Libraries  
Department for  
education and skills  
dcms

For office use only  
RR WM 2818

What amazed me most on my visit.....



Renaissance in the Regions  
and DCMS/DfES Museum  
Education Evaluation

RCMG  
Research Centre for  
Museums and Galleries

re:SOURCE  
Department for  
education and skills  
dcms

For office use only  
RR NE 839

## **9.7 The learning outcomes for the older pupils in more detail**

Pupils of Key Stage 3 and above (11-18 years) are increasingly more reflective about their own learning processes, but are also less likely to be enthusiastic. Peer pressure grows in importance and the need to be seen to be 'cool' may interfere with interest in learning. This is particularly so with male pupils.

Viewed in this light, the results of the questionnaire completed by 3,406 pupils aged 11-18 years are very encouraging.

What did these older students think about museums?

87% of the older pupils agreed that they had learnt some interesting things from their visit, and 82% agreed that museums are good places to learn in a different way to school. 73% of the pupils agreed that the visit had given them lots to think about. In view of the general less enthusiastic approach to almost everything of the boys, it is fascinating to see that they view the museum more positively than girls as a place to pick up new skills.

It is very pleasing to see that over half the older pupils (58%) agreed that a museum visit makes school work more inspiring. And over half of the respondents (55%) agreed that they might visit again.

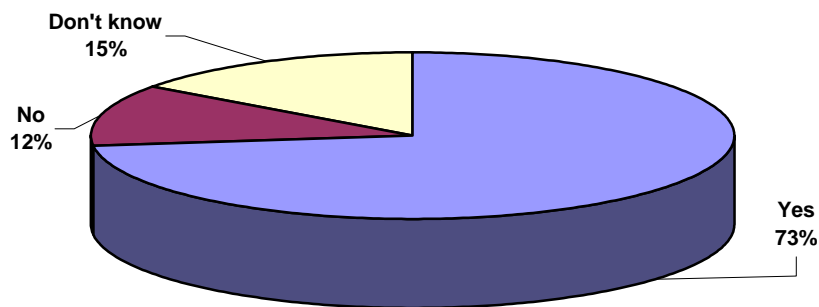
### 9.7.1 Questions about Knowledge and Understanding at KS3 and above

There were five questions about Knowledge and Understanding.

*Question 1: Today's visit has given me lots to think about.*

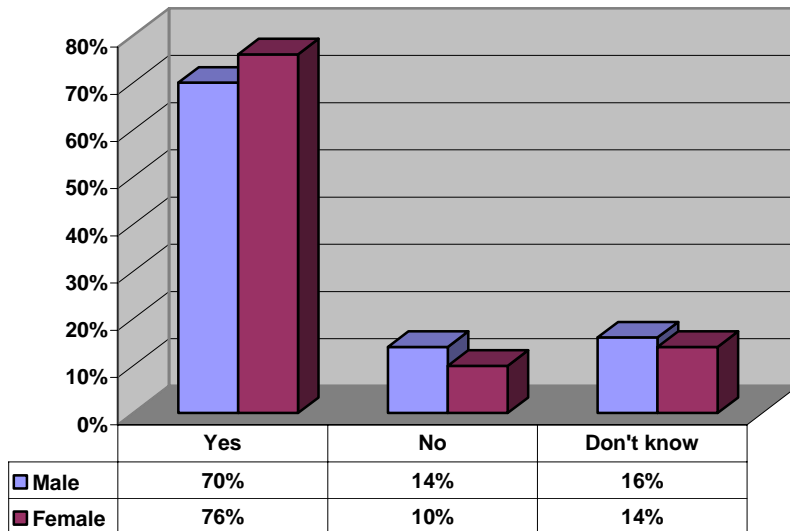
73% of the group agreed with this, with some variation in different age ranges. Boys were very slightly less enthusiastic than girls. No very clear pattern emerges when reviewing these statements in relation to age, except that it is very interesting to see the increased enthusiasm of the oldest pupils in the group. However, the numbers here are very tiny (22 pupils).

There are limited variations by Hub, with pupils in South West more likely to agree than in either North East or West Midlands. This is probably because the pattern of use by age in the three Hubs shows that more children aged 11 years are using museums in the South West than elsewhere - see Figure 5.20.



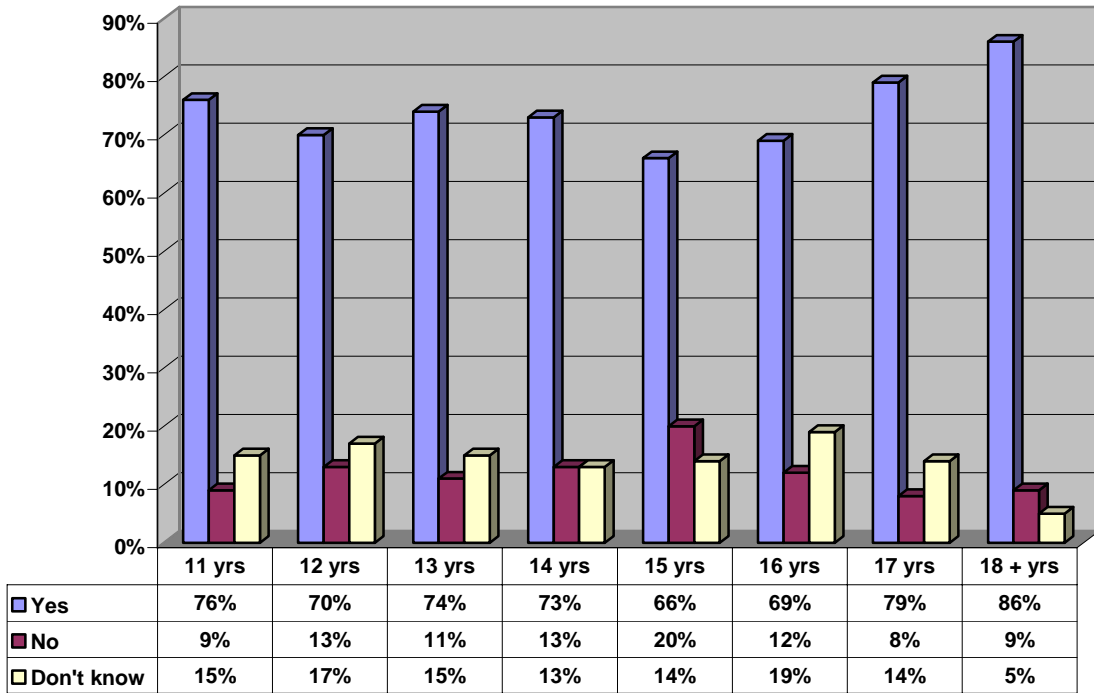
*Base: all KS3 and above pupils (3406)*

**Figure 9.21: Form B KS3 and above. Question 1. Today's visit has given me lots to think about.**



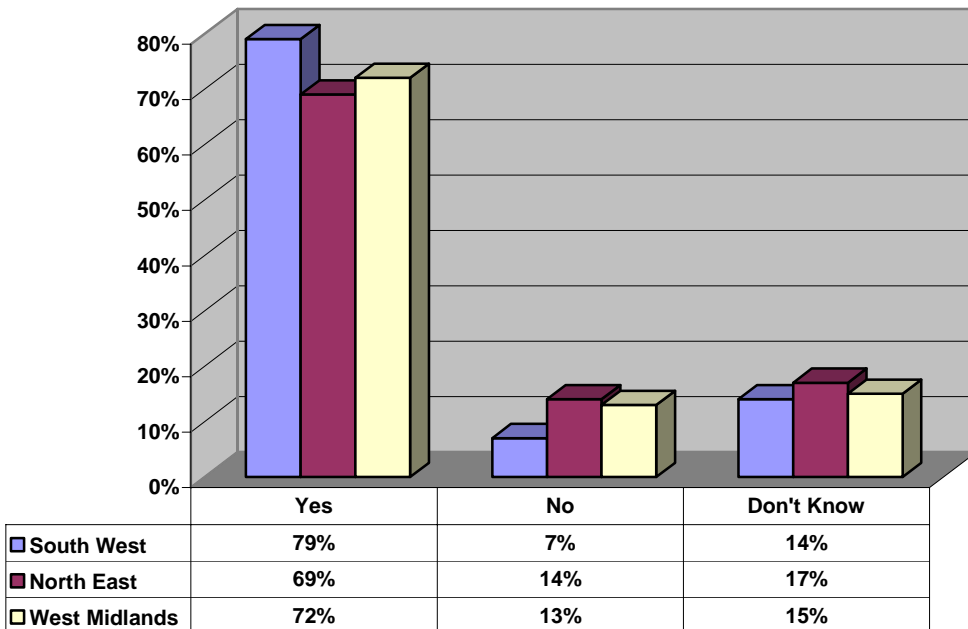
*Base: 3320 KS3 and above pupils who gave their gender*

**Figure 9.22: Form B KS3 and above. Question 1. Today's visit has given me lots to think about. By gender.**



Base: 3277 KS3 and above pupils who gave their age

Figure 9.23: Form B KS3 and above. Question 1. Today's visit has given me lots to think about. By age.



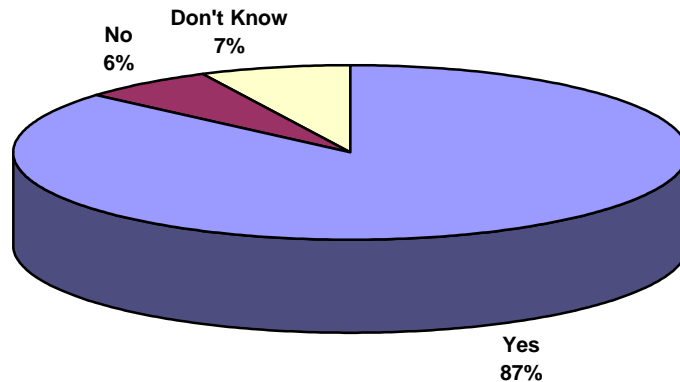
Base: all KS3 and above pupils (3406)

Figure 9.24: Form B KS3 and above Question 1. Today's visit has given me lots to think about. By Hub.

*Question 2: I discovered some interesting things from the visit today*

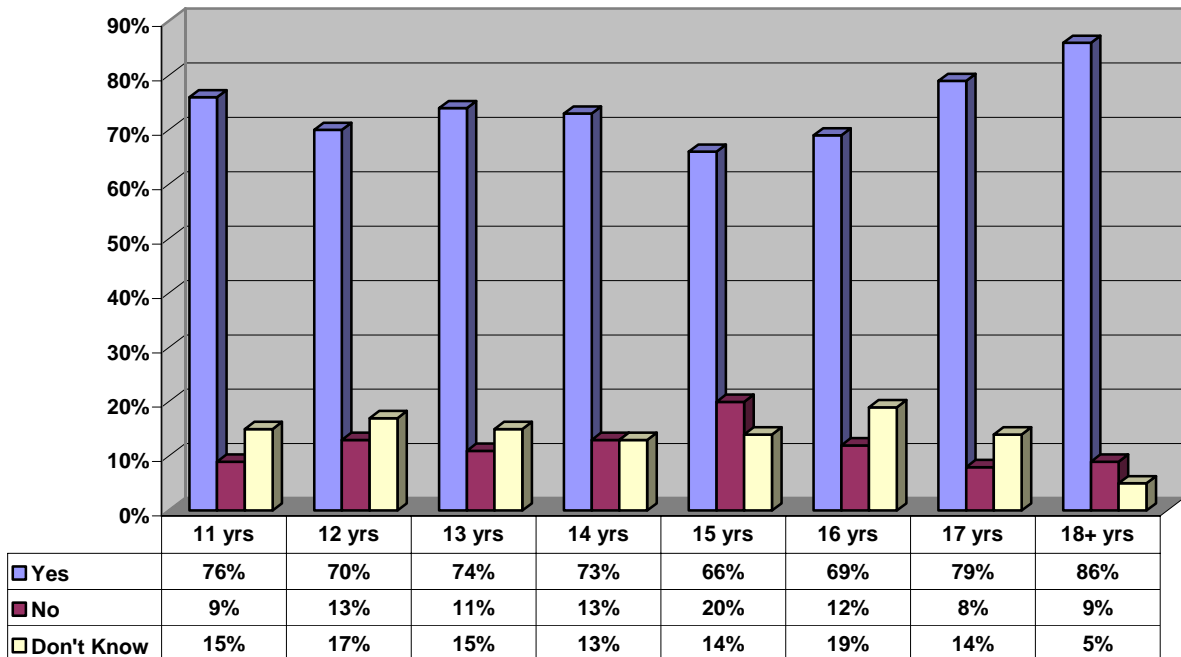
This question elicited very high and very general agreement. 87% of the respondents agreed, which is of great interest and significance. Some pupils of this age are very difficult to interest in anything at all, and museums may be one way to achieve this.

There is some variation across the Hubs, with very high agreement in South West – again probably because of higher numbers of younger children who are likely to be more enthusiastic.



*Base: all KS3 and above pupils (3406)*

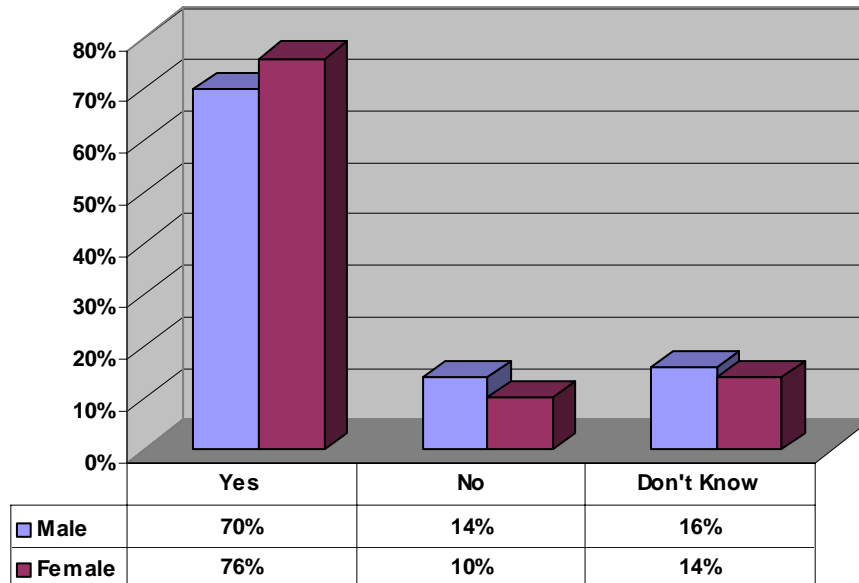
**Figure 9.25: Form B KS3 and above. Question 2. I discovered some interesting things from the visit today.**



*Base: 3277 KS3 and above pupils who gave their age*

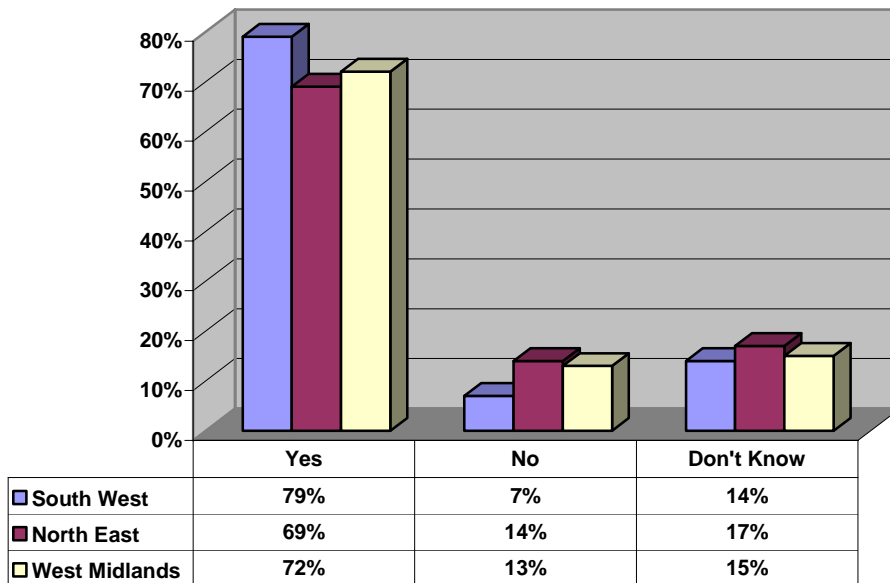
**Figure 9.26: Form B KS3 and above. Question 2. I discovered some interesting things from the visit today. By age.**





Base: 3320 KS3 and above pupils who gave their gender

Figure 9.27: Form B KS3 and above. Question 2. I discovered some interesting things from the visit today. By gender.



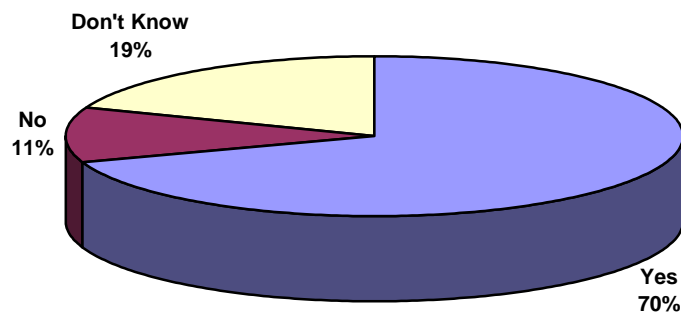
Base: all KS3 and above pupils (3406)

Figure 9.28: Form B KS3 and above. Question 2. I discovered some interesting things from the visit today. By Hub.

*Question 7: I could make sense of most of the things we saw and did at the museum*

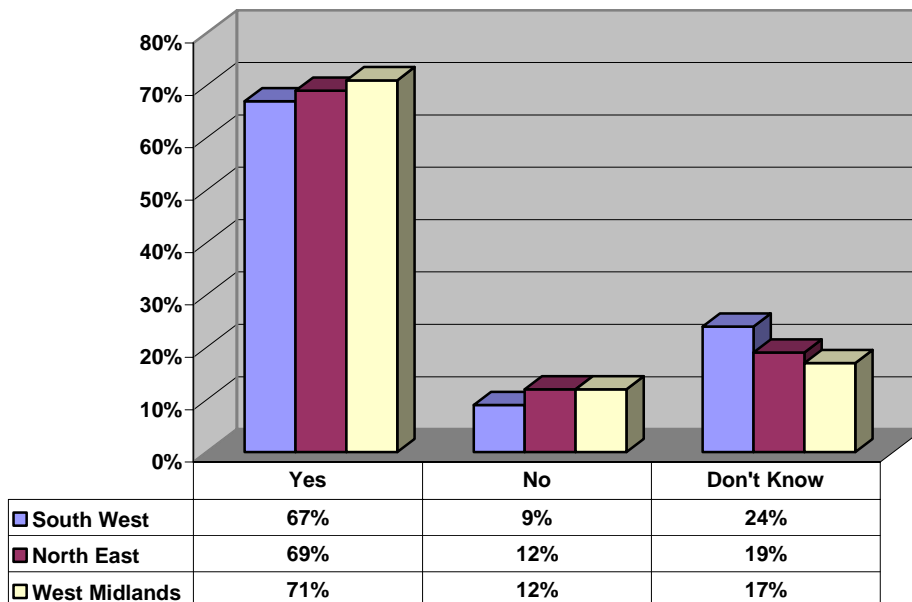
70% of the respondents agreed with this, with no discernable age-related pattern and very little variation between Hubs.

This is perhaps a bit disappointing – a large number of pupils felt they did not always understand what was going on. However, this may be because older pupils appreciated the complexity of what they saw in the museum and recognised that they could not possibly hope to understand everything.



*Base: all KS3 and above pupils (3406)*

**Figure 9.29: Form B KS3 and above. Question 7. I could make sense of most of the things we saw and did at the museum.**

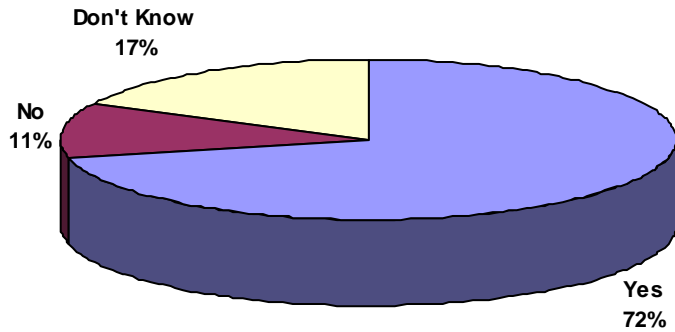


*Base: all KS3 and above pupils (3406)*

**Figure 9.30: Form B KS3 and above. Question 7. I could make sense of most of the things we saw and did at the museum. By Hub.**

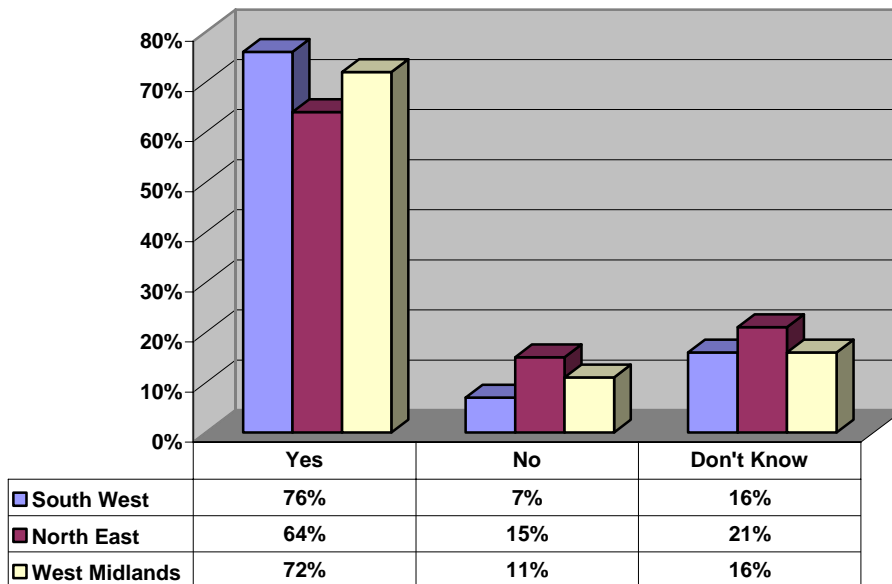
*Question 4: The visit has given me a better understanding of the subject*

72% of the pupils agree with this, with a fairly high percentage (17%) not being sure how to answer and 11% disagreeing. There was no discernable age-related pattern. There is some variation across the Hubs.



*Base: all KS3 and above pupils (3406)*

**Figure 9.31: Form B KS3 and above. Question 4. The visit has given me a better understanding of the subject.**



*Base: all KS3 and above pupils (3406)*

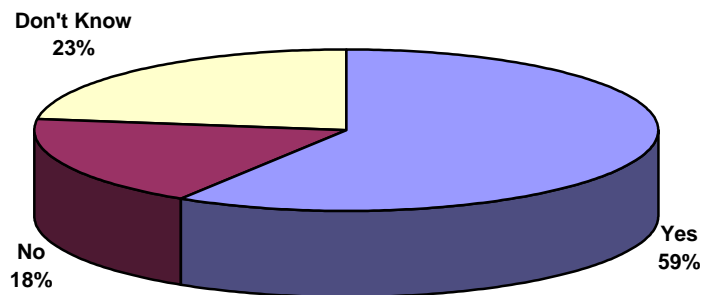
**Figure 9.32: Form B KS3 and above. Question 4. The visit has given me a better understanding of the subject. By Hub.**

*Question 9: I've left the museum more interested in the subject than when I came*

Over half of the respondents agree with this statement. Boys tend to agree slightly less and there is some variation across the age range, but it is difficult to ascertain the reasons for this.

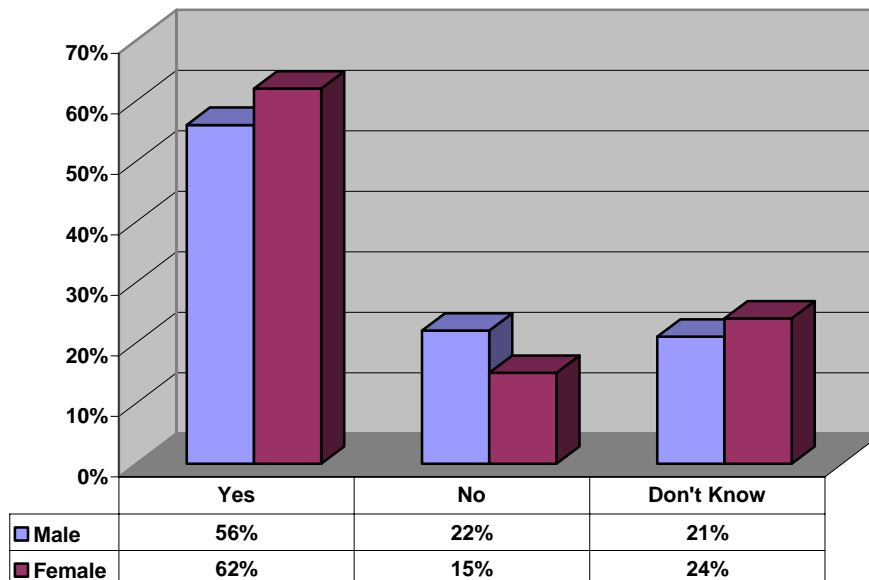
Increased understanding of the subject seems to be a more general outcome than increased interest in a subject.

Specific enthusiasm for a specific subject area is much less marked than enthusiasm for the museum itself.



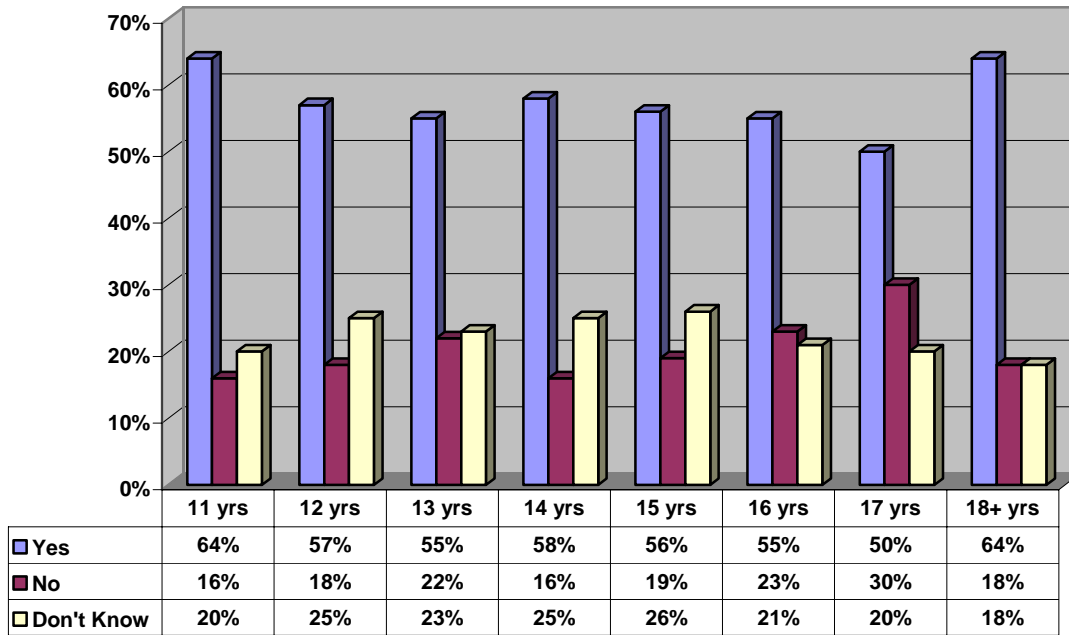
*Base: all KS3 and above pupils (3406)*

**Figure 9.33: Form B KS3 and above. Question 9. I've left the museum more interested in the subject than when I came.**



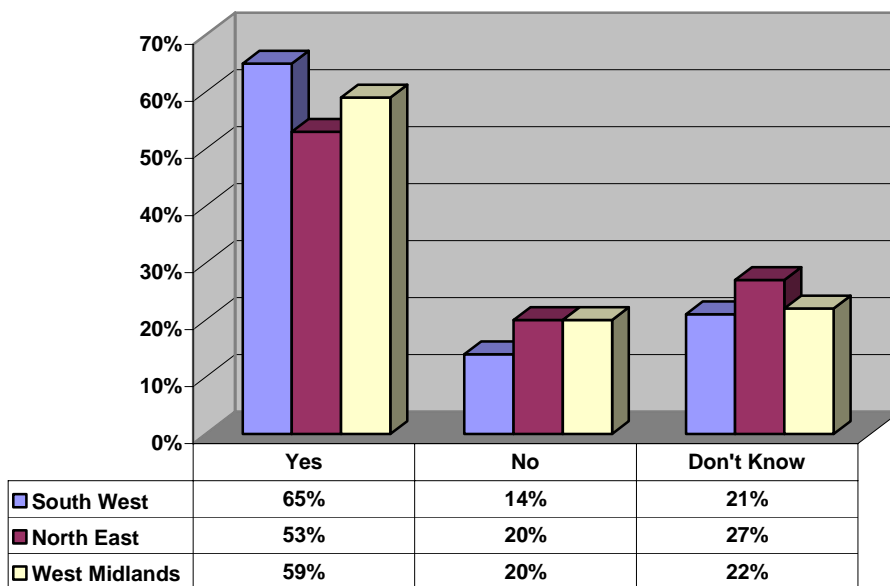
*Base: 3320 KS3 and above pupils who gave their gender*

**Figure 9.34: Form B KS3 and above. Question 9. I've left the museum more interested in the subject than when I came. By gender.**



Base: 3277 KS3 and above pupils who gave their age

Figure 9.35: Form B KS3 and above. Question 9. I've left the museum more interested in the subject than when I came. By age.



Base: all KS3 and above pupils (3406)

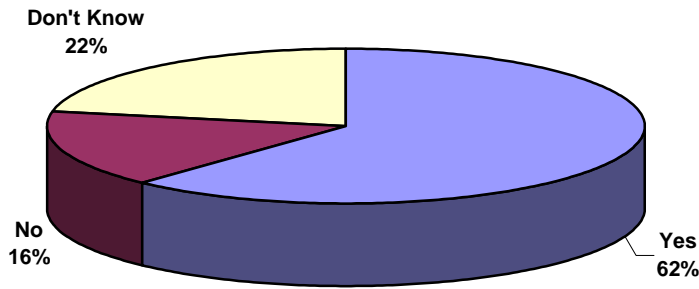
Figure 9.36: Form B KS3 and above. Question 9: I've left the museum more interested in the subject than when I came. By Hub.

### 9.7.2 Questions about Skills at KS3 and above

Question 5: A museum visit is a good chance to pick up new skills

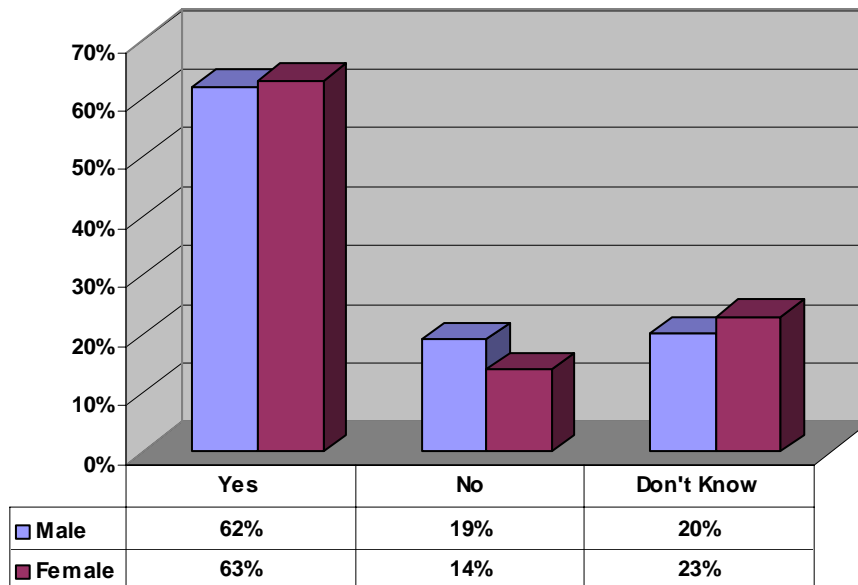
While it was felt that younger pupils would be unsure what this question might mean, it was judged appropriate for older students. 62% agreed with the statement, with, unusually, both boys and girls being in virtually equal agreement.

There was some variation across the age range, with marked increase in enthusiasm at the older end (though the numbers are very small at this point).



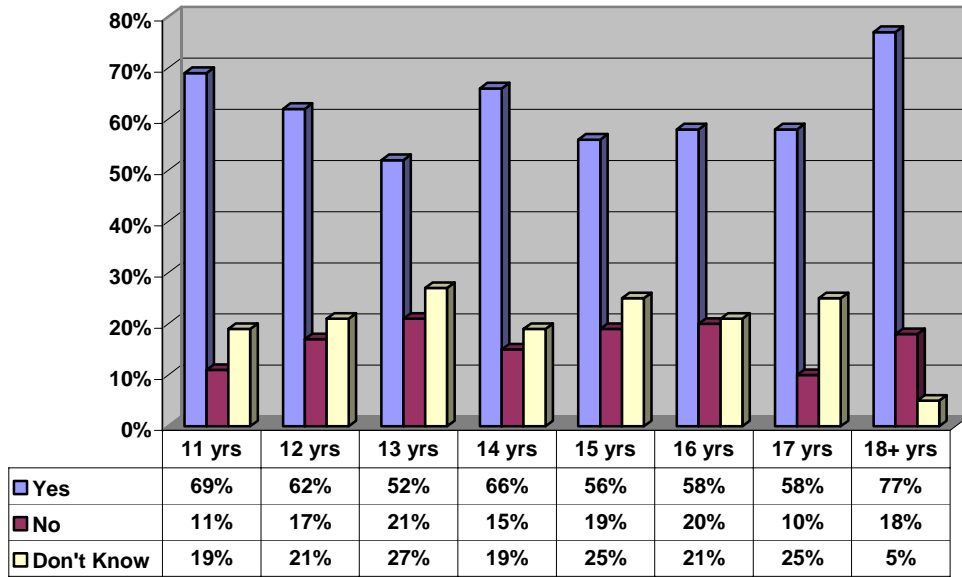
Base: all KS3 and above pupils (3406)

**Figure 9.37: Form B KS3 and above. Question 5. A museum visit is a good chance to pick up new skills.**



Base: 3320 KS3 and above pupils who gave their gender

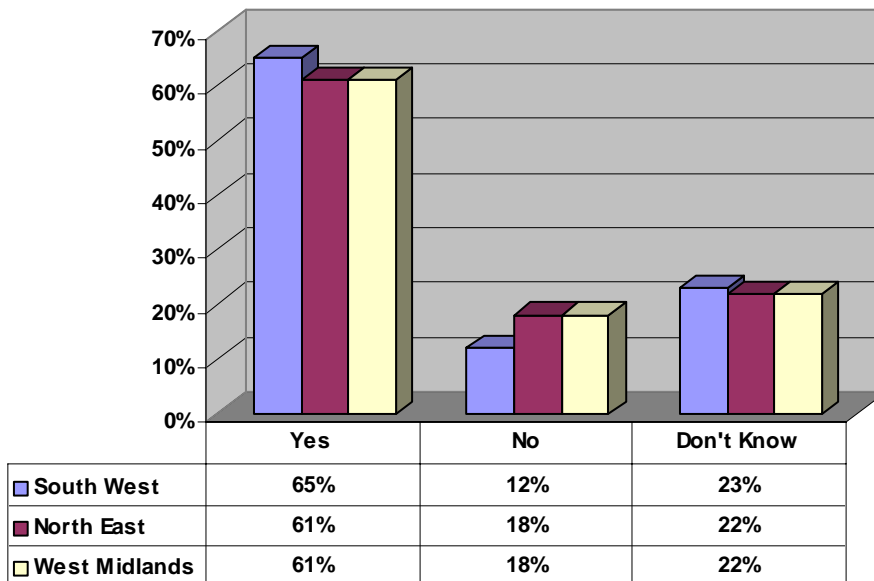
**Figure 9.38: Form B KS3 and above. Question 5. A museum visit is a good chance to pick up new skills. By gender.**



Bas

e: 3277 KS3 and above pupils who gave their age

Figure 9.39: Form B KS3 and above. Question 5. A museum visit is a good chance to pick up new skills. By age.



Base: all KS3 and above pupils (3406)

Figure 9.40: Form B KS3 and above. Question 5. A museum visit is a good chance to pick up new skills. By Hub.

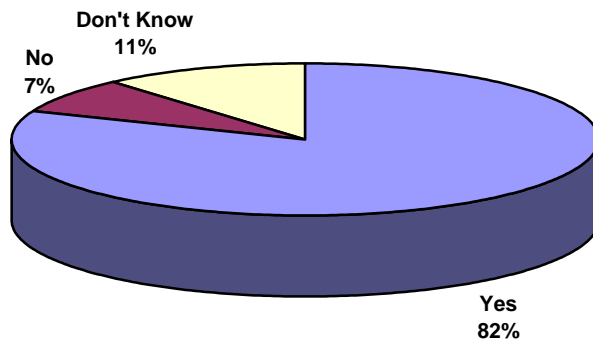
### 9.7.3 Questions about Attitudes and Values at Key Stage 3 and above

Question 6: A museum is a good way to learn in a different way to school

What did these older students think about museums? A surprisingly high 82% agreed that museums were good places to learn in ways different from school.

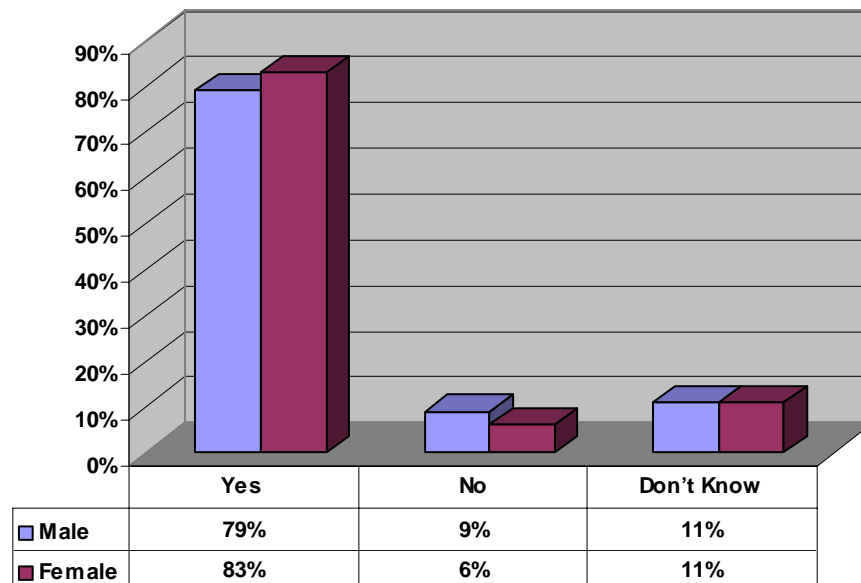
Both boys and girls agree strongly with this statement.

While there is some variation across the age ranges no significant pattern emerges. The results are highly comparable across the three Hubs.



Base: all KS3 and above pupils (3406)

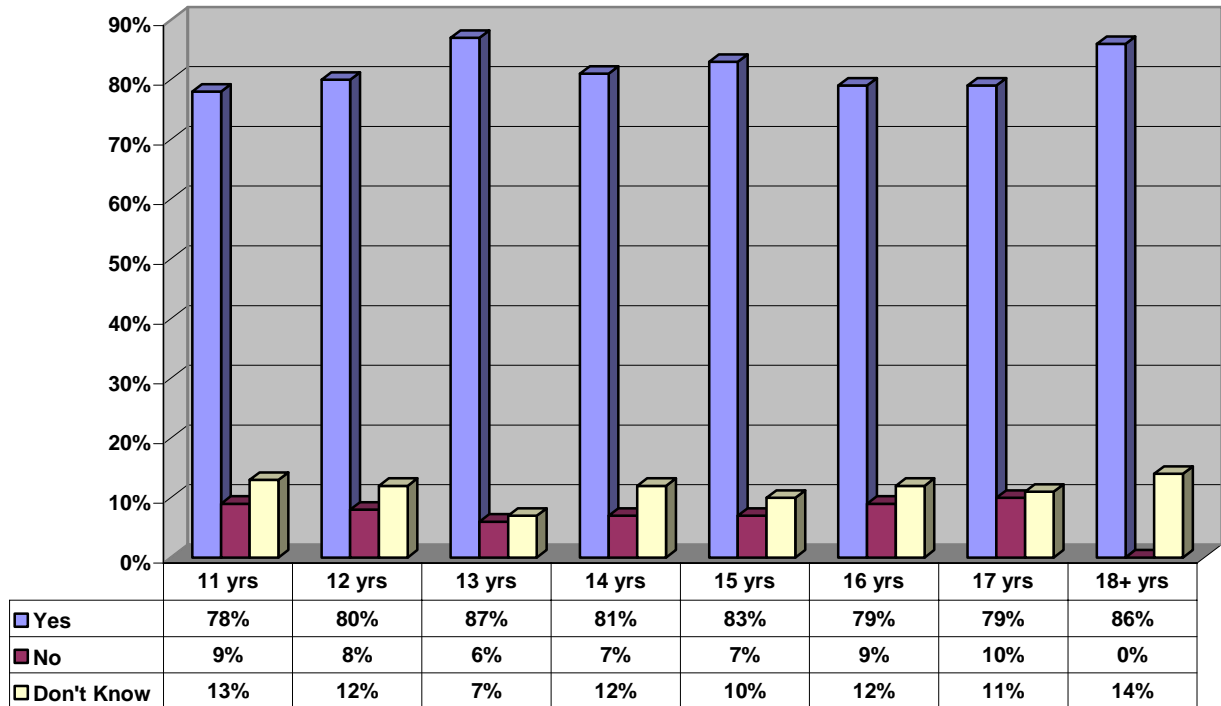
Figure 9.41: Form B KS3 and above. Question 6. The museum is a good way to learn in a different way to school.



Base: 3320 KS3 and above pupils who gave their gender

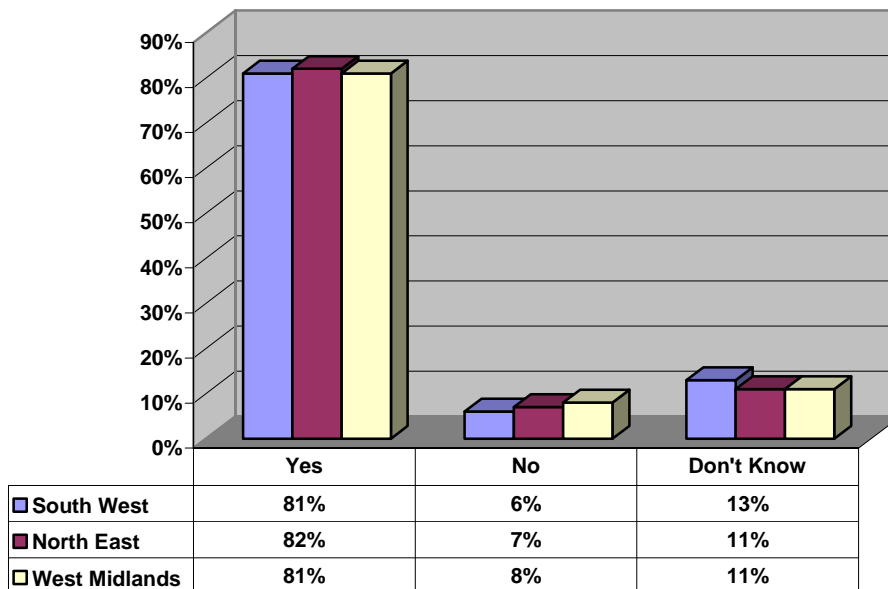
Figure 9.42: Form B KS3 and above. Question 6. The museum is a good way to learn in a different way to school. By gender.





Base: 3277 KS3 and above pupils who gave their age

Figure 9.43: Form B KS3 and above. Question 6. The museum is a good way to learn in a different way to school. By age.



Base: all KS3 and above pupils (3406)

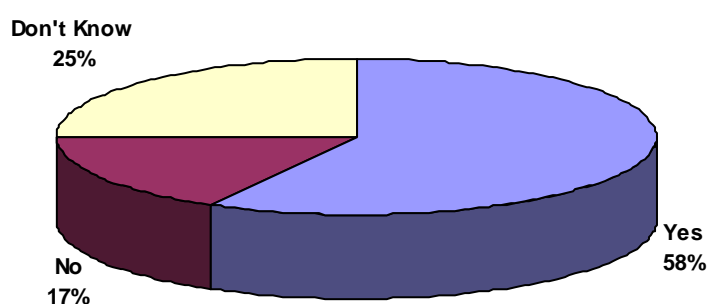
Figure 9.44: Form B KS3 and above. Question 6. The museum is a good way to learn in a different way to school. By Hub.

### 9.7.4 Questions about Enjoyment, Inspiration, Creativity at Key Stage 3 and above

#### Question 3: A visit to a museum/gallery makes school work more inspiring

The evidence that museum visits are enjoyable and inspiring and thus arouse interest and provoke learning emerged strongly from the teachers.

It is very pleasing to see that over half the older pupils (58%) agreed that a museum visit makes school work more inspiring. This is perhaps surprising as older pupils are at the point of not being very enthusiastic about their school work.

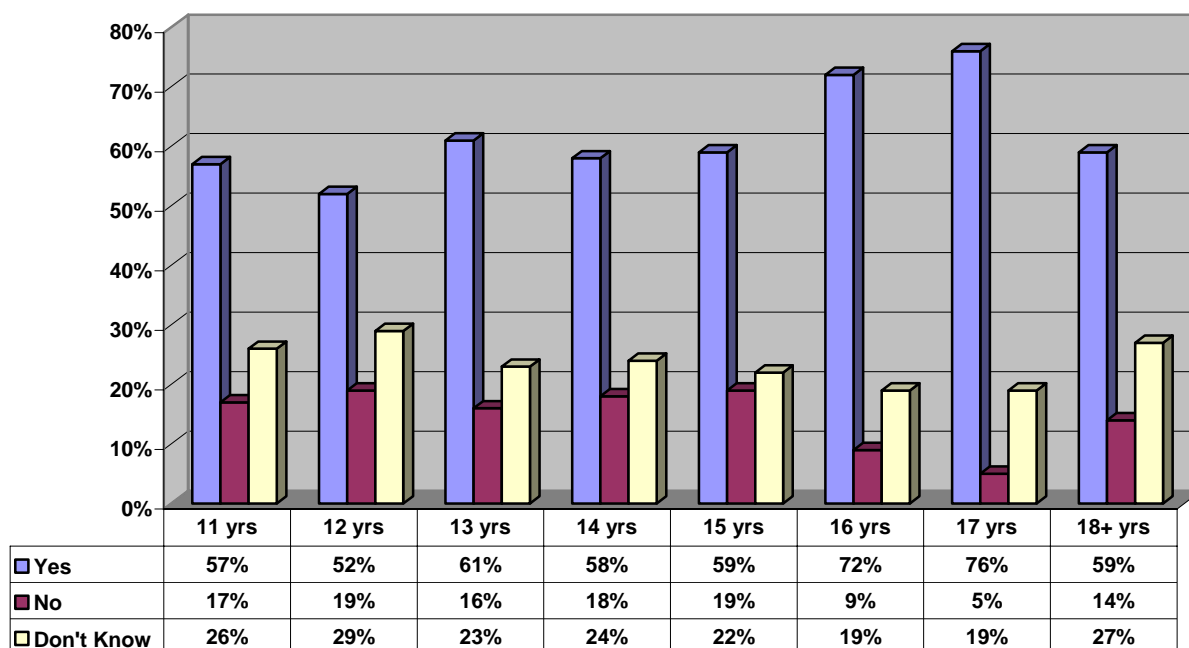


Base: all KS3 and above pupils (3406)

**Figure 9.45: Form B KS3 and above. Question 3. A visit to a museum/ gallery makes school work more inspiring.**

The age-related data is difficult to read. It suggests that, in general, as pupils get older they find museums more inspiring, but that this enthusiasm flags at 18 years. The older pupils make up very small percentages of the data overall – there are 4% of respondents aged 16 years, 2% aged 17 years, and only 1% over 17 years. This suggests caution in claiming too much enthusiasm as pupils get older.

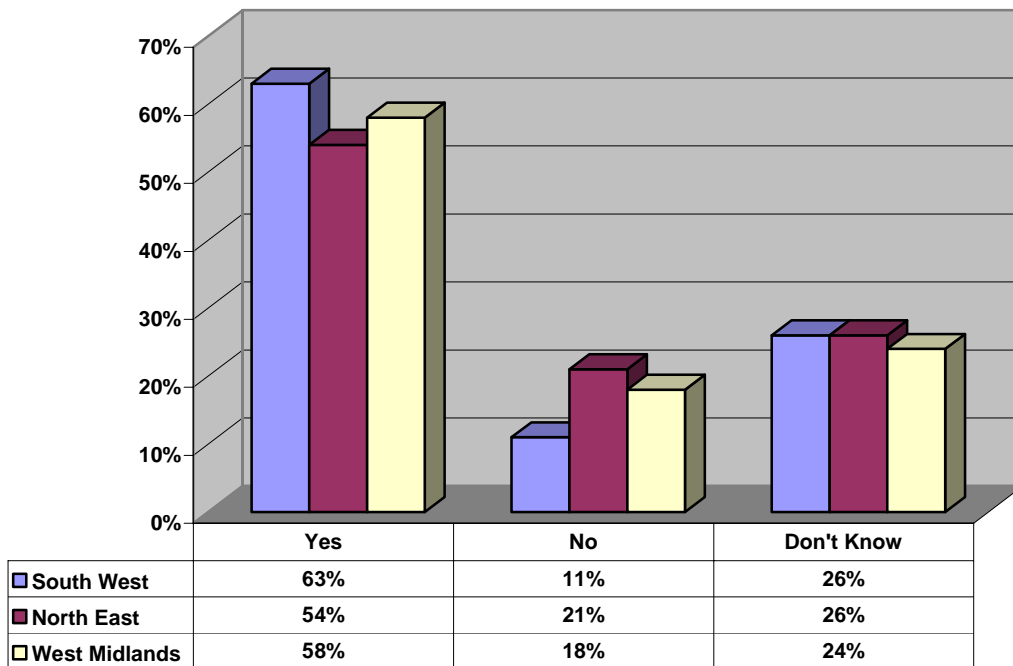
However, we can say with conviction that over half of all students aged 11 years and over who responded to our survey said that museums made school work more inspiring. This seems remarkably positive.



*Base: 3277 KS3 and above pupils who gave their age*

**Figure 9.46: Form B KS3 and above. Question 3. A visit to a museum/ gallery makes school work more inspiring. By age.**

While the differences across the Hubs are not very great, there are slightly more pupils agreeing with this statement in the South West Hub. This relates to the age pattern in the South West.



*Base: all KS3 and above pupils (3406)*

**Figure 9.47: Form B KS3 and above. Question 3. A visit to a museum/ gallery makes school work more inspiring. By Hub.**

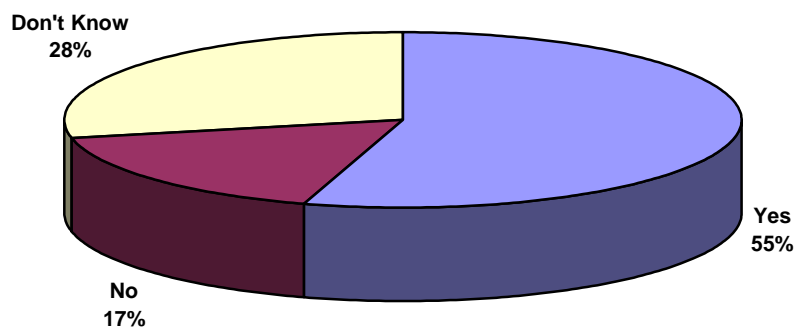
### 9.7.5 Questions about Action, Behaviour, Progression at Key Stage 3 and above

#### Question 8: I would come again

Over half of the respondents (55%) agreed that they might visit again, with boys and girls agreeing almost equally.

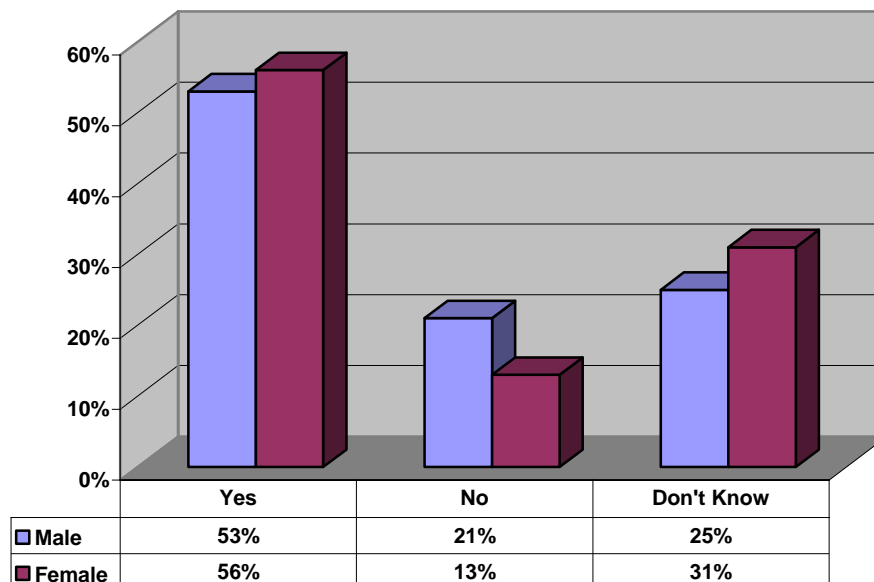
In relation to age, 15-year-olds are the least enthusiastic, and 18-year-olds are the most enthusiastic (but it is important to remember the numbers at the top end of the age-range are small).

There is some variation across the Hubs.



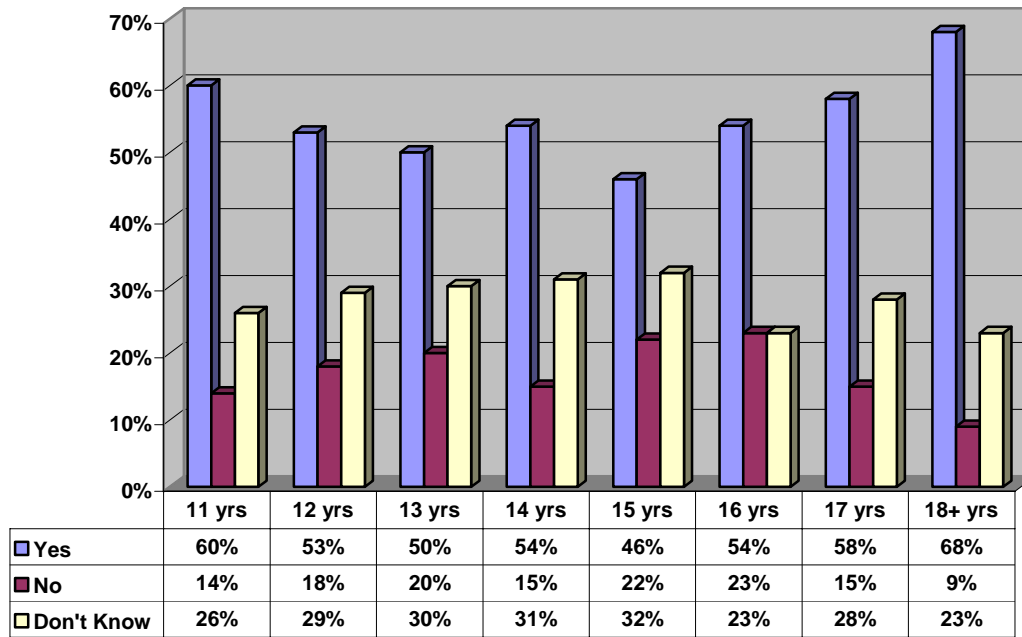
Base: all KS3 and above pupils (3406)

Figure 9.48: Form B KS3 and above. Question 8. I would come again.



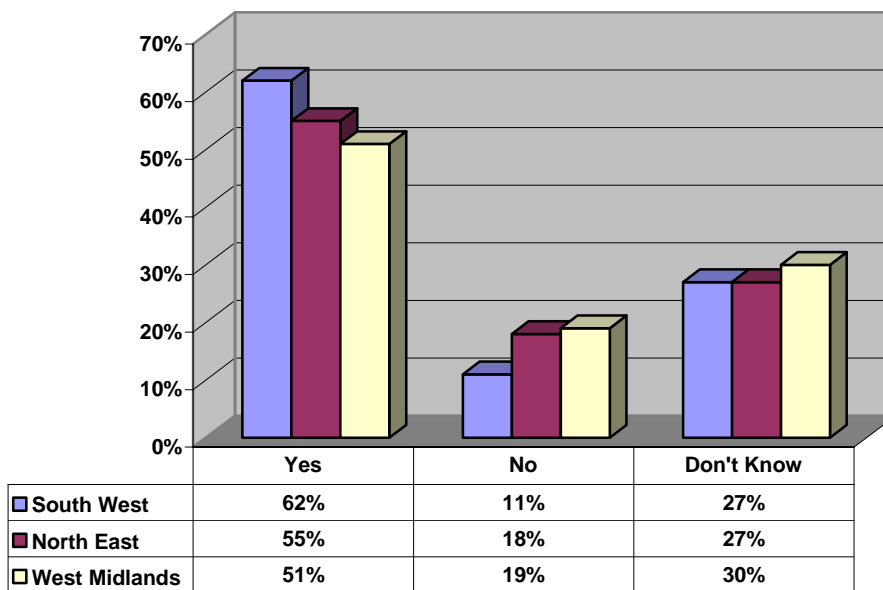
Base: 3320 KS3 and above pupils who gave their gender

Figure 9.49: Form B KS3 and above. Question 8: I would come again. By gender.



Base: 3277 KS3 and above pupils who gave their age

Figure 9.50: Form B KS3 and above. Question 8: I would come again. By age.



Base: all KS3 and above pupils (3406)

Figure 9.51: Form B KS3 and above. Question 8. I would come again. By Hub.

## **9.8 Learning in the museum at KS3 and above**

The figures suggest a greater enthusiasm for museums than might have been expected for this age-group. Although the overall figures vary, the general conclusions are encouraging. The variations identifiable in relation to gender, age, and Hub are not very great, and it is difficult to determine the reasons for such slight variations in most cases. This group was not given the opportunity to add qualitative comments or drawing on their questionnaires, which in retrospect was a pity.

Only one of the teachers' focus groups was of teachers of students KS3 and above. If anything, these teachers were less comfortable and experienced in working with museums than the primary teachers; the evidence from the pupils suggests that a great deal more might be achieved with secondary pupils than is perhaps currently attempted.

## 9.9 Conclusions to section 9

Over 20,000 pupils from 6-18 years completed questionnaires immediately after their museum visits. The responses indicate an overwhelming and spontaneous enthusiasm for museums from the younger pupils and a more measured approval from the large majority of the older pupils.

Pupils enjoyed their visits, found them exciting and felt that their experience at the museum had made school work more inspiring. Pupils enjoyed learning in different ways – they appreciated the sensory character of the learning, and the many different ways that experience could be grasped – through the environment, through objects, through listening to people and doing new things. Again, these aspects emerge strongly from the younger children's open comments and drawings. Teachers in the focus groups commented frequently on how diverse learning styles and multiple pathways to knowledge and experience benefited all children, and especially those who found learning difficult. The evidence from the children confirms their enjoyment, and enhanced motivation.

Pupils also felt they had already learnt something at the museum and wanted to find out more. 90% of the younger children agreed that they had learnt some interesting new things. Some of the drawings show how seeing paintings inspired children to want to make their own art, and some showed how being exposed to the things that adults do inspired them to think about careers of their own. Teachers suggested that pupils had learnt subject-related information, and 59% of the older students agreed that they had left the museum more interested in the subject than when they came.

Most pupils (81% at KS2 and 70% at KS3) felt they could understand most of what they saw and did. This suggests that museum educators were mostly pitching their taught sessions at a level that was appropriate for the pupils with whom they were working. This is very encouraging and supports museum education staff in their insistence on careful research into the interests and requirements of their users, on careful planning, and on continual monitoring of their delivery. However, there is still some room for improvement, especially in relation to the older pupils, where 19% were not sure if they had understood and 11% said that they had not understood (30% in all).

The pupils' evidence supports the evidence from the teachers very strongly. Both teachers and pupils agree that museums are inspiring places to learn in new ways that stimulate increased interest in learning. Curiosity is awoken, and this stimulates enquiry and search for information. The multiple teaching methods used effectively by museum staff combined with open-ended collections-related content enable the vast majority of pupils to find something in which to take an interest, and at which to succeed as a learner. The result is a feeling of self-worth and an increase in positive learner identities.



## Section 10

### Teachers' satisfactions and dissatisfactions with museums

#### 10.0 Summary of section 10

It is clear from both the quantitative and the qualitative evidence that teachers have high expectations of museums, and, from our focus group discussions, it is evident that many of these expectations are based on experience of successful visits in the past.

The vast majority of teachers responding to the teachers' questionnaire (72%) felt very satisfied with the provision made especially for them by museums. In addition, 62% of teachers agreed that it was very likely that their museum visit had increased their confidence to use museums more as part of their teaching.

Teachers in our focus groups told us graphically and in detail how and why they found museums satisfactory and confidence-building. They told us how they valued museums for their pupils' learning. They described what it was that they valued in the whole environment of the museum and they also described the character of the learning that resulted from pupils' experience in the museum environment. They described how they valued the expertise of museum staff and the care taken to meet their needs.

It is clear from the teachers' comments that it is not only access to the collections that they found useful, but that they used (and evaluated as useful or satisfactory) the whole museum experience, including the building, the staff, the displays, the collection, and also the experience of being out of school and out of the school's geographical location. This holistic view of the museum experience came over very strongly; the experience that teachers wish to access is not limited just to experience of the collections.

However, during the focus group discussions, a range of dissatisfactions were also frequently voiced. The problems seemed to be the same across all three areas of the country. In trying to unpick these matters, it appeared that teachers were, on the whole, highly satisfied with provision made especially for schools, but somewhat dissatisfied with general provision when they were using museums with their pupils. They were not always confident that museums could provide the facilities and services that they and their pupils required. This was especially the case where pupils had special needs. It was the inadequacy of the museum infrastructure that caused teachers' lack of confidence rather than the museum's provision for learning.

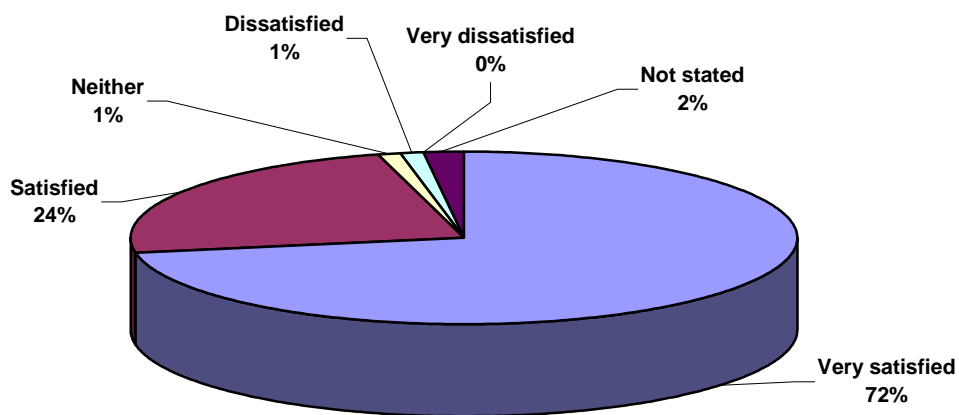
Teachers also found the administration and organisational work that had to be done at school to enable the visit to go ahead very time-consuming. Risk assessments were particularly trying for some. Finding funding was difficult and some teachers had reduced the number of visits due to lack of funding.

## 10.1 High levels of satisfaction

Teachers views of the effectiveness of museum visits were gathered through a specific question on the teachers' questionnaire and were also gathered during focus group discussions.

### 10.1.1 Question 23. How satisfied are you with the museum's provision?

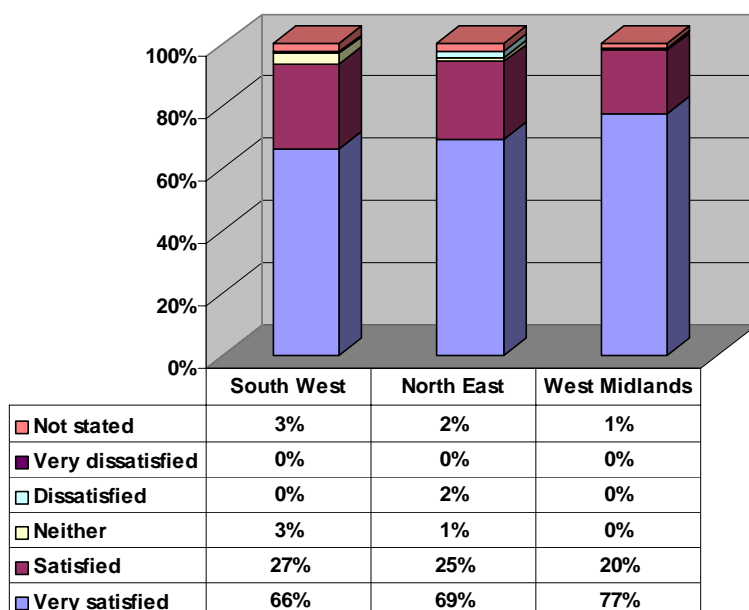
Teachers were on the whole very satisfied with their museum visit. 72% of teachers expressed themselves as very satisfied, with a further 24% satisfied. This represents 96% of the teachers overall. Although there is some room for improvement, this is a very gratifying result.



Base: all teachers (936)

**Figure 10.1: Form A. Question 23. How satisfied are you with the museum's provision?**

There is a small degree of variation across the three Hubs.



Base: All teachers (936)

**Figure 10.2: Form A. Question 23. How satisfied are you with the museum's provision? By Hub.**

### 10.1.2 Evidence from the focus groups

Teachers in the focus groups gave the reasons why teachers are very satisfied with museum school provision. Many teachers pointed out how the museum environment offered new and safe experiences and different, richer ways of teaching and learning for children whose life experience was frequently narrow. They appreciated the opportunities to have access to skilled and knowledgeable staff, and appreciated the efforts made by museum staff to research and meet their needs. Museum visits provided teaching and learning material for long-term use.

Teachers told us that the museum:

- Was outside the experience of many pupils
- Provided a different location for learning
- Was safe and contained
- Gave pupils an opportunity to learn how to manage public spaces
- Was frequently free
- Enabled different teaching and learning styles to be used
- Increased pupils' interest and motivation in school topics
- Provided resources which they do not have in school – knowledgeable staff, materials for dressing up, artefacts, workshops, loans
- Provided ideas and experience for work with in the classroom afterwards
- Could be used in ways that suited the teachers and the children's needs
- Could provide examples of career possibilities by going 'behind the scenes'

Teachers' own words give a flavour of their views:

*"These children are not likely to go unless we take them. There are some children who have never been to the city centre"*

*"The children appreciated being in a public building – the experience of the space itself"*

*"It's a meaningful context for learning – for them to display their skills and talk to strangers"*

.....

*TM: It's a deprived area, and I work in the junior part of the school at the moment.*

*JD: And you've been doing a project with Wolverhampton Art Gallery?*

*TM: The theme of the project was printing so the children were printmakers, we visited the gallery, just to walk around the gallery, get the children inside the actual art gallery.*

*JD: Have they been before or not?*

*TM: A lot of the children haven't even been to Bilston Gallery, so they haven't been to Wolverhampton. I think there were 1 or 2 that have been on a Saturday with their parents, so when they did go it was just awe and wonder really, of seeing the building and looking at all the different paintings and sculptures.*

## 10.2 And without the museum visit?

We asked teachers in the focus groups what would have happened if they had not visited the museum.

*What would have happened if you had not visited the museum with your class?*

The teachers in the focus groups were very clear about what would have happened had they not taken their classes to the museum. Their answers included:

- *“Students would not have had the inspiration from seeing the real thing – this is a rich experience that they can talk about – children get a glimmer of a richer environment.”*
- *“We would not have been able to deliver the syllabus and exam results would have fallen – students tend to get better marks in the coursework related to the visit than in the exams”*
- *“Children rarely read – visiting the museum helps them get more experience”*
- *“There would have been less enrichment, the experience would have been flatter, and much less fun”*
- *“The children would be less motivated to use other sources like the Internet, books”*
- *“The outcomes would have been less rich, the quality of work not so good”*
- *“The children would have been less enthusiastic about learning”*
- *“Their understanding would have been much more limited”*
- *“As a teacher, I would have had less knowledge, less motivation, and less satisfaction”*

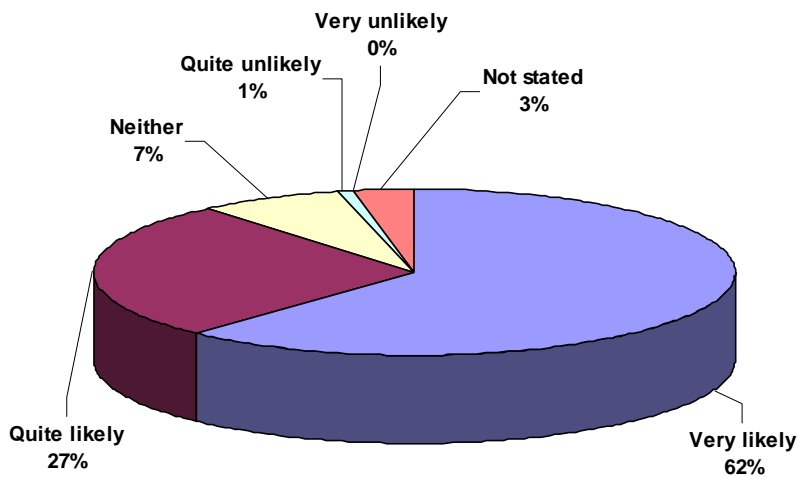
### 10.3 Increased confidence following the Renaissance in the Regions Education Programme

The teachers' questionnaire asked one question about this.

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

62% of the teachers responding stated that it was very likely that their confidence in using museums had increased. A further 27% thought this was quite likely.

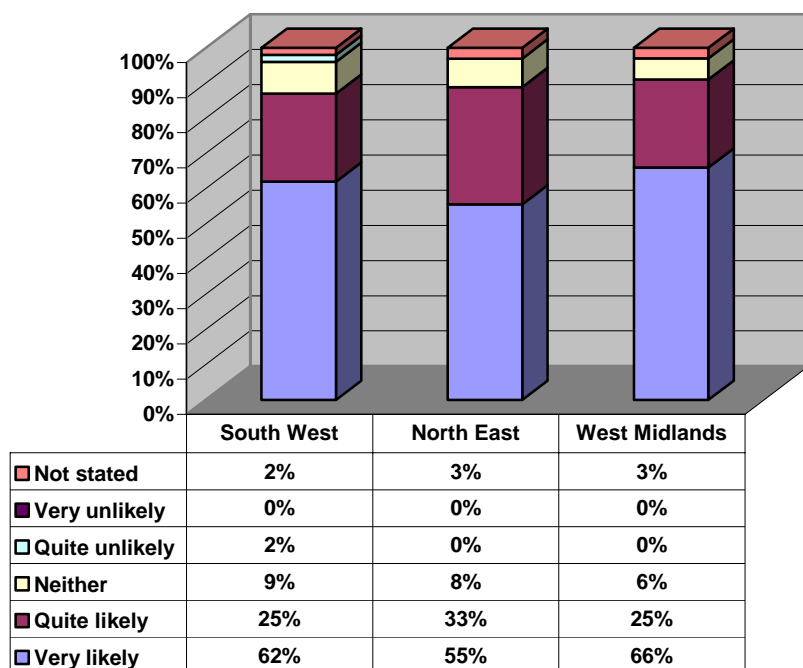
This is a very high and creditable level of confidence increase which can be attributed to the Renaissance programme. It is particularly interesting given the high levels of teachers visiting for the first time (44%).



*Base: all teachers (936)*

**Figure 10.3: Form A. Question 24. To what extent has the experience of this visit increased your own confidence to use museums more as part of your teaching?**

There was very little variation across the Hubs.



Base: all teachers (936)

**Figure 10.4: Form A. Question 24. To what extent has the experience of this visit increased your own confidence to use museums more as part of your teaching? By Hub.**

## **10.4 Some dissatisfactions with museum visits in general**

During the focus group discussions, several matters of concern arose about teachers' challenges in using museums. These can be divided into two fields: challenges that are school-based, and challenges that are museum-based.

### *10.4.1 School-based challenges*

#### **Costs**

The cost of transport to the museum: *"If there were free transport we would use the museums more."*

Getting money from parents: *"I don't like asking for money."*

The challenge of finding funding from non school-based resources.

#### **Effort of organisation**

The planning can be: *"an absolute nightmare."* Paperwork, phone-calls and risk assessment makes trips stressful to organise – teachers are responsible for their pupils, and generally trips out of school are becoming more difficult, so some teachers are filled with trepidation before the visit: *"...and driving the minibus. Even walking the children down the street. We don't volunteer because of the stress involved."*

At the same time, the effort and time spent has to be justified by results.

#### **Integration into the curriculum is a challenge for some**

Some teachers found integrating the use of the museum into the curriculum very challenging, especially where emphasis on improving or maintaining SATs scores was a priority. We heard complaints about how 'teaching to the test' resulted in unadventurous teaching and learning that was not recalled after a holiday break.

At the same time, other teachers described very imaginative ways of using museums to create material for the curriculum, and told us how museum visits provided the stimulus for work over many weeks.

There was some evidence to suggest that it was schools in the most deprived or difficult circumstances that were using museums in the most imaginative ways.



### 10.4.2 Museum-based challenges

Teachers are not always confident that museums can meet their needs, and this means that visiting is frequently seen as quite a challenge.

Teachers gave us many examples in all Hubs of the following kinds of comments:

#### **Not feeling welcomed**

*“Some staff (including front-of-house staff) are inexperienced and don’t know how to relate to children, especially those with specific learning difficulties.”*

*“Warders being officious and watching all the time.”*

Security guards can be a *“bit snotty if there are no white children.”*

*“Shop assistants can expect all children to be criminals.”*

*“Being cleaned around with a machine!”*

Facilities not child friendly - no-where to eat lunch; nowhere for coats – or the cloakroom is full; overbooking of schools so facilities inadequate for numbers in the museum.

Intimidating building (but this sometimes positive).

The public making racist remarks (only raised once).

Volunteers *“looked down their noses at our kids”* (only raised once).

Difficult buildings and limited facilities

Difficult wheelchair access.

Limited space.

Using the toilets with 30 children.

Disabled/ changing facilities can be a problem.

Galleries / spaces not set up for pupils e.g. places to draw or away from the visiting public and lunch facilities not always large enough, no-where to sit down.

#### **Hard to use in teaching**

Teachers’ fear of not knowing enough.

Sometimes teachers’ expectations not met.

Children newly arrived in the UK were unhappy to eat among all the ‘killed’ animals.

*“The ‘Do not touch’ experience can be heart-breaking.”*

Museum display style difficult:

- Labels are too high, too small, too difficult to read
- *“Much of the information given in labels is closed information that is off-loaded onto the kids”*
- Audio information is useful for special needs children who don't read
- Interactives that don't work are a problem
- Very small screens no use to children with special needs

## **10.5 Conclusions to section 10**

It was surprising to hear teachers in the focus groups who had been very enthusiastic about their experience of museums suddenly begin to complain (in a very articulate way) about some of the difficulties above. Teachers are both highly appreciative of the value of using museums and of the generic learning outcomes that they knew would result. However, they knew these outcomes for their pupils came at a cost: the cost to themselves of the organisation and successful implementation of the visit, and the risk to themselves and their pupils that the general museum provision would prove inadequate for their needs. For the teachers we spoke to and who completed the questionnaires, these costs were worth paying.

However, the research findings suggest that it is the time, effort, and the overall riskiness of the museum visit, together with its attendant organisational challenges, that produces a need for visits that are inspirational as well as informative. If visits do not offer the pupils something really out-of-the-ordinary, they are simply not worthwhile.

The risks and challenges in using museums are perhaps the reason why teachers value the enjoyment, inspiration and creative outcomes of visits so very highly. Knowledge- and skills-based outcomes can be achieved at school. The effort of going to the museum demands something more than this.

## **Section 11**

### **Conclusions**

#### **11.1 A new regional programme, and new research**

11.1.1 In response to increased financial investment in regional museums by DCMS and DfES, the Renaissance in the Regions Education Programme was established in the three Phase 1 Hubs by the Museum, Archive and Library Council (MLA). Museums were allocated additional resources to deliver programmes for school-aged children and to achieve increased levels of provision for schools.

11.1.2 This report describes the research carried out into the outcomes and impact of this investment. It is a very large national study, carried out over three very diverse regions of England, and involving 36 regional museums of many different types. Staff from the museums (most of whom are experienced museum educators) have acted as research partners, participating in the research design, the implementation of the study and the interpretation of the results.

11.1.3 The research is innovative and presents evidence for the first time of the impact and outcomes of school use of museums. The research was carried out between July 2003 and February 2004. The study establishes a new platform on which to base further research into the learning outcomes and the impact of the educational provision of museums in England.

## 11.2 Events during the summer 2003

11.2.1 During the summer 2003, Renaissance in the Regions funded holiday activities at the Phase 1 Hub museums, and a small element of the research was to map this provision in outline.

11.2.2 The first aim of the research was to:

- Provide baseline information about the activities of the Phase 1 Hubs run over the summer 2003, showing the range and type of activities and the numbers of school-aged children and accompanying adults reached

11.2.3 The museums in the Phase 1 Hubs worked quickly to provide additional summer holiday activities from the end of July to the end of August 2003. They had to book artists, actors, puppeteers and others to help with the work using their special skills; spaces and collections had to be prepared; posters and flyers had to be produced and distributed. While many museums might have intended to provide some holiday events, the range and diversity was increased because of Renaissance funding. There were large numbers of imaginative events across the three Hubs. These included historical, scientific, art and drama workshops and the exploration of diverse cultures.

11.2.4 The numbers of people making use of the activities has proved in some cases to be very difficult to count exactly. Most, but not all of the numbers of participants supplied to RCMG were presented in considerable detail. However, some museums with very large numbers were unable to differentiate between those that took part in special events and their general visitors.

11.2.5 The highest estimation of participation (which includes two very large totals with no detailed breakdown) is 49,537 children accompanied by 75,984 adults who were involved in booked or drop-in sessions in the 36 museums. The lowest estimation (taking only carefully detailed figures) is 23,027 children involved in summer activities in 34 museums, accompanied by 10,017 adults in 33 of these museums.

11.2.6 It is likely that the correct figure falls between the highest and the lowest figures. Taking the fully substantiated figures and one third of the additional estimations, we arrive at 31,864 children and 32,006 adults who are likely to have taken part in summer activities across the 36 museums in the three Hubs.

11.2.7 This information provides a baseline for future work. However, the difficulties of mapping participation in drop-in activities which might attract any, all or none of a museum's general visitors, and which might take place in multiple venues in a number of different sites, are considerable. The resources required to gain a very accurate picture of participation under these circumstances are almost certainly too high. The mapping of take-up of booked workshops is not problematic and might be considered for the future. The most effective way of mapping provision and participation of summer activities would be for individual museums to review their own practice and results over time; however, thought would need to be given to how this could be audited.

### **11.3 Rapid increase in pupil contacts**

11.3.1 The second aim of the research was to:

- Establish how many pupils and teachers visited Phase 1 Hubs between September 1<sup>st</sup> and October 31<sup>st</sup> 2003 and assess how this number differs from the number of visits undertaken in the same time period in 2002

11.3.2 Museums were asked to supply total numbers of pupil contacts during September and October 2002 and 2003. The comparison of numbers in the same months in 2002 and 2003 enables a measure of the increase in volume as a result of the investment in educational provision through the Renaissance programme.

11.3.3 The overall volume increase across the three Hubs is 28%. While this is extremely impressive, it may not give the complete picture. The presence of one very large organisation in the data (Ironbridge Gorge Museum), whose reported pupil contact figures make up a third of the total figures across the three Hubs in 2002, masks the achievement of an even higher level of increased pupil contacts in 2003. Without this museum, the overall increase in volume stands at 42.5%.

11.3.4 This is a very high level of increase. While it is impossible to ascertain in this study whether the schools might have visited museums outside the three Hubs had they not been visiting within the three Hubs, what is clear is how rapidly and efficiently museums acted to devise and deliver increased school services. Additional opportunities for schools were in place by September 2003 and take up has been very fast indeed. The two months during which the research was carried out were the first two months of the new school year, and right at the start of the Renaissance programme. It is very much to the credit of the museums that they have been able to act so quickly and so effectively.

## **11.4 The teachers, the schools and the pupils involved in this research**

11.4.1 The third aim of the research was to:

- Identify from quantitative and qualitative research with teachers the learning that has taken place and analyse this against the Generic Learning Outcomes and the outcomes posed by DfES

11.4.2 The evidence on which the research is based consists of a very large amount of quantitative data and a much smaller but richer amount of qualitative data. Over 1,000 teachers were involved in this research; 936 teachers completed questionnaires and a further 71 attended focus-group workshops or were visited in their schools. Over 20,000 pupils (20,604) were involved in the research and gave their views on museums through completing questionnaires. Completion rates for the questionnaires were very high, with a very large percentage (39%) of the teachers visiting the 36 museums during September and October giving information for the evaluation. The data from different sources is highly consistent and presents compelling evidence from which to develop a reliable picture of the impact and outcomes of museum-based learning.

11.4.3 The great majority of the schools using the museums (78% of the total) were primary schools. There were far fewer secondary schools (13% of the total). This pattern confirms the perceptions of museum education staff.

11.4.4 However, it is surprising to discover that 46% of the visiting schools were located in wards classified as among the 20% most deprived in England. The picture from the post-code analysis is very clear. This form of analysis is new for museums and could be fruitfully used again.

11.4.5 The evidence in relation to gender of pupil users suggests that, at least in regional museums, there are roughly the same number of boys and girls using museums. In relation to age, far fewer older pupils than younger pupils are taken by their teachers to museums, and as pupils move through their schooling, they are less and less likely to be using museums for learning. The numbers of pupils being taken to museums by their teachers fell dramatically as pupils moved through secondary school.

11.4.6 The vast majority (94%) of teachers who visited the museums in the three Phase 1 Hubs in September and October 2003 did so in order to deliver the curriculum. At the beginning of the school year, this seems to make sense; there would be fewer general or more-open-ended visits at this time than at the end of the school year. Almost three quarters of these visits were based on themes linked to history, although these themes also had the potential to be used in a broader, more cross-curricular manner.

11.4.7 Well over half (58%) of the visiting teachers stated that museums were very important to their teaching. However, it seems as though most teachers are largely using museums in a rather narrow manner, to deliver the history curriculum.

11.4.8 Nearly one half (44%) of these teachers were visiting the museum where they were issued with a questionnaire for the first time with a class. This is an impressive statistic, but it is difficult to know exactly what it means. Were the teachers first time museum users, or had they used museums for teaching before, but not this specific one? If they had used other museums before, does this mean that the Phase 1 Renaissance programme was drawing visits away from other venues that were not part of the Phase 1 Hubs? Perhaps these new teachers were from schools in the more deprived areas that were visiting for the first time? There were surprisingly high numbers of schools located in very deprived wards, and although this does not mean that all these schools worked with pupils who were not normally taken to museums, this may be a factor. However, as we have seen, 85% of the teachers stated that their schools made regular visits to cultural organisations. Although it does seem as though the Renaissance programme has been successful in drawing in new teachers, but it is hard to know where they came from. There are questions to be asked here that go beyond the scope of this study.

11.4.9 The vast majority of teachers responding to the teachers' questionnaire (72%) felt very satisfied with the provision made especially for them by museums. In addition, 62% of teachers agreed that it was very likely that their museum visit had increased their confidence to use museums more as part of their teaching.

11.4.10 It is clear from the teachers' comments that it is not only access to the collections that they found useful, but that they used (and evaluated as useful or satisfactory) the whole museum experience, including the building, the staff, the displays, the collection, and also the experience of being out of school and out of the school's geographical location. This holistic view of the museum experience came over very strongly; the experience that teachers wish to access is not limited just to experience of the collections. The teachers also described how they valued the expertise of museum staff and the care taken to meet their needs.

11.4.11 However, during the focus group discussions, a range of dissatisfactions were also frequently voiced. Teachers were not always confident that museums could provide the facilities and services that they and their pupils required. This was especially the case where pupils had special educational or physical needs. It was the inadequacy of the museum infrastructure that caused teachers' lack of confidence rather than the museum's school services.

11.4.12 Teachers also found the administration and organisational work that had to be done at school to enable the visit to go ahead very time-consuming. Risk assessments were particularly trying for some. Finding funding was a problem for many, and some teachers reported curtailing their use of museums because of this.



## 11.5 The Generic Learning Outcomes –the teachers' views

11.5.1 Teachers completing the questionnaires were asked which learning outcomes were important for their pupils as a result of the museum visit. Teachers rated the GLOs very important as follows:

- Enjoyment, Inspiration, Creativity (81% agreed very important)
- Increase in Knowledge and Understanding (72%)
- Change or development in Attitudes and Values (58%)
- Action, Behaviour, Progression (57%)
- Increase in Skills (44%)

11.5.2 Enjoyment, Inspiration, Creativity, together with an increase in Knowledge and Understanding are perceived by teachers to be the most important learning outcomes. Fewer teachers perceived the other generic outcomes as very important.

11.5.3 Teachers' view of the power of the enjoyment and inspiration to be gained from a museum visit and the impact of this on learning is highly significant and is an unexpected finding. Teachers of pupils at KS2 and below were more likely to rate Enjoyment, Inspiration, Creativity as very important than teachers of older pupils, with 84% saying it was a very important outcome, but even 70% of the teachers of older pupils consider this a very important outcome. Teachers in the focus groups were also very explicit about the power of enjoyment and inspiration to motivate and increase learning. Much of the qualitative evidence confirms that it is doing something new and exciting in a rich and unexpected environment that provokes interest and stimulates a need to know.

11.5.4 Teachers appear to be intentionally harnessing this outcome as a pathway to learning. Although the use of the museum could be seen as narrow – very largely to deliver the history curriculum, it is the power of enjoyment, inspiration and creativity that teachers want to take their pupils' learning forward. Those teachers who were using the museum to deliver the curriculum were more likely to value the impact of enjoyment and inspiration than those teachers who were there for more general reasons (although these teachers form a very small percentage of the whole, this is interesting). Teachers perceive museum visits as opportunities to make learning vivid, real and challenging. Teachers in the focus groups described the excitement, inspiration and increased interest that pupils experienced during museum visits. The encounter with real things, and the exploration of objects, specimens and rich environments were seen as important for all pupils, but essential for those with learning difficulties to develop their understanding. Over half of the teachers responding to the questionnaires expected to be exploring new ideas with their pupils following the visit. Evidence from the younger pupils' drawings reinforces the other evidence that the fun and inspiration of museum visits have multiple and significant effects: they light up curiosity and interest; open up new fields of enquiry; and deepen understanding of things that are more familiar.

11.5.5 An increase in Knowledge and Understanding, especially of subject-related information, was perceived by nearly three-quarters of teachers (73%) to be very likely as an outcome of the museum visit. This outcome is a result of the opportunity to handle artefacts and specimens; to compare and contrast objects, spaces and environments; to observe materials, scale, relationships, differences and similarities, and to analyse and discuss all these experiences with museum staff, teachers, and peers. The causal relationship between the two generic learning outcomes is critical; it is because pupils enjoy and are inspired by their museum experiences that teachers expect, and have experienced, increased knowledge and understanding. 71% of teachers expected to see progression in subject-related understanding. While this strong perception of subject-based learning is very positive, it is disappointing that teachers were not expecting learning across the curriculum were, with only 35% thinking this was very likely. Further research would be necessary to discover how far the pupils were making cross-curricular links, but if teachers do not expect this as an outcome, this will not be pursued and so latent learning may be lost.

11.5.6 While changes or developments in Attitudes and Values were not perceived as such strong outcomes as enjoyment, or an increase in knowledge of the subject, 51% of teachers expected their pupils to feel more positive about learning; in relation to Progression, 49% of teachers thought increased motivation to learn was very likely. 51% of teachers expected their pupils to feel more positive about museums and galleries; 39% expected pupils to progress to an increase in cultural understanding.

11.5.7 Surprisingly, teachers do not have great expectations of Skills learning as a whole as an outcome of museum visiting. However, when this is examined a little more closely, it is pleasing to see that 53% of teachers are of the opinion that thinking skills will have increased. Deductive thinking based on detailed observation, making informed judgements and coming to an opinion on the basis of evidence are very powerful processes that promote the development of critical understanding; these processes occur very naturally as part of a museum visit. Communication and social skills are also perceived as likely outcomes, but not to a very strong degree. This is disappointing.

11.5.8 Teachers appreciate and understand the integrated and holistic character of museum learning, but they are mainly using this potential for subject-related learning. This is a potentially narrow focus. Some of the potential of museums is being lost as teachers are not as open as they might be to the opportunities for cross-curricular learning, for the development of skills, and for developing new ways of teaching. Teachers of pupils with special learning and social needs seemed, from the evidence of our focus groups, to be more alert to the broader potential of museum use in relation to social and life-skill learning and in stimulating more imaginative ways of teaching. Where pupils were failing to respond to standard teaching because of learning difficulties, language issues or social deprivation, museums were seen by teachers as of enormous value, indeed in some cases – essential, in opening up new pathways to learning.

## 11.6 The Generic Learning Outcomes – the pupils' views

11.6.1 The fourth aim of this research was to:

- Relate the teachers' perceptions of their pupils' learning to the perceptions of the pupils themselves

11.6.2 Over 20,000 pupils from 6-18 years completed questionnaires immediately after their museum visits. The vast majority of pupils agreed that they had enjoyed their visits (94% at KS2), found them exciting (87% at KS2), interesting (90% KS2 and 87% KS3) and felt that their experience at the museum could be used back at school (87% at KS2) and had made school work more inspiring (58% at KS3). Pupils enjoyed learning in different ways – they appreciated the sensory character of the learning, and the many different ways that experience could be grasped – through the environment, through objects, through listening to new people and doing new things. They agreed that museums were good places to learn in different ways from school (82% at KS3). These aspects also emerge strongly from the younger children's comments and drawings. Teachers in the focus groups commented frequently on how diverse learning styles and multiple pathways to knowledge and experience benefited all children, and especially those who found learning difficult. The evidence from the children confirms their enjoyment, and enhanced motivation.

11.6.3 Pupils also felt they had already learnt something at the museum and wanted to find out more. 90% of the younger children agreed that they had learnt some interesting new things. Some of the drawings show how seeing paintings inspired children to want to make their own art, and some showed how being exposed to the things that adults do inspired them to think about careers of their own. Teachers suggested that pupils had learnt subject-related information, and 59% of the older students agreed that they had left the museum more interested in the subject than when they came.

11.6.4 Most pupils (81% at KS2 and 70% at KS3) felt they could understand most of what they saw and did. This suggests that museum educators were mostly pitching their taught sessions at a level that was appropriate for the pupils with whom they were working. This is very encouraging and supports museum education staff in their insistence on careful research into the interests and requirements of their users, on careful planning, and on continual monitoring of their delivery. However, there is still some room for improvement, especially in relation to the older pupils, where 19% were not sure if they had understood and 11% said that they had not understood (30% in all).

11.6.5 The pupils' evidence supports the evidence from the teachers very strongly. Both teachers and pupils agree that museums are inspiring places to learn in new ways that stimulate increased interest in learning. Curiosity is awoken, and this stimulates enquiry and search for information. The multiple teaching methods used effectively by museum staff combined with open-ended collections-related content enable the vast majority of pupils to find something in which to take an interest, and at which to succeed as a learner. The result is a feeling of self-worth and an increase in positive learner identities.

## 11.7 Meeting government priorities for museums

11.7.1 DCMS and DfES have established a number of priorities for museums. These are set out in Section 1 of this report.

11.7.2 The research into the impact of the Renaissance in the Regions Education Programme shows how museums have met DCMS/DfES priorities in three main areas. This report demonstrates:

- i) How education programmes have introduced school pupils to a fuller cultural life by:
  - Inspiring an energetic and enthusiastic approach to learning
  - Achieving fulfilment and satisfaction
  - Achieving positive attitudes to experience and desire for further experiences
  - Increasing knowledge and understanding of school subjects
  - Increasing awareness and understanding of cultural organisations
  - Enhancing skills, especially thinking skills, communication skills and social skills
  - Increase in confidence, expertise and personal satisfaction of teachers
  - Increase in satisfaction of schools with education programmes (eg: as seen through educational attainment of children)
  - Increase in total numbers of children and young people who participate in educational programmes in the regions
  - Increase in volume of on or off-site education by museum education staff
- ii) How the Renaissance in the Regions Education Programme has enabled museums and galleries to open themselves up to a wider community by making contact with school-aged children in some of the most deprived wards in the country.
- iii) How museums can plan to put their consumers first. The Renaissance in the Regions Education Programme demonstrates how the educational work of the museums involved was successful because it was planned with the needs of teachers and their pupils at the forefront.

## **11.8 The impact of the Renaissance in the Regions Education Programme**

The impact of this programme can be summarised in four main areas.

### *11.8.1 Increased high quality provision for schools, building effectively on existing practice.*

There is ample evidence of a very rapid and very large and very effective increase in contacts between museums and schools. High quality school services have been established, building quickly on the existing skills, expertise and experience of the museums. Both teachers and pupils are extremely appreciative of these opportunities. The speed and success of this provision would not have been possible had it not developed from a strong existing base.

### *11.8.2 More teachers using museums to their satisfaction*

One result of the Renaissance education programme is an increased number of teachers who are using museum education services. These teachers are very satisfied with their experience. Teachers were especially appreciative of the knowledgeable staff that they worked with, the careful planning to meet their needs that they experienced, the rich and diverse resources they were able to access and the different learning styles their pupils could use.

### *11.8.3 Increased and inclusive provision for multiple learning needs – opportunities for all pupils*

There is considerable evidence that the multiple teaching and learning styles such as those used in museums where mature educational services are in place, are appreciated by teachers as appropriate for all their pupils. Where the particular needs of pupils have been researched and relevant provision has been developed, all children can achieve a view of themselves as successful learners. The Renaissance education programme has extended these opportunities to a considerable range of pupils, many of them based in areas where social deprivation and child poverty are at high levels.

### *11.8.4 Increased numbers of pupils inspired to learn more*

Evidence from both teachers and pupils demonstrated clearly that the enjoyment and excitement of a museum visit was inspirational. Museums made learning richer, more interesting, and more personally relevant. Encounters with curious objects, unusual specimens, amazing places and extraordinary sights triggered desires to know and understand more. The Renaissance programme has increased the numbers of pupils who experienced this inspiration.

This research provides strong evidence of the value of museums as catalysts for learning, and of the specific impact of the Renaissance in the Regions Education Programme. It was carried out right at the beginning of the programme, but it suggests that this investment in museums has already been worthwhile.

What amazed me most on my visit.....

was that we got to  
hold things that were older than  
3000 years old. This is the  
best ever trip!

Renaissance in the Regions  
and DCMS/DfES Museum  
Education Evaluation

**RCMG**  
Research Centre for  
Museums and Galleries

re:source

department for  
education and skills



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## Appendix 1

### Description of museums participating in the evaluation

Hub	Museum	Description
SW	Bristol Museums and Art Gallery	Six museums and historic sites spread across the city of Bristol. The City Museum displays collections related to art, history and the natural sciences, geology, Eastern art and local history. Branch museums include Bristol Industrial Museum, Blaise Castle House Museum, and two period houses The Red Lodge and The Georgian House.
SW	Plymouth City Museum and Art Gallery	Five sites across Plymouth housing the collections of Plymouth City Museum and Art Gallery. The main City Museum and Art Gallery contains a diverse range of collections and the branch museums, including the Elizabethan House and Merchant House, have collections of local and social history.
SW	Royal Cornwall Museum, Truro	The largest museum in Cornwall with collections related to archaeology, minerals, local history, natural history and decorative arts. Helston Folk Museum, a small local history museum in Helston, was used as part of an outreach programme by the Royal Cornwall.
SW	Royal Albert Memorial Museum and Art Gallery, Exeter	A branch museum of Exeter City Museums and Art Gallery, the Royal Albert Memorial Museum's collections include Devon and world natural history, archaeology, fine and decorative art and ceramics. Exeter City Museums are responsible for Connections Discovery Centre and collections across the city in St Nicholas Priory, Quay House Interpretation Centre, and the Guildhall.
SW	Russell-Cotes Art Gallery and Museum, Bournemouth	Russell-Cotes Art Gallery and Museum has collections of Victorian and Edwardian fine and applied art, contemporary crafts and culture housed in a late 19 <sup>th</sup> – early 20 <sup>th</sup> century house /museum.
NE	Beamish, the North of England Open Air Museum	350-acre site open-air museum recreating life in the early 1800s and 1900s. Period sites bring to life the lives of the people of the North of England including the 1913 Colliery Village, 1825 Pockerley Manor and 1.5 miles of working tramway.
NE	Bowes Museum, County Durham	Bowes Museum is housed in a listed building founded by John and Josephine Bowes in the mid-nineteenth century. Collections include European and British fine and decorative arts, fine art, textiles, ceramics, furniture and antiquities.
NE	Hartlepool Arts and Museum Service	Responsible for Museum of Hartlepool and Hartlepool Art Gallery. The Museum of Hartlepool has collections of local and social history with a strong maritime emphasis.
NE	Tyne and Wear Museums	Responsible for 11 museums and galleries across Tyneside and Wearside. <ul style="list-style-type: none"> <li>• Arbeia Roman Fort and Museum, South Shields, the excavated and reconstructed</li> </ul>



Hub	Museum	Description
		<p>remains of a Roman fort built around AD160</p> <ul style="list-style-type: none"> <li>• Discovery Museum, Newcastle-upon-Tyne charts the development of science and engineering with special reference to the history of the north east of England</li> <li>• Hancock Museum, Newcastle-upon-Tyne has collections of natural history and Egyptology</li> <li>• Laing Art Gallery, Newcastle-upon-Tyne (some of the gallery's main displays are closed from 13 October 2003 until April 2004 for refurbishment)</li> <li>• Monkwearmouth Station Museum, Sunderland, a restored Victorian railway station of 1848</li> <li>• Segedunum Roman Fort Baths and Museum, Wallsend displays artefacts from excavations at Segedunum, a reconstructed section of Hadrian's Wall and 30m high viewing tower</li> <li>• Shipley Art Gallery, Gateshead has collections of old master and Victorian paintings, local decorative arts and industrial history, and contemporary crafts</li> <li>• South Shields Museum and Art Gallery (closed until Spring 2004)</li> <li>• Stephenson Railway Museum, North Shields – home to famous engines including George Stephenson's "Billy"</li> <li>• Sunderland Museum and Winter Gardens has eleven major galleries displaying the history of Sunderland, shipbuilding, coal mining, local archaeology, paintings by, amongst others, L S Lowry, and natural history. The Winter Gardens contain over 1,500 plants displayed in naturalistic settings</li> <li>• Washington F Pit, Sunderland</li> </ul>
WM	Birmingham Museums and Art Gallery	<p>Birmingham museums service covers seven sites across Birmingham.</p> <ul style="list-style-type: none"> <li>• Birmingham Museum and Art Gallery has major collections of fine and decorative arts, archaeology, natural history and the social history of the Midlands</li> <li>• Aston Hall has over 20 period rooms displaying furniture and textiles</li> <li>• Blakesley Hall, period farmhouse displaying furniture and domestic items</li> <li>• Sarehole Mill, 18<sup>th</sup> century working watermill</li> <li>• Soho House – restored home of the industrial pioneer Matthew Boulton</li> <li>• Museum of the Jewellery Quarter</li> <li>• Weoley Castle</li> </ul>
WM	Herbert Art Gallery and Museum, Coventry	<p>The Herbert Art Gallery and Museum houses collections of natural history, social history, archaeology and the visual arts including watercolours, contemporary art, sculpture and ceramics. Also responsible for Lunt Roman Fort, the Priory Visitor Centre built on the site of 1000-year-old monastery and Whitefriars in Coventry.</p>

Hub	Museum	Description
WM	Ironbridge Gorge Museum Trust	<p>A World Heritage Site with seven major and smaller sites spread across 6 square miles of the Ironbridge Gorge including:</p> <ul style="list-style-type: none"> <li>• Blists Hill Victorian Town, a working museum showing life in the 1900s with shops, trades and industries recreating the past</li> <li>• Coalport China Museum</li> <li>• Jackfield Tile Museum has collections of decorative floor and wall tiles</li> <li>• The Museum of Iron and Darby Furnace traces the development and use of iron in the Industrial Revolution and the Museum of the Gorge tells the story of the Ironbridge Gorge - the birthplace of the Industrial Revolution</li> <li>• Quaker Burial Ground and the Darby Houses – two sites connected to the families associated with the Coalbrookdale ironworks</li> </ul>
WM	Potteries Museums and Art Gallery, Stoke-on-Trent	<p>The Potteries Museum and Art Gallery collections include pottery and porcelain, archaeology, decorative arts, local history, natural history, and 18<sup>th</sup>-20<sup>th</sup> century art. Branch museums across Stoke-on-Trent are Etruria Industrial Museum, a steam powered bone and flint mill, Ford Green Hall built in 1624, and Gladstone Working Pottery Museum, a restored Victorian Pottery factory with daily demonstrations of traditional pottery skills.</p>
WM	Wolverhampton Arts and Museums	<p>Wolverhampton Art Gallery houses the largest collection of contemporary art in the West Midlands with British 18<sup>th</sup> – 20<sup>th</sup> century paintings and sculpture, interactive sensing sculpture and Georgian Gallery. Bantock House and Park and Bilston Craft Gallery and Museum house permanent and temporary exhibitions related to art and crafts, and local history.</p>

## Appendix 2

### Research Tools

1. Form A: Evaluation of museum school visits
2. Form B: My Visit – Key Stage 2
3. Form B: My Visit – Key Stage 3 and above
4. Form C: Numerical data collection of pupil usage  
2002 & 2003-12-16
5. Form D: Activities for school-age children during  
summer holidays 2003

## Briefing Note for teachers

In this evaluation pack you will find:

- One copy Form A
- 40 copies Form B for KS2 pupils
- 40 copies of Form B for KS3 and above pupils

Please complete Form A yourself.

Please select the correct Form B and ask your pupils to complete it.

This is not a test but a highly valued contribution to a national research study of museums and learning.

Please hand the envelope with the completed Form A and Forms B to the museum staff **BEFORE YOU LEAVE THE MUSEUM.**

## Very many thanks for your help.

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Renaissance in the Regions  
and DCMS/DfES Museum  
Education Evaluation



re:SOURCE  
by the Department for Education

department for  
**education and skills**



# Form A: Evaluation of museum school visits

The Research Centre for Museums and Galleries (RCMG) at the University of Leicester has been commissioned by Resource: the Council for Museums, Archives and Libraries and by the Department for Culture, Media and Sport /Department for Education and Skills to evaluate the value to schools of a museum visit. Thank you for your help with this research.

**Please complete this short questionnaire and hand it to a member of museum staff BEFORE you leave the museum. Thank you.**

Q1. Name of museum: \_\_\_\_\_

Q2. Name of teacher completing this form (PLEASE PRINT): \_\_\_\_\_

Q3. Date:     /     /2003

Q4. What theme are you studying? \_\_\_\_\_

Q5. Name of school visiting: \_\_\_\_\_

Address of school: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_ Post code: \_\_\_\_\_

Q6. Type of school (Tick all the boxes that apply)

Nursery	Primary	Infant	Junior	Middle	Secondary	College	Special	Private	Non-UK
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Q7. Year(s) of pupils/students (Tick all the boxes that apply):

Early Years	<input type="checkbox"/>	Y2	<input type="checkbox"/>	Y5	<input type="checkbox"/>	Y8	<input type="checkbox"/>	Y11	<input type="checkbox"/>
Reception	<input type="checkbox"/>	Y3	<input type="checkbox"/>	Y6	<input type="checkbox"/>	Y9	<input type="checkbox"/>	Y12	<input type="checkbox"/>
Y1	<input type="checkbox"/>	Y4	<input type="checkbox"/>	Y7	<input type="checkbox"/>	Y10	<input type="checkbox"/>	Y13	<input type="checkbox"/>

Q8. Total number of pupils in the group:

Q9. Total number of teachers accompanying the group:

Q10. Total number of accompanying adults with the group:

Q11. Has this school completed the 'My Visit' sheets?     Yes        No   

KS1 pupils should not complete a 'My Visit' sheet.

KS2 pupils should complete the 'My Visit KS2' sheets

KS3 and above should complete 'My Visit KS3 and above' sheets

## Your school's museum visit

Please complete this quick questionnaire to help us with a national survey of the value of museums to schools.

Q12. Is this your first visit (as a teacher) to this museum with a class? Yes  No

Q13. Is the work done with the museum today directly linked to the curriculum? Yes  No

Q14. Does your school make regular visits to cultural organisations? Yes  No  Don't Know

We are interested in what your pupils will gain from the museum visit.

Q15. To what extent do you think pupils will have gained facts and information during their museum visit? (please tick one box for each)

	Very likely	Quite Likely	Neither	Quite unlikely	Very unlikely
Subject-specific facts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Inter-disciplinary or thematic facts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Information about museums or galleries	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Facts about themselves, their families or the wider world	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other kinds of facts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Q16. To what extent do you think that your pupils will have increased or gained skills during their museum visit? (please tick one box for each)

	Very likely	Quite Likely	Neither	Quite unlikely	Very unlikely
Numeracy skills	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Literacy skills	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Communication skills	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Spatial skills	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Thinking skills	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Social skills	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Practical skills	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Creative skills	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other skills	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Q17. To what extent do you think the museum visit will have enabled pupils will to feel more positive about any of the following? (please tick one box for each)

	Very likely	Quite Likely	Neither	Quite unlikely	Very unlikely
Themselves and their abilities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other people/communities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Learning	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Museums /galleries	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Anything else	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Q18. To what extent will you be using the museum experience to promote creativity? (please tick one box for each)

	Very likely	Quite Likely	Neither	Quite unlikely	Very unlikely
Designing and making	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Exploring new ideas	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Dance/drama	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Creative writing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other forms of creative work	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Q19. To what extent do you think that the experience of the museum will result in you working with your students in a different way? (please tick one box for each)

	Very likely	Quite Likely	Neither	Quite unlikely	Very unlikely
Using their new skills	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Enabling them to work with their peers in new ways	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Undertaking new activities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other new ways of working in the classroom	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Q20. To what extent do you anticipate that the museum visit will support pupil development: (please tick one box for each)

	Very likely	Quite Likely	Neither	Quite unlikely	Very unlikely
In their subject-related understanding	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
In learning across the curriculum	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
In their cultural understanding	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
In increased motivation to learn	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
In increased confidence	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
In their assessed work	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Q21. For each of the following potential outcomes from the use of the museum, please could you rate the importance of each one in your view: (please tick one box for each)

	Very important	Important	Neither	Not very important	Not at all important
Knowledge and understanding	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Skills	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Attitudes and values	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Enjoyment, inspiration, creativity	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Activity, behaviour, progression	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**And what do you feel about your use of museums?**

	Very important	Important	Neither	Not very important	Not at all important
Q22. How important are museums to your teaching?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Very satisfied	Satisfied	Neither	Dissatisfied	Very dissatisfied
Q23. How satisfied are you with the museum's provision?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Very likely	Quite Likely	Neither	Quite unlikely	Very unlikely
Q24. To what extent has the experience of this visit increased your own confidence to use museums as part of your teaching?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Q25. Did you organise this visit? Yes  No

Q26. Would you be willing to be contacted later in our research? Yes  No

Contact phone number (including STD): \_\_\_\_\_

**Thank you very much for your time. Please return the form to the museum staff.**

What is your name? \_\_\_\_\_

What is your age?

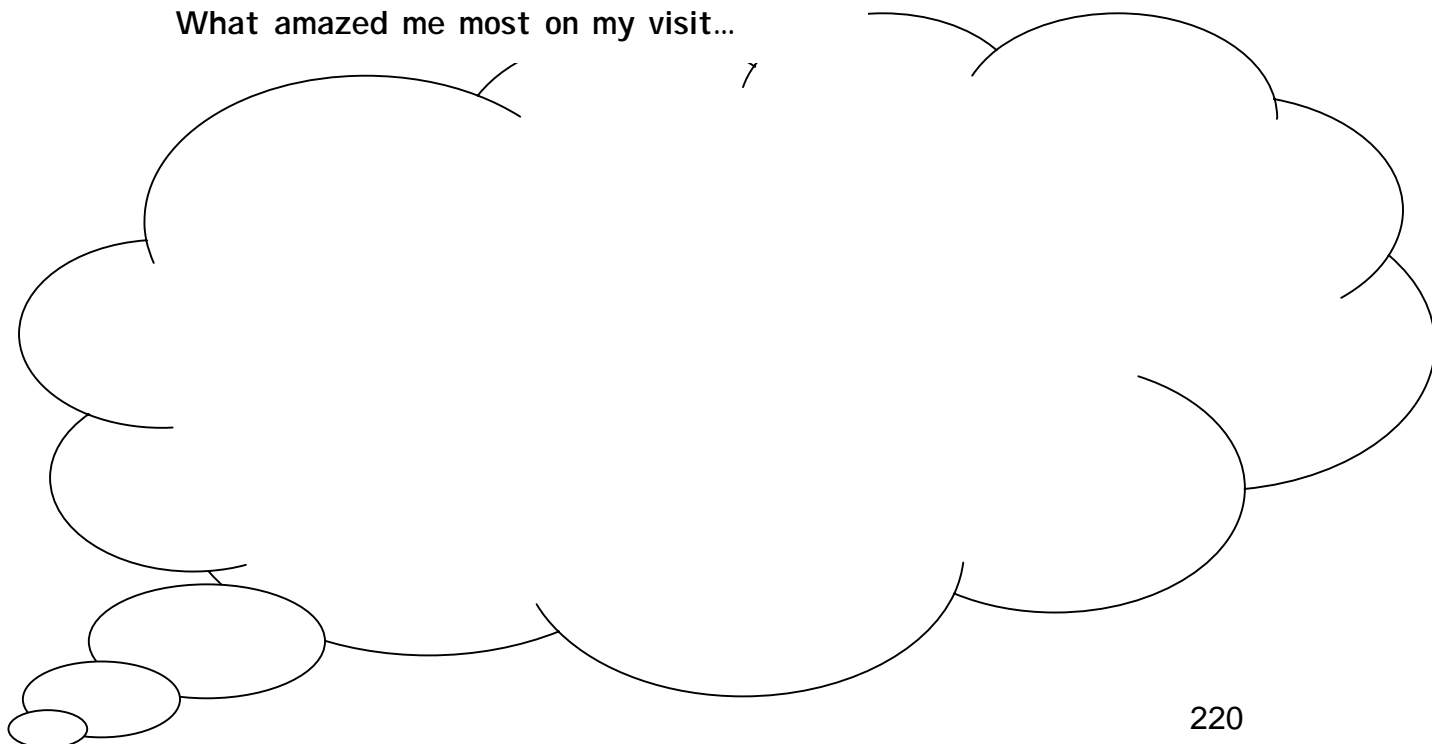
Are you Boy?  Girl?

**Please tick**

**Yes      No      Don't Know**

- |  |                          |                          |                          |
|--|--------------------------|--------------------------|--------------------------|
| 1. I enjoyed today's visit                                   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. I learned some interesting new things                     | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 3. I could understand most of the things we saw and did      | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. This is an exciting place                                 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 5. Visiting has given me lots of ideas for things I could do | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 6. A visit is useful for school work                         | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 7. The visit has made me want to find out more               | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

**What amazed me most on my visit...**





# Form B - My Visit

Key Stage 3 and above

Name \_\_\_\_\_

Age

Male

Female

<b>Please tick one box for each question</b>	<b>Yes</b>	<b>No</b>	<b>Don't Know</b>
1. Today's visit has given me lots to think about	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. I discovered some interesting things from the visit today	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. A visit to a museum/gallery makes school work more inspiring	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. The visit has given me a better understanding of the subject	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5. A museum visit is a good chance to pick up new skills	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6. The museum is a good place to learn in a different way to school	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
7. I could make sense of most of the things we saw and did at the museum	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
8. I would come again	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
9. I've left the museum more interested in the subject than when I came	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

## Form C: Numerical data collection of pupil usage 2002 & 2003

Name of museum		
Name of person completing this form		
Please put the total number of pupils involved in museum activities (including visits to museums, outreach to schools etc) in the table below:		
	<b>2002</b>	<b>2003</b>
<b>September</b>		
<b>October</b>		

Renaissance in the Regions and the DCMS / DfES  
Museum Education Evaluation

.....  
**RCMG**  
Research Centre for  
Museums and Galleries

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department for  
**education and skills**

**re:SOURCE**  
The Council for Museums, Archives and Libraries

# FORM D: Activities for school -age children during summer holidays 2003

Name of museum \_\_\_\_\_

Name of person completing this form \_\_\_\_\_

**Please describe in not more than 300 words the types of activities that have been available for school-aged children during summer 2003. Thank you.**

Please let us know what the number of participants are for these activities.  
 We only need overall figures.  
 Children means all school-aged youngsters aged 4-18 years.  
 Adults means accompanying adults.

Please complete the table below. Thank you.

Date	Number of children	Number of adults
<b>Total</b>		

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## Appendix 3

### Briefing materials sent to museums

1. Briefing notes sent to museum education officers to brief museum staff
2. Letter sent to schools visiting the museum that could be modified by museum staff
3. Briefing notes for teachers completing Form A

## **Renaissance in the Regions and DCMS/DfES Museum Education Evaluation**

### **1. BRIEFING NOTES FOR R&R MUSEUM STAFF**

The Research Centre for Museums and Galleries (RCMG) at the University of Leicester is carrying out a national evaluation of museum education. The research has been commissioned by the Department for Education and Skills, the Department for Culture, Media and Sport and Resource: the Council for Museums, Archives and Libraries. The evaluation will focus on the outcomes of museum-based learning for school pupils, and to a lesser degree, for teachers. This study is the first of its kind, and it is therefore, very important. A large part of the evaluation is based in the Phase One Hubs. The data and findings from this part of the evaluation will be used together with data and findings from further work with the DCMS/DfES Strategic Commissioning of Museum Education and Community projects.

Schools visiting museums in the Phase One Hubs (in the West Midlands, The North East and the South West of England) have been selected for this national study. The data collection is being carried out from September 1<sup>st</sup> to October 31<sup>st</sup> 2003. All teachers visiting museums (or being visited by museums as part of outreach work) during this period will be asked to take part in this survey.

Each museum will receive packs of evaluation material. Each pack and all the materials in it have a unique number. Please don't mix the materials from the packs, as this will make the exercise useless.

Each pack will contain one copy of a questionnaire for the teacher to complete (Form A) and multiple copies of a questionnaire for the pupils to complete (Form B). There are two versions of Form B and 40 copies of each. KS2 pupils should complete Form B KS2, and older students should complete Form B KS3 and above. KS1 and younger children are not being asked to complete questionnaires, but it would be helpful if their teachers completed Form A. In addition, it may be inappropriate to ask some special needs groups to complete Form B, but Form A should be completed if at all possible.

Teachers will be given their evaluation pack at the beginning of their museum visits and are being asked to allow 10-15 minutes at the end of their visit to complete the Forms. These need to be handed in to the museum staff before the class leaves the museum. While this is a lot to ask at the end of a busy visit, the piloting process has shown that if the Forms are not completed at this time, it is highly unlikely that they will be completed at all.

Once the questionnaires have been completed, they can be returned to RCMG using the pre-paid envelope. Please send these as convenient, but be sure to have the last packs returned by November 5<sup>th</sup>.

Very many thanks for your collaboration and help with this evaluation.

## **Renaissance in the Regions and DCMS/DfES Museum Education Evaluation**

### **2. BRIEFING LETTER FOR R&R TEACHERS**

This letter may be modified if necessary. It is written in as neutral terms as possible in order not to influence the teachers one way or another, and this tone is important. I think all the important information is given, but you will have your own information that you will wish to add. It would be helpful if you could return one or two examples of the ways the letters actually looked when you have completed them as these could usefully be added in the Appendices of the final report.

Dear .....

Evaluation of museum education programmes

The Research Centre for Museums and Galleries (RCMG) at the University of Leicester is carrying out a national evaluation of museum education. The research has been commissioned by the Department for Education and Skills, the Department for Culture, Media and Sport and Resource: the Council for Museums, Archives and Libraries. The evaluation will focus on the outcomes of museum-based learning for school pupils, and to a lesser degree, for teachers. This study is the first of its kind, and it is therefore, very important.

Schools in the West Midlands, The North East and the South West of England have been selected for this national study. The data collection is being carried out during September and October 2003. All teachers visiting museums (or being visited by museums) during this period will be asked to take part in this survey.

Teachers will be given a pack of materials at the beginning of their museum visits. The pack will contain one copy of a questionnaire for the teacher to complete (Form A) and multiple copies of a questionnaire for the pupils to complete (Form B). The pack will contain one copy of a questionnaire for the teacher to complete (Form A) and multiple copies of a questionnaire for the pupils to complete (Form B). There are two versions of Form B and 40 copies of each. KS2 pupils should complete Form B KS2, and older students should complete Form B KS3 and above. KS1 and younger children are not being asked to complete questionnaires, but it would be helpful if their teachers completed Form A. In addition, it may be inappropriate to ask some special needs groups to complete Form B, but we would value the completion of Form A if at all possible.

KS1 and younger children are not being asked to complete questionnaires, but it would be helpful if their teachers completed Form A. In addition, it may be inappropriate to ask some special needs groups to complete Form B, but we would value the completion of Form A if at all possible.

We are asking teachers to please help us with this evaluation by allowing 10-15 minutes at the end of your museum visit to complete Form A and the relevant Form B. These need to be handed in to the museum staff before the class leaves the museum. The museum staff will arrange to return the questionnaires to RCMG at the University of Leicester. While this is a lot to ask at the end of a busy visit, the piloting process has shown that if the Forms are not completed at this time, it is highly unlikely that they will be completed at all. Life is just too busy! Both Forms have been carefully piloted and we are confident that they will produce extremely useful

evidence for this research. They are not designed to test the pupils (or the teachers!) in any way, just to try to capture immediate responses to the experience at the museum.

We would be very grateful, therefore, if you could help us by allowing 10-15 minutes before you leave the museum. We are anxious to encourage the best possible return rate for these questionnaires. In addition to collecting quantitative data using questionnaires, the researchers are also holding focus groups to capture the subtleties of learning, especially for those pupils who will not otherwise be represented. There is a question at the end of the teachers' questionnaire that asks about whether further contact would be possible.

Can we thank you in advance for your help and co-operation in this research. Your thoughts are immensely valuable, and the responses of your pupils are also of enormous importance.

Yours etc.



## **Renaissance in the Regions and DCMS/DfES Museum Education Evaluation**

### **3. BRIEFING NOTE FOR TEACHERS**

In this evaluation pack you will find:

- One copy (Form A)
- 40 copies Form B KS2 for KS2 pupils
- 40 copies of Form B KS3 for KS3 and above

Please complete Form A yourself.

Please select the correct Form B and ask your pupils to complete it.

This is not a test, but a highly valued contribution to a national research study of museums and learning.

Please hand the envelope with the completed Form A and Forms B to the museum staff **BEFORE YOU LEAVE THE MUSEUM.**

**VERY MANY THANKS FOR YOUR HELP.**

## Appendix 4

### What the museums did to prepare the schools prior to receiving the evaluation packs

Royal Cornwall Museum sent a letter to all teachers adapted from the briefing notes sent from RCMG. Also included a bulletin about Renaissance as a national project. Briefed museum staff about how to give the packs out to teachers.

Royal Albert Museum sent out letters to teachers and put information into leaflets sent to schools.

Several museums prepared the evaluation packs for the visiting schools e.g. removing the forms they did not need so teachers could easily complete them.

Ironbridge Museum Trust phoned the teachers beforehand to prepare them for the evaluation packs.

Jan Anderson (Birmingham) briefed her front of house staff, as she was concerned they would not capture all visits – she could not mail all the schools in advance as bookings had gone out in July. She used a museum assistant to organise for the forms to be handed out with a single paragraph explaining to the teacher what was happening. The assistant would then meet the school later and collect the completed forms to be handed to Jan.

Robin Johnson (Coventry) admitted he had been too soft with teachers and in original letter had said the forms could be completed at school if they had no time at the museum. Changed letter and sent fax to all schools reminding them to complete the forms, which improved the response rate considerably.

Rowena Riley (Wolverhampton) used the Hub-financed administration assistant to talk to the museums about how important the evaluation was. Letters were sent to teachers and sessions were organised so that 15 minutes was left at the end to complete them.

## Appendix 5

### Focus Groups and school visits

1. South West Hub

2. North East Hub

3. West Midlands Hub

## 1. South West Hub

### School visits

Date	<b>Wednesday 19 November 2003</b>
Researcher	<b>Jocelyn Dodd</b>
Venue 1 – Primary school	<b>Great Torrington Junior School Borough Road Torrington Devon EX38 7NU</b>  <b>Teacher: Paul Tennant</b>
Venue 2 – Special school	<b>Lampard Vachell School St John's Lane Barnstaple Devon EX32 9DD</b>  <b>Teachers: Roland Sankey and Eric Klimgenberg</b>

### Focus group

Date	<b>Thursday 20 November 2003</b>
Time	<b>Half day session</b>
Venue	<b>Bristol City Museum and Art Gallery</b>
Theme	<b>Primary schools</b>
Researchers	<b>Eilean Hooper-Greenhill Jocelyn Dodd</b>
Number of teachers	<b>20</b>

<b>Name of Teacher</b>	<b>School address</b>
Amanda Batrick	Avonmouth Primary Catherine Street Avonmouth Bristol
Emily Comley	Puriton Primary Rowlands Rise Puriton Somerset
Christine Cottis	Stanbridge Primary Stanbridge Road Downend Bristol BS16 6AL
Julie Doyle	St Mary's C of E School Church Road Yate Bristol BS37 5BG

<b>Name of Teacher</b>	<b>School address</b>
David Dyes	Bishop Road Primary Bishop Road Bishopstow Bristol BS7 8LS
Rose Fairman	St Anne's Junior School Langton Court Road St Anne's Bristol BS4 4EJ
Sylvia Fryer	Woodstock Special School (EBD) Rectory Gardens Henbury Bristol
Katie Jennings	Broomhill Junior Allison Road Brislington Bristol BS4 4NZ
Margaret Kelleher	St Teresa's Primary Luckington Road Monks Park Bristol BS7 0UP
Susan Knight	Fairlands Middle School Fairlands Way Cheddar Somerset BS27 3NW
Janet Lear	Redland High Junior School Grove Park Redland Bristol
Steve Mills	St George's CE Primary School St George's Lane North Worcester WR1 1RD
Hazel Nicholson	St Joseph's Catholic Primary School Chatsworth Road Fishponds Bristol
Rose Osborne	Worlebury St Paul's School Woodspring Avenue Worlebury Weston-super-Mare BS22 9RH
Teresa Spencer	Warmley Park School Tower Road North Warmley Bristol BS30 8XL

<b>Name of Teacher</b>	<b>School address</b>
Margaret Stagg	Mead Vale Primary Kestrel Drive Weston-super-Mare Somerset BS22 8RQ
Linda Trude	Blaise Primary School Clavell Road Crowlane Henbury Bristol BS10 7EJ
Mrs Vernalls	Stoke Lodge Junior School Bourton Avenue School Close Patchway Bristol
Paul Wilson	Colston's Primary School 18 Cotham Grove Redland Bristol BS6 6AL
Kate Winterbottom	West Town Lane Junior School West Town Lane Brislington Bristol BS4 5DT

**Table 1.1: Name and addresses of teachers who attended Bristol City Museum and Art Gallery focus group**

## 2. North East Hub

### Focus Groups

Date	<b>Thursday 23 October 2003</b>
Time	<b>Half day session</b>
Venue	<b>Sunderland Museum and Winter Gardens</b>
Theme	<b>Special schools</b>
Researchers	<b>Eilean Hooper-Greenhill Jocelyn Dodd</b>
Number of teachers	<b>12</b>

<b>Name of teacher</b>	<b>School address</b>
Stephen Joy	Ashleigh School Charlotte Street North Shields NE30 1BP
Sue Harrow	Castlegreen Community School Craigshaw Road Hylton Castle Sunderland SR5 3NF
Nadia Valente	Columbia Grange Oxclose Road Washington NE38 7NY
Claire Bouquet	Sir Charles Parsons School Westbourne Avenue Walker Newcastle-upon-Tyne NE6 4ED
Zena Houghton	Oakleigh Gardens School Cleadow Nr Sunderland SR6 7PT
Brenda McKnight	Barbara Priestman School Meadowside Sunderland SR2 7QN
Claire Godfrey	Gibside School Burnthouse Lane Whickham Gateshead NE16 4AT
Andrea Tourley	Gibside School Burnthouse Lane Whickham Gateshead NE16 4AT

<b>Name of teacher</b>	<b>School address</b>
Mary Bolger	Parkside School Mullen Road High Farm Wallsend NE28 9HA
Michele Millen	Thomas Bewick School Hillhead Parkway Chapel House Newcastle-upon-Tyne NE5 1DS
Jane Fraser	Cedars School Ivy Lane Low Fell Gateshead NE9 6QD
Elaine Colquhoun	Hill Top School Wealcroft Leam Lane Estate Gateshead NE10 8LT

**Table 2.1: Names and addresses of teachers who attended Sunderland Museum and Winter Gardens focus group**

Date	<b>Friday 24 October 2003</b>
Time	<b>Full day session</b>
Venue	<b>Beamish, the North of England Open Air Museum</b>
Theme	<b>Primary schools</b>
Researchers	<b>Eilean Hooper-Greenhill Jocelyn Dodd</b>
Number of teachers	<b>12</b>

<b>Name of teacher</b>	<b>School address</b>
Annette McStea	Hadman Primary School Baring Street South Shields
Norma Blackith	Farne Primary School Marsden Lane Newbiggin Hall Estate Newcastle-upon-Tyne NE5 4AP
Jill Milne	Southwick Primary School Clarence Street Southwick Sunderland
Debbie O'Neill	Forest of Teasdale Primary School Forest in Teasdale Barnard Castle County Durham DL12 0HA



Name of teacher	School address
Sandra Arkle	Fulwell Junior School Sea Road Fulwell Sunderland SR6 9EE
Claire Harrison	Moorside Community Primary School Beaconsfield Street Newcastle-upon-Tyne NE4 5AW
Louise Wells	Battle Hill Primary School Berwick Drive Wallsend Tyne and Wear
Angela Bowey	English Martyr's RC Primary School Beaufort Gardens Fenham Newcastle-upon-Tyne NE5 2SA
Barbara Addy	Abingdon Primary School Abingdon Road Middlesborough TS1 3JR
Peter Arkle	St Benet's Primary School Fulwell Road Sunderland
Pauline Wilson	Caedmon Community Primary School Whitehall Road Gateshead Tyne and Wear NE8 4LH
Jill Jones	Hutton Henry CE Primary School Hutton Henry Hartlepool TS27 4RY

**Table 2.2: Names and addresses of teachers who attended Beamish, the North of England Open Air Museum focus group**

### 3. West Midlands Hub

#### Focus Groups

Date	<b>Wednesday 5 November 2003</b>
Time	<b>Half day session</b>
Venue	<b>Potteries Museum and Art Gallery, Stoke-on-Trent</b>
Theme	<b>Primary schools</b>
Researchers	<b>Jocelyn Dodd Helen O’Riain Ceri Jones</b>
Number of teachers	<b>14</b>

<b>Name of teacher</b>	<b>School address</b>
Liz Brown	Springfield Junior School Springfield Road Birmingham B13 9NY
Simon Carroll	Stapeley Broad Lane CE Primary School Broad Lane Stapeley Nantwich Cheshire CW5 7QL
Julie Colclough	Kemball School Duke Street Fenton Stoke-on-Trent ST4 3NR
Sharon Foxall	Hill Farm Primary School Foster Road Coventry
Sue Glassfield	Spon Gate Primary School Upper Spon Street Coventry CV1 3BQ
Jackie Harden	Walsgrave CofE Primary School School House Lane Coventry CV2 2BA
Margaret Ann Jones	Eaton Park Primary School Arbourfield Drive Bucknall Stoke-on-Trent ST2 9PF
Kath Mehan	Holy Family Catholic Primary School Coventry Road Birmingham B10 0HT

<b>Name of teacher</b>	<b>School address</b>
Tracy Morgan	Wilkinson Primary School Walter Road Bradley Bilston Wolverhampton WV14 8UR
Barbara Ramsden	St Teresa's Catholic Primary School Mallins Road Parkfields Wolverhampton WV4 6AW
Kevin Rogers	Nelson Mandela Primary School Colville Road Birmingham B12 8EH
Vince Southcott	Holbrook Community School Gateside Road Coventry CV6 6FR
Joanne Taylor	Clive CofE Primary School The Hill Grinshill Shrewsbury SY4 3LF
Mrs Vaughan	Harpfield Primary School Hartshill Stoke-on-Trent

**Table 3.1: Names and addresses of teachers who attended the Potteries Museum and Art Gallery focus group**

Date	<b>Monday 10 November 2003</b>
Time	<b>Half day session</b>
Venue	<b>Wolverhampton Art Gallery</b>
Theme	<b>Secondary schools</b>
Researchers	<b>Eilean Hooper-Greenhill Jocelyn Dodd Ceri Jones</b>
Number of teachers	<b>10</b>

<b>Name of teacher</b>	<b>School address</b>
James Clayton	Castle High School St James Road Dudley DY1 3JE
John Doyle	Handsworth Wood Girls School Church Lane Birmingham B20 2HH
Eddie Johnson	Foxford School and Community College Grange Road Coventry CV6 6BB

Name of teacher	School address
Janet Priestley	Abraham Darby School Hill Top Madeley TF7 5HX
Chris Rowlands	Wilson Stuart Special School Perry Common Road Birmingham B23 7AT
Keith Tomkinson	Golden Hillock Secondary School Golden Hillock Road Birmingham B11 2QG
Clare Victor	John Beddoes School Broad Axe Lane Presteigne Powys LD8 2AY
Stephanie Wheeler	Kings Heath Boys School Hollybank Road Birmingham B13 0RJ
Dave Whiteley	Chasetown High School Pool Road Burntwood Staffordshire WS7 3QW
Kiran Williams	Heath Park High School Prestwood Road Wolverhampton WV11 1RD

**Table 3.2: Names and addresses of teachers who attended the Wolverhampton Art Gallery focus group**

## Appendix 6

### What theme are you studying? List of themes identified from teachers visiting museums

#### **History**

Industrial Revolution

18<sup>th</sup> Century Iron industry

The Romans

Roman Britain

The Romans in Britain / Roman Britain

Roman occupation of Hadrian's

Romans and Celts

Romans – Invaders

Roman Life

Roman / Saxon patterns

Victorians

Victorian Life

Victorians / Mining

Victorian childhood – what was it like?

How life changed in Victorian towns

Victorian children

Victorian Britain

Victorians in Washington

Victorian washing – 'Life and Times'

Ancient Egyptians

Ancient Greeks

Ancient Egypt

The Tudors

Life in Tudor times

Rich Tudors

The Tudors – life of the rich and poor

Elizabethan Architecture

Elizabethan country homes

Tudor houses

Comparison of living styles through the ages

Homes in the past

Homes 100 years ago

Life a long time ago / before electricity

Past times – how we used to live

Local history

Local history / industry

Old / new (KS1)

History/geography/art of Northumbria

What is history?

History / literacy

The "Coram Boy" Slavery  
Slave Trade  
Slavery  
Toys and pastimes  
Old toys  
Georgian Britain  
World War Two  
WWII – Home Front  
WWII / Lady Godiva  
Bristol at War  
Life in Britain since 1930  
Children during WWII  
Britain since 1930s – Bristol Bombing  
Textiles and crafts through the ages  
Transport in the Past

### **Science / Technology**

Building and materials  
Materials  
Fashions in food since 1945  
Food  
Forces  
Light and sound  
Water

### **Geography**

Rocks and soils  
Geography of Washington  
Rivers  
History / geography – local area

### **Literacy**

The Little Red Hen  
Cinderella and Homes  
Traditional tales (houses and homes)  
Traditional tales – Cinderella  
Writing stories based on traditional tales

### **Art**

Elements of art  
Techniques through time  
Art - viewpoints  
Faces  
PortraitsPicasso and Faces  
Sculpture  
Sculpture / textiles / buildings  
Sculpture in the environment  
Journeys (Art and RE)  
Pattern  
Printing

Printing / Natural forms  
Creseyde silk designs  
Japanese print designs  
Packages / graphic design  
Arts, crafts, computers  
Stories through art appreciation (KS2)  
Sunderland's drawings and imagination

**Citizenship and PHSE**

The "Coram Boy" Slavery  
Community  
Cultural enrichment  
Cultural studies

**Archaeology**

Archaeological methods and presentation

**Other**

Autumn