

## Section 11 Conclusions - inspiration, identity, learning: the value of museums

### 11.1 The twelve projects

**11.1.1** The Department for Culture, Media and Sport and the Department for Education and Skills commissioned 12 projects during 2003-2004 which consisted of museum education partnerships between national and regional museums. Eight of the projects had both Education and Community elements; 2 projects had an education element only, and worked only with school groups and 2 projects were involved only with community-based activities. Each of the 12 projects involved a national partner organisation and one or more regional partner organisations, with 42 organisations involved in partnerships in total.

**11.1.2** A number of aims were established by DCMS/DfES for these projects. These aims included both learning outcomes and educational outputs:

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

<b>B. Communities</b>	1. Improved outcomes (motivation, engagement, self-confident, comfort, satisfaction) for participants in museum programmes
	2. Enhanced perception of importance and value of museum and services they provide amongst participants
	3. Increase in participation in the museums activities by communities
	4. Increase in outreach sessions provide by national museums
	5. Increase in the number of visits to national, regional or hub museums by new users
	6. New partnerships with communities, or community led bodies
	7. New projects developed through partnerships with communities or community led bodies: e.g. education programmes, exhibitions, handling sessions, etc
	8. Repeat visits by new users or increase in repeat visits by targeted groups

**11.1.2** The Strategic Commissioning Programme 2003-2004: National/Regional Museum Education Partnerships has been evaluated by the Research Centre for Museums and Galleries (RCMG) at the University of Leicester. The evaluation has focused on the impact on learning of the programme and has also reviewed issues of partnerships and project management. The evaluation did not focus on educational outputs, and this evaluation does not represent an evaluation of each individual project. It is an evaluation of the DCMS/DfES programme as a whole; where individual projects were reviewed, and case-studies explored, this was to contribute to the evaluation of the programme overall.

**11.1.3** The DCMS/DfES programme was announced in February 2003, bids were submitted in March 2003 and awards announced in June 2003. The projects ran between August/September 2003 and March 2004. At the same time, the Renaissance in the Regions programme, managed by MLA (the Museum, Library and Archive Council), was initiated. RCMG was commissioned to evaluate both programmes and to use, as far as possible, the same methodologies for both evaluations. The focus of the evaluation for both programmes was the impact of learning, using the General Learning Outcomes (or GLO) approach previously developed by RCMG and MLA.

**11.1.4** However, although it was desired that the evaluation methods should be the same where possible, there were considerable differences between the two programmes. With Renaissance in the Regions, regional museums built on existing educational methods and contacts with schools, with a single objective – that of increasing the volume of school visits. As the final report (*What did you learn at the museum today?* – [www.mla.gov.uk](http://www.mla.gov.uk)) shows, this was achieved very effectively, with a 28% increase in volume of school visits and a very high level of teacher and pupil satisfaction. This was managed through the employment of additional core and temporary staff, and by increasing levels of core provision. The standard of work was very high, and the evaluation showed four main impacts of the programme:

- Increased high quality provision for schools, building effectively on existing practice
- More teachers using museums to their satisfaction
- Increased and inclusive provision for multiple learning needs – opportunities for all pupils
- Increased number of pupils inspired to learn more

The DCMS/DfES programme had broader aims. It was not focused entirely on school visits, and individual projects did not aim solely to increase volume. The programme was approached by the museums involved as an opportunity to do new work that could not otherwise be attempted, or to review and change existing provision. Many of the projects developed ambitious objectives, where the degree of risk was high. New partnerships between national and regional museums and other organisations have been established; new short-term appointments have been made, often with a view to integrating new skills and new expertise into an established education section; and individual projects have attempted to open up and explore new themes. While this has of course been based on existing expertise and experience (some of this very firmly established), the DCMS/DfES scheme has allowed experimentation and leaps into the unknown with the aim of going beyond existing achievements.

**11.1.5** The evaluation included a number of different methods and approaches. Early visits were made to all lead partners, and all project plans were reviewed. The evaluation analysed school use of museums through questionnaires for teachers and children. These questionnaires focused on the impact of learning. All projects were expected to become involved with the assessment of school use. Case-studies of component strands of eight projects were developed to pursue the impact on learning for communities, and to probe the impact on schools more deeply. The case-studies were selected because of the needs of the evaluation of the whole programme. These case-studies involved visits, interviews, group discussions, observations, review of documents and review of outputs of learning (animations, paintings, photographs etc)

## **11.2 Common themes, and shared convictions about the potential of museums**

The twelve projects that comprised the DCMS/DfES Strategic Commissioning Museum Education Partnerships programme shared a number of themes. Although each individual project had been developed independently, certain defining themes and convictions were evident across the programme as a whole. To a large extent, of course, these common themes were generated by the programme brief, but the convictions that underpin them demonstrate clearly how museums respond, and what they can do, given the opportunity and the funding.

The 12 projects demonstrate the ambitions of museums to work towards social justice, to play a significant and useful social and educational role, and to inspire their visitors.

The projects funded through the National/Regional Museum Education Partnerships programme were aspirational projects, working towards community cohesion and social inclusion. These aspirations are very well embedded in the philosophies that inform the work of many museum educators and curators, and this programme represented an opportunity to put these long-held philosophies into practice. This was achieved through designing projects that aspired to community cohesion, targeting schools in areas of deprivation, working with vulnerable groups and individuals, and working towards the inspiration and empowerment of participants through increased self-esteem and sense of identity.

### **11.2.1 Community cohesion and social inclusion**

Very many of the projects were designed to show how museums can play a central role in social change and were designed to place museums in a central position in relation to contemporary social issues. Projects were planned to address social exclusion and to work towards community cohesion.

Many museums engaged with issues to do with social displacement, diaspora and cultural difference. The intended participants for community outreach in Liverpool and Manchester, for instance, included refugees and asylum seekers, acknowledging the displacement that follows war, conflict, and economic deprivation. Young people who were not in mainstream schools because of their life-circumstances found these museums to be essential resources for learning.

Historical diaspora, racism, hidden histories and the resulting impact on lives today were addressed where slavery materials were used. Pupils at KS3 were moved, sometimes profoundly, by their engagement with collections of artefacts connected to the experience of enslavement.

Projects were designed to enable the development of a shared sense of belonging based on common goals. The acknowledgement of the positive value of difference and the acceptance of reciprocal rights and obligations of different groups lay behind many of the projects. Pupils were brought together through shared experiences generated by involvement in projects. In Bradford, for example, Cartwright Hall worked with Education Bradford and their Linking programme to bring together two schools from different parts of the city. Margaret McMillan Primary School in the

Heaton area of Bradford, an inner city school with 90% Pakistani pupils, worked with Lees Primary School in Keighley, a school with a largely white pupil base, on an exciting project, *Anim8ed*. Both groups began to feel that the museum was exciting and interesting, and through the same experience of developing an animation, began to appreciate that their peers in the other school shared their own attitudes and interests. The pupils enjoyed meeting each other and were exposed to opportunities for increased understanding of cultural similarities and differences. “It was more exciting because we can make friends with the people and learn about them and the different things that they like to do” (Pupil, Margaret McMillan School). The teachers were surprised at how easy it was for the children to work together. “We were amazed how easily they (the children) mixed together” (Teacher, Margaret McMillan School). In this example, the museum acted as a space for cultural exchange through shared events.

### **11.2.2 Working with schools in some of the most deprived areas of England**

Museums targeted their educational provision towards schools in some of the most deprived wards in England and the take-up from these schools was very high. The post-code analysis of the schools that participated in the DCMS/DfES programme, using the DETR’s Indices of Multiple Deprivation 2000, shows that 22% of the visits were from schools located in the ten percent most deprived wards, and that 43% of the visits were from schools located in the twenty percent most deprived wards in England. Analysing the post-codes of the schools in relation to the child poverty index, 19% of the visits were made by schools located in wards classified as among the highest ten percent, and 41% of the visits were from schools located in wards classified as lying within the top twenty percent of wards in terms of child poverty.

These results are confirmed when the analysis is undertaken using the new indices (IMD2004 and IDACI – Income Deprivation Affecting Children Index). Looking at the schools involved in these projects in terms of the Super Output Areas (SOAs), 19% of the visits are from schools located in the ten percent most deprived wards, while 30% of the visits are from schools in the twenty percent most deprived wards. In respect of income deprivation affecting children, 17% of the visits were made by schools located in SOAs which were amongst the highest ten percent on IADCI, while 30% of the visits were from schools in wards classified as lying within the top twenty percent of SOAs.

While not all the museums were in a position to work with large numbers of schools because of the different approaches to project development, overall, the majority of schools involved in working with the museums in the DCMS/DfES programme were from schools located in areas which are classified within the more deprived half of the rankings. However, the projects were involved with schools that represent the whole range of SOAs, although one or two projects, for example *People, Places, Portraits* and *Understanding Slavery*, have particularly high numbers of schools coming from areas in the highest 10% deprivation band. Schools from these areas also figure strongly in the *Partners in Time* project.

These figures attest to the power of museums to engage with some of the most vulnerable children and young people; they also affirm the desire of museums to play their part in counteracting social and cultural disadvantage.

### 11.2.3 Vulnerable individuals and groups unaccustomed to using museums

Many projects targeted their work towards individuals, groups and organisations that generally find visiting museums either irrelevant to their needs or difficult to achieve. Individuals who do not normally perceive museums as meeting their needs include refugees and asylum seekers, teenage mothers, young people who are not in mainstream schools because of illness, and children who are at risk because of environmental and behavioural difficulties.

The Victoria and Albert Museum and Manchester Art Gallery worked with NCH and a small group of children in Manchester who were at risk of being involved in crime; some in the group were known to the police and one was already in court. The art gallery provided an environment for an out-of-school activity where alternative things to do and ways of behaving could be experienced, and where the children were given opportunities they would not normally expect. The art workshops enabled the young people to find out more about themselves and to learn new skills through focusing intensely upon a number of activities connected to art. "They didn't know they had talents before they came here" (NCH Centre worker). According to the adults involved, the young people were engaged because it was something for them and about them: "This obviously makes a difference to them. They don't have much going for them and this is for them..." (NCH Centre worker). Working with the national charity NCH gave the gallery access to this group.

Organisations who find it difficult to manage museum visits, or who do not see their relevance, include rural schools and hospital schools. Rural schools are often very small and need to bring the whole school on the visit. This will include the youngest children, who may find travelling long distances difficult. Transport costs are high, especially if the coach has to be used during the times of normal school runs. Teachers are uncertain whether museums will be able to cope with teaching mixed age groups. Beningbrough Hall, working with the National Portrait Gallery, worked effectively with rural schools from North Yorkshire; in Eastern England, rural schools appreciated transport bursaries that enabled them to visit IWM Duxford, and Norfolk and Luton Museum Services.

Hospital schools are a new audience for museums. In Newcastle, the Laing Art Gallery, in conjunction with the National Gallery, worked with a cartel of hospital schools. This project was challenging working with young people whose experiences are very different from the mainstream: terminally ill children, vulnerable young people with complex mental health experiences and teenage mothers. Some of the hospital school staff were less confident about the long-term benefits for their young people from paintings and art activities. However, by the end of the project, confidence was beginning to grow, although the development of trust demands work across the long-term. The children themselves, after initial hesitation and suspicion, began to explore new things such as mixing plaster and casting bits of their bodies. Some very young mothers (aged 13 years) began to feel more interested, enthusiastic and positive about what they could do. This was reinforced when their work was hung at the Laing.

#### **11.2.4 Focus on inspiration, identity and the sense of self**

Many participants found the projects inspirational and motivating. Pupils enjoyed their workshops with paintings and artefacts and found museum buildings exciting and different. They were inspired to produce high quality art-work, to explore scientific concepts and to link their old and new experiences.

Pupils from Goathland School, on the North Yorkshire moors, for instance, were fascinated by the portraits they saw at Beningbrough, and worked on the themes of portraits for many weeks after their visit. They used the ideas they learnt from 18<sup>th</sup> century portraits about the construction of self-images, and the projection of personal identity, in the production of digital photographs, and then pastel portraits in the style of Picasso. Pupils from Norfolk schools were inspired by the aeroplanes and hangars they saw at Duxford to explore the concept of structures; they learnt about various different kinds of structures (including their own skeletons) in the morning, and applied their knowledge by constructing a structure in a group in the afternoon. Their enthusiasm, new knowledge and skills, and ability to work together to solve the challenges presented resulted in increased confidence and self-esteem and gave them all, including a child with considerable difficulties in concentrating, an experience of successful learning.

Vulnerable teenagers, facing challenges because of pregnancy, learning difficulties, family disruption, or even loss of home, family and culture, found involvement with a museum encouraged a degree of inner resilience. Sometimes this was apparently very slight, but of huge significance to the person concerned. One example was found at a unit for young mothers in Newcastle, where making eye contact, and then stepping forward to volunteer for an art activity, enabled one 13-year-old mother to begin to participate in her group for the first time. Sometimes, the individual was already very confident and looking for new challenges and opportunities. A teenage asylum-seeker in Liverpool found repeated use of the museum as a curriculum resource meant that he began to feel that this might be a suitable place to do voluntary work. He began to feel a sense of place and belonging. He was part of a group of teenagers from many different countries, all with traumatic experiences in their recent past; working together at the museum gave them all a common experience to talk about as they began to remap their lives and remodel their individual identities to take them forward into a new phase.

Museums are able to find ways to engage with children and young people across the social spectrum. Through empowering successful learning, museums engender increased self-esteem and a higher sense of self-worth. This is valuable for all, but especially important for those who are disadvantaged or disempowered.

### **11.3 The character of the projects: ambitious projects, multi-stranded and geographically dispersed**

One of the most impressive aspects of the projects that were involved in the DCMS/DfES Strategic Commissioning Museum Education Partnerships programme was their ambitious character. These projects were designed to go beyond what the museums were already doing; the Strategic Commissioning Museum Education Partnerships programme was seen as a special opportunity to develop long-held ambitions, to move forward with strategic plans at a faster pace, to review and change current programmes and to extend existing work in new ways. The funding was very generous compared with normal levels of funding for museum education and this encouraged ambitious objectives.

In addition, this programme, with its high levels of funding, and high profile, was seen as an opportunity to show what museum education can do, both within the museum and externally.

#### **11.3.1 Ambitious in scale and complexity**

The projects were ambitious in scale and complexity. Each project involved one lead national museum and up to five regional museums. Other national and regional organisations, such as charities, were also involved. Each of these partners involved in the different strands of the projects had their own reasons for being involved, their own ways of working, and their own specific professional cultures and timescales. Each partner also had their own professional networks, and range of informal, freelance and volunteer workers. These projects could be seen as complex organisational webs and multi-faceted communicative networks. The relationships between the different components of the network were highly significant to the success of the projects, and, where successful, resulted in mutual benefits.

*Image and Identity* at the V&A, for example, involved over 30 different organisations. Involvement with a national charity (NCH) opened doors to communities that would otherwise have been hard to locate. Even where fewer organisations were involved, an increased understanding of partners' values and cultures was beneficial. The Science Museum, for example, began to realise how working on a small-scale with community groups enabled access to people who were not their normal users. The values and strategies of the Ragged School Museum, their partner in the *Creative Canals* project, will be explored by the Science Museum in the future.

The multi-layered character of the projects posed challenges for management, communication, recruitment, and project development.

#### **11.3.2 Twelve projects with multiple strands within each project**

Within these complex webs of different kinds of organisations, each of the 12 projects encompassed several different kinds of activities. These activities were negotiated according to multiple agendas, time-scales and professional requirements. The various professional fields that found ways to work together productively included Education, Health, Social Services, the Arts, Charities and the National Trust.

The various different kinds of organisations included: art galleries, science museums, multi-departmental museums, National Trust houses, special schools, primary and secondary schools, Local Education Authorities, Further Education colleges, universities, hospital schools, artists, and freelance science teachers. There was limited involvement from universities, teacher-training establishments, and training organisations related to the other fields of work (e.g. Social Services, hospitals).

Each of the strands in each project involved a different combination of organisations.

### **11.3.3 Geographically dispersed**

All projects involved a number of geographical locations – this was, of course, part of the character of the programme as a whole, and is an integral element of national/regional partnerships. However, it is possible that the effect of distance and physical separation was not considered carefully enough at the start of the work. The bulk of projects involved a London-based national museum and a number of museums located in the English regions, (in a hub and spoke formation). Some (IWM North and IWM Duxford) involved regional branches of national museums and regional partners, but here too, distance and diversity of location was a factor. Distance led to costs for meetings (which were sometimes limited because of this), and also demanded additional time for travel. Where project co-ordinators were London-based, this meant a life on the road for some months for some project co-ordinators. Inevitably, this had a human cost, and an impact on previously planned work; however, getting around the partner organisations was also very beneficial, as partners came to understand alternative ways of working and as result, interrogated and sometimes changed their own ways of doing things. Distance, combined with organisational diversity and rapid project development led to challenges with communication. In some instances, successful communication between partner organisations enabled support when issues arose, in others, where support structures were less well established, project workers were isolated and unsure how to proceed.

## 11.4 An opportunity for innovation and experiment

All projects were designed to be innovative, and sometimes experimental, and to enable the museums to develop their work beyond what was possible with their usual level of resources. The National/Regional Museum Education Partnerships led to developments in five main areas.

### 11.4.1 New audiences

Many new audiences were sought. National museums were enthusiastic about being able to make contact with regional and local audiences. This programme enabled new efforts to be made to widen the use of museums both by schools (such as hospital schools) and by community groups who are not normally regarded as those who would use museums. For example, the project led by National Museums Liverpool developed new forms of good practice and identified how museums can be successfully used by asylum seekers for learning. Successful and less reliable ways to make contact with these groups have been identified. The National Portrait Gallery reached disadvantaged rural and urban communities through working with their regional partners. It used the ability of regional museums to push out and reach new audiences to increase access to NPG collections in the regions.

### 11.4.2 New partnerships

New partnerships were established between national and regional museums. The theme of *Understanding Slavery* linked the National Maritime Museum, National Museums, Liverpool, the British Empire and Commonwealth Museum and Bristol Museums and Art Galleries. IWMN built a new partnership with Leeds Museums and with Cartwright Hall in Bradford. Prior to the *Partners in Time* project, Stockwood Craft Museum and Gardens had no educational provision. Through involvement with IWM Duxford, lesson plans were developed, a mobile classroom was put in and a teacher was recruited. Training and support from Duxford will enable teachers to do Science and Technology sessions at Stockwood.

### 11.4.3 Existing partnerships used in new ways

Some existing partnerships were used in new ways. The partnership between Beningborough and NPG built on an existing long-established partnership between a national museum and the National Trust, but extended the work to rural schools - a gap identified in users. IWM Duxford also successfully engaged with rural schools in a new way.

### 11.4.4 Expanded scope and scale

Some museums took the opportunity to expand the scope and scale of successful projects. The National Gallery, for example, had been running a project called *Take one Picture* very successfully for ten years. This involved teachers coming to the National Gallery in London for CPD courses. While over 9,000 teachers had been involved from across most of England and Wales during this ten-year period, it was

felt that taking the National Gallery staff and methods to the regions would enable this way of working to be disseminated more widely, with a regional focus. Teachers were known to use the methods they learnt for many years after the CPD courses, and these methods could be successfully delivered in the regions.

#### **11.4.5 Extended existing work into new subject areas**

At IWM Duxford, a different approach was taken to expanding on existing successful educational provision. Here, the museum had developed an outreach service with a Heritage Lottery Fund grant that used artefacts to teach historical themes in schools. The National/Regional Museum Education Partnerships programme presented an opportunity to sustain the scheme and also to extend it to teach science in addition to history. The teaching of science and technology-based themes was new for Duxford; the success of this project (which involved schools in science workshops in school and at the museum) means that the museum has now expanded what it can offer to schools on a regular basis.

## 11.5 Partnerships and project management

The core of the DCMS/DfES Strategic Commissioning Museum Education Partnerships programme was partnership. Partnerships between national and regional museums, reinforced and extended by partnerships with other kinds of organisations, were developed and established through projects. The evaluation procedures enabled a review of the workings of these partnerships.

### 11.5.1 Project management

The evaluation shows that partnerships in the DCMS/DfES programme tended to be a bit top-down; on the whole, they were given direction by the national museums. The national museums appeared to have more experience of project management, and had access to a range of good project managers. They also had more experience of handling large numbers of participants and multiple levels of projects. The higher levels of resource in the national museums meant that there were fewer issues of capacity overload, which was extreme in some of the regional museums, some of whom were involved in more than one of the DCMS/DfES projects and also in Renaissance in the Regions. However, most involved in these projects have been very stretched.

Communication has been led by the national museums, who have articulated the links between their regional partners and themselves. There have been rather limited links between and across the partner museums, although it had been anticipated in most project plans that these would develop.

Each museum partner has tended to work independently. The joint working of partners has been limited for a number of reasons:

- Geographical separation means time, effort and costs for meeting up
- Short time-scale for project development meant partnerships were not fully developed at the beginning of the programme
- Partners sometimes did not know each other well
- Short time-scale for project delivery meant all efforts were focused on getting the work done
- New staff on short-term contracts were unfamiliar with their employing organisation, and even more unfamiliar with partner museums
- Short-term employees tended to be managed by the organisation where they were based, rather than by the project

All organisations and partnerships achieved something, but the depth varied. Some of the most over-stretched organisations found the integration of the evaluation procedures very difficult. In one or two instances, the museum was very involved in internal procedures that meant the development of the project was hindered.

### 11.5.2 Partnership models

A number of different models of partnerships were observed. Each individual project has developed in a different way according to local circumstances. While most partnerships have been made between national and regional museums, other bodies have been very much involved. The Victoria and Albert Museum established a partnership with another national organisation the NCH (formerly the National Children's Home) which also operates regionally.

The DCMS/DfES programme as a whole can be seen as a mosaic of smaller projects. While there are 12 large projects, these involve 39 museums and a very large number of other community organisations such as the Bilingual Centre in Liverpool and other organisations working closely with schools and museums. The educational and community themes represent a bricolage of earlier and new work. Building on existing activities, themes have evolved to bring together a large and diverse range of activities, events and partnerships. The partnership activities are multi-layered and fluid; while the partners themselves and the project objectives were generally agreed fairly early in the development of the programme, the strategies adopted by the partners to achieve the project objectives have been fluid, developmental and subject to pragmatic modification. This seems entirely consistent with a large programme, involving considerable funds across a very short time-scale.

Although the shape and dynamics of these partnerships are individual and at times quirky; an attempt has been made in each of the case-studies to map the organisational relationships. These are presented in the body of the report.

### 11.5.3 Diverse methods of project development

The development of the individual projects has sometimes been planned thoroughly in advance, but more often has grown in an organic and creative manner. Where work was based firmly on earlier projects and methods, it was easier to plan in a strategic manner.

At Duxford, for example, the *Partners in Time* project built on an earlier outreach to schools programme that had been funded by HLF over two years. This programme was coming to an end as the DCMS/DfES programme began. People, procedures, and processes (booking and marketing systems, ways of working with objects in the classroom, vans for delivering objects, introductory and follow-up materials for teachers) were already in place. The DCMS/DfES programme enabled this to be continued and extended to include new museum partners (Norfolk Museum Service and Luton Museum Service); new subject-related themes (these had formerly been confined to history, now, a science theme was added for the first time); and new schools (the funds for travel enabled rural schools to visit the museums for the first time). This relationship of the DCMS/DfES project *Partners in Time* to the earlier HLF-funded outreach work is far more than a mere continuation of the earlier work. It represents a step change. A second example of solid achievement based on a well-established base can be seen with the National Gallery project *Take One Picture North East*.

Where the opportunity to develop new work from a standing start was taken, it was much more difficult to design processes and procedures. Where there was too much

attempted innovation, where structures, employees, patterns of working and partnership relationships were not in place, the successful achievement of project aims was hampered

#### **11.5.4 Developing projects with hard-to-reach communities**

Many projects have worked with challenging groups. Working with communities with complex needs demands very effective networks and the building up of relationships. These processes take time, skill and contacts and need to evolve. The pressure of project deadlines can work against the development of appropriate strategies and competencies, and relationships can be hurried for the purposes of delivering the project rather than meeting the real needs of communities. Organisations with least experience, and thereby skill, and fewer networks and contacts, lacked the competencies to react quickly once the programme began. Those who were most successful during the DCMS/DfES programme were those who were either already working effectively with hard-to-reach groups, and/or who made use of those who were already embedded in this kind of work. For example, in the *Moving Minds* project, the partnership between the Ahmed Iqbal Ullah Race Relations Archive, Manchester and IWM North enabled the museum to learn from the expertise of the Archive in collecting oral histories with community groups across Manchester.

#### **11.5.5 The appointment of new staff – recruitment and retention**

New staff were appointed to manage and deliver much of the DCMS/DfES programme. In these appointments, efforts were made to appoint people with the skills and experience relevant to the target audiences (e.g. experience of refugees and those organisations who work with them); knowledge of schools and/or community organisations; expertise in project management and delivery; excellent networking skills; and museum experience. These people have been very thin on the ground – this combination and degree of expertise is rare. Accordingly, not all projects managed to make successful appointments at the start of their projects. At the Maritime Museum, the first trawl produced no one suitable and the recruitment process had to be repeated; this led to delays in project development. At Stockwood Museum (Luton Museum Service) the person appointed went through her initial training and then left the project; the funds have been spent on a freelance person known to the museum (from SATRO), which has been effective, but which may cause problems with sustaining the new educational work at Stockwood.

Retention of project staff was a problem for several projects. The Laing Art Gallery lost their project worker in the middle of the project and then very successfully took over the project management in house. This did, however, have a significant impact on other priorities, some of which were neglected. In those cases where the appointee did not have museum experience, whilst, perhaps, having the relevant community experience, a strong network of support in the museum was needed to help establish, organise, market, deliver and evaluate the project activities in the short space of time available. Where this team was not in place, and project-workers were left to their own devices, inappropriate decisions were made and solid outcomes were hard to find. Where the supportive team has been in place, the appointee has brought new skills, new contacts, and new ways of working into the museum.

In some museums, it proved so difficult to find the right person that internal secondments were made.

## 11.6 Critical success factors for projects

The evaluation looked at a small number of component strands (8) in detail, and also looked across the programme as a whole. From this, a number of critical success factors for projects have been identified. While very many strands of these 12 multi-stranded projects were not examined in detail, the conclusions about the critical success factors have been tested in two seminars with participants from variable parts of the programme and have been found to be resonant with experience.

The critical success factors identified and discussed below apply to individual project strands; where projects are multi-stranded, additional factors such as effective communication networks, strong links between the strands, and effective partnerships, are necessary.

Projects had most chance of success where five elements were in place:

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

Two-further programme-related points arise:

- The need for time, support, experience and planning
- The time-scale of projects

### 11.6.1 Limited innovation

Where there are too many new elements, projects are likely to struggle. The potential for new elements in the DCMS/DfES programme was high. The evaluation found examples of:

- New organisations
- New organisational partners
- New ideas
- New collections
- New ways of working
- New audiences
- New project deliverers
- New administrative systems
- New communicative systems

Given that new things are generally unpredictable to some degree, and that more than one element of newness increases this more than is sometimes anticipated, those projects that limited the new elements had the greater chance of success. For example, in *Anim8ted*, the schools were already linked through Education Bradford's Linking Schools programme. Thus the schools knew to some degree what to expect when working together. One of the schools had also worked with Cartwright Hall on a previous project, so this too provided familiar ground. A balance is clearly needed between innovation and familiarity, and this balance needs careful thought.

### 11.6.2 Strong museum-related ideas

With a large range of organisations (some non-museum organisations), spread across several geographical regions and working in different ways on different interpretations of one over-all idea, that idea is itself crucial. A very strong, well-developed idea that can be clearly articulated and communicated is essential.

This idea needs to be based on the museum and its collections. While this seems obvious, there were (a few) examples of very weak ideas with no strong museum base, and there were (more) examples of ideas that were potentially very strong, but which had not been fully thought through or developed. Where ideas are linked to sensitive materials or are rather abstract, it is even more important that the concepts on which the practical work is to go forward should be developed. At the same time, open-ended abstract concepts (image, identity, animation) enable a range of interpretations and this is important for creativity and innovation in projects for both project deliverers such as artists, and project participants. There is no single solution to this, but the evaluation found a number of examples where projects appeared to have worked less well than they might have done because there was no strong central conceptual core.

Some projects identified themselves through the audiences they were seeking to reach. This meant that while the audience could be identified, the content of any activities was left wide open. Themes enable purpose and focus and give an overall identity to the work that is done. Themes enable the selection of ideas and collections, and suggest the kinds of activities that might be carried out. Where the theme was weak or non-existent, museums either struggled to know what to do, or did what they normally did.

As museums have no curriculum, vast resources, and are capable of working with a great number of different audiences, the identification of a theme, combined with one or more audiences, is an essential prerequisite of any project.

### 11.6.3 Appropriate management

These were complex, multi-stranded projects, frequently working in new areas (new audiences and/or new subject-matter). The time-scale was short, and there was a feeling of compulsion to achieve objectives funded through an external source. The management of the projects was time-consuming and needed to be proactive. Highly skilled project management was therefore required to oversee these frequently large and diverse networks of agencies and events, where there were many professional cultures, styles of working and reasons for being part of the project. Understanding these differences, and mediating and sustaining communication between all parties was key to the success of a number of projects.

One successful strategy, used by the *Image and Identity* project, was the involvement of the Arts Project coordinator from NCH in all monthly project meetings on the same basis as all the museum partners. These monthly meetings were essential in supporting all involved and in sharing problems and solutions. A second successful strategy, used at the National Portrait Gallery, was the close involvement of a senior member of the museum management team (the Head of Education), who was able to call on additional help and resources as required.

Where project co-ordinators were on temporary appointments, unfamiliar with the museum, and unable to call on (in fact had to fight for) additional resources, things were much more difficult.

#### **11.6.4 Project workers with appropriate skills and experience**

If any project is to be carried out successfully, the specific work that the project worker is going to do needs to be worked out carefully, and the necessary skills and experience defined. While this seems obvious, it did not always happen. Sometimes people were appointed with some, but not all of the skills needed, and sometimes people more-or-less rewrote their own job-descriptions after appointment to suit their own interests, while neglecting their actual responsibilities. However, many museum staff spoke enthusiastically of the skills, energies, community contacts and new knowledge that their short-term project workers brought into the museum. Where this worked well, new ideas and energies carried the project forward.

#### **11.6.5 Participants and partners needs are met**

For partnership projects to work, all partners must feel a sense of ownership. This means careful negotiation of agendas and approaches, and thoughtful consideration of multiple perspectives by all parties. It is not enough to inform people what is going to happen; if this does not accommodate their interests, requirements and constraints, then problems will ensue. An understanding of how other organisations and individuals operate, and a realistic identification of the strengths and weaknesses of all partners is essential at the start of projects. Where projects built on existing networks and relationships, it was easier to identify both what partners needed and what could be achieved with the resources available.

Museums attempting to build successful partnerships with community groups face a considerable challenge as the value positions of museums and community groups are unlikely to be very close. The issues that emerge can only be resolved through discussion and mutual accommodation.

#### **1.6.7 The need for time, support, experience and planning**

The five critical success factors are all required if projects are to be successful. The evaluation showed that in some projects, some of these elements were in place, but others were not, and thus, however strong the existing critical success factors, problems emerged. The five elements all take time to build and critically review. In order for projects to have maximum chance of success and maximum impact within the museum, the director and senior staff need to actively support the work. Only by understanding the project can it be used for effective advocacy with the museum's stakeholders and governors – and these projects have considerable potential to be used in this way. The museum staff who manage and deliver these projects require considerable levels of experience, skill and knowledge. The evaluation has shown the sophistication of the decisions and judgements that have to be made, and the range of knowledge of diverse organisations that is needed to both develop and monitor the projects. High-level leadership and management skills are essential in

overseeing these complex, innovative and fast-moving projects, which need to be well planned in advance.

#### **11.6.8 The time-scale of projects**

There was considerable anxiety at the beginning of the work on these projects about timing. Some of this anxiety remained a concern at the end of projects. There were anxieties about the time permitted to develop the initial bid, which was far too short, and the evaluation has shown some of the effects of this on the projects and partnerships that emerged. There were problems over matching the project timetable to the timetables of schools and curriculum – and this is out of the hands of the museums who are limited to understanding how schools are required to work and then fitting in with these requirements. There were also anxieties about the short time-scale of the delivery of the projects, although here, there were also a number of positive comments about the energy generated by having to move fast to get things done. It is also true to say that the rapid time-scale did, to some extent, generate creative solutions to problems that could not wait for more ponderous resolutions.

## **11.7 The impact of the DCMS/DfES programme on schools - the use of museums by teachers**

Most of the projects worked with schools. A large part of the evaluation focused on assessing the impact of this work. This section describes the schools that were involved with the DCMS/DfES projects, describes the pupils who completed questionnaires, the way teachers used museums and what they felt about this. Comparisons are made to comparable data from the Renaissance in the Regions evaluation.

### **11.7.1 The Evaluation Packs – Form A for teachers**

There were 29,701 contacts with school pupils as part of the 12 DCMS/DfES projects from September 2003 to March 2004. Teachers visiting museums (and in some cases receiving outreach visits) were asked to complete questionnaires (Form A) about their visits. They were also given the opportunity to allow their pupils to complete questionnaires. These questionnaires were contained in Evaluation Packs.

A total of 620 Evaluation Packs were distributed to teachers and students by 27 organisations across 10 of the 12 projects in the DCMS/DfES Programme. 545 packs were received back by RCMG, a very high overall response rate of 88 %. Of these packs, 503 contained teachers' questionnaires that were suitable for analysis. These represented 424 distinct museum visits, which involved 12,009 pupils, accompanied by 735 teachers and a further 1458 adults.

### **11.7.2 The schools using museums as part of the DCMS/DfES programme**

From September 2003 to March 2004, the majority of schools visiting museums as part of the DCMS/DfES scheme were primary schools (71% of the total). Secondary schools and colleges made up 18% of the total and there was a very low proportion of other schools such as special and private schools. When these findings are compared with those from the Renaissance in the Regions Education programme evaluation it can be seen that the DCMS/DfES programme reached a higher proportion of secondary schools (18% of the total compared with 13%).

Just under one third of the visits from schools in the DCMS/DfES programme were located in wards classified (by IMD2004) as the twenty percent most deprived, and where child poverty is highest (according to IADCI).

### **11.7.3 The pupils responding to questionnaires**

Two age-related questionnaires (Form B) were prepared for pupils to complete. 9415 completed Forms B were returned to RCMG in the Evaluation Packs (approximately 63% of the pupils whose teachers completed their own questionnaires).

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

Looking at the pupils, it can be seen that 78% of pupils were Key Stage 2 and below and 21% of students were Key Stage 3 and above. At KS2, the gender breakdown was male 48% and female 50%; at KS3 there were more girls (56%) than boys (42%). Thus the DCMS/DfES programme attracted more older pupils than the Renaissance in the Regions programme and of these older pupils, more were girls (56% of the total compared to 50%). Further differences emerge with the older pupils when comparing the DCMS/DfES data with the Renaissance data. Where the older pupils were highest in number at 11 years, and numbers declined steadily as pupils got older, with the DCMS/DfES programme, there was a high proportion of pupils at 13 and 14 years, and less at the older and younger ages. This suggests that secondary schools are attracted to museums where the projects are seen to be relevant. It is difficult to know why higher numbers of older girls than boys were taken to the museums. Was this because of the type of projects offered? Are boys not expected to be interested in cultural/historical matters? Further research would be needed to tease out the answers to these questions.

#### **11.7.4 Teachers' use of and attitude to museums**

66% of teachers responding to the questionnaires said that the visit they had just made was the first time they had visited this museum with a class. The DCMS/DfES programme attracted more teachers who were new to museums than the Renaissance in the Regions evaluation, where 47% were first time users of the museums concerned. 78% of these teachers used other cultural organisations, compared to 85% of the Renaissance teachers.

When asked 'To what extent has the experience of this visit increased your confidence to use museums more as part of your teaching?' 56% of teachers who responded to this question agreed that the visit was very likely to have increased their confidence in using museums, and a further 34% thought it was quite likely. For Renaissance in the Regions, 62% of teachers thought it was very likely to increase their confidence and 27% thought it quite likely to increase their confidence.

The majority of teachers said that museums were either very important (47%) or important (47%) to their teaching. In the Renaissance in the Regions evaluation, 58% of teachers said that museums were very important to their teaching and 37% said it was important. Overall, 85% of teachers visiting museums as part of the DCMS/DfES scheme agreed that their visit was directly linked to the curriculum. This was less than for the Renaissance in the Regions evaluation where 94% of teachers agreed with this question. Most teachers who completed Form A were satisfied with their museum visit. 68% of teachers were very satisfied and a further 28% were satisfied. This is comparable to the Renaissance in the Regions evaluation, although here slightly more (72%) teachers were very satisfied with the museum's provision, while a further 24% were satisfied. The overall slight drop in confidence and satisfaction with the DCMS/DfES teachers can probably be explained by the fact that

more of them were new to museums and were uncertain about how useful they would in the end prove to be.

### **11.7.5 The themes that teachers used**

Teachers were asked to specify the theme that their class was studying. The responses to this question were coded into the following categories: History, Science/Technology, Geography, Art, Citizenship and PSHE, Literacy/English, Cross-curricular and Other. Most teachers in the DCMS/DfES programme were visiting for themes related to History (51%), Science/Technology (26%) and Art (18%), with much smaller proportions for other subjects. A comparison with the breakdown of themes in the Renaissance in the Regions evaluation reveals important differences. In the Renaissance in the Regions evaluation, the proportion of teachers bringing groups for History related themes was far higher, at 70%. The proportion visiting for Science/Technology and Art themes was lower (7% and 15% respectively). The DCMS/DfES programme has given proportionately more emphasis to Science/Technology themes and less to History themes, although the majority of teachers were still studying History themes. The higher proportion of Science-themed visits is likely to be due particularly to the large number of Science sessions provided by the *Partners in Time* project with the Luton schools, while the *Creative Canals* project also focused on science.

The emphasis on science is interesting, as digging deeper into the data, it is those teachers who are working with science-based themes that are the least confident about using museums, and the least likely to use them in a broad-based way. Reviewing the question about whether the visit just carried out was likely to increase teachers' confidence, for example, teachers of science-based themes were least likely answer positively to this. There are significant opportunities here to be developed; museums are well-placed to work more closely with teachers to help them address the science curriculum. The inter-disciplinary methods used by museum educators enable a wide spectrum of collections to be considered from a science-based perspective. The chemistry of paint, for example, has been used to introduce pupils to science-based issues in art galleries.

## 11.8 The impact of the DCMS/DfES programme on learning - two illustrative examples

The main focus of this evaluation has been on the outcomes of learning. DCMS/DfES suggested a suite of learning outcomes and these are identified below. The outcomes of learning from two projects are then presented to show how museum work achieves these and other outcomes.

### 11.8.1 The learning outcomes suggested by DCMS/DfES

In the project brief, DCMS/DfES identified a number of possible learning outcomes for pupils, teachers and community members. The learning outcomes identified for pupils and teachers are linked to the Generic Learning Outcomes in the table below.

Learning outcomes for children	Knowledge and understanding	<ul style="list-style-type: none"> <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> </ul>
	Skills	<ul style="list-style-type: none"> <li>▪ Increased ability to work with others</li> <li>▪ Ability to make informed choices beyond and within planned experiences</li> </ul>
	Attitudes and values	<ul style="list-style-type: none"> <li>▪ Increase in self-confidence and self-esteem for children</li> <li>▪ Increased cultural understanding and respect and tolerance for others</li> </ul>
	Enjoyment, inspiration, creativity	<ul style="list-style-type: none"> <li>▪ Fulfilment and satisfaction from achievement for children</li> </ul>
	Action, behaviour, progression	<ul style="list-style-type: none"> <li>▪ Increased involvement in class, school or community events</li> </ul>
Learning outcomes for teachers	Attitudes and values	<ul style="list-style-type: none"> <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>

This evaluation has produced a very large amount of evidence of the impact on pupils' learning of the programme. Each of the case-studies has produced an impressive range and depth of evidence. The learning outcomes from two case-studies are summarised below to show how, in each case-study, the suggested outcomes are achieved, as are some others.

### 11.8.2 What the children and the teachers learnt through *Anim8ted*

*Anim8ted* is a partnership between the National Museum of Photography, Film and Television, and Cartwright Hall in Bradford and the Castle Museum in York to explore the potential of animation as a learning tool for delivering a variety of subjects across the National Curriculum. The project used museum and gallery collections to inspire young people to create their own animations by working with an artist.

The evaluation found an excellent range of learning outcomes for pupils:

<p>Knowledge and understanding</p>	<ul style="list-style-type: none"> <li>▪ How TV cartoons are made</li> <li>▪ What side-views and close-ups are</li> <li>▪ It takes 12 pictures a second for an animation</li> <li>▪ New vocabulary (animation stamps, frames, short-cuts)</li> <li>▪ Ganesh and Shiva</li> <li>▪ Even a static picture tells a story</li> <li>▪ How feelings can be shown in a picture</li> </ul>
<p>Skills</p>	<ul style="list-style-type: none"> <li>▪ Keyboard skills – how to use the control and arrow keys</li> <li>▪ Maths skills related to the time factor in animation production</li> <li>▪ How to use the pipette</li> <li>▪ How to manipulate the figures</li> <li>▪ Communicating with new peers (learning new names from new cultures)</li> <li>▪ Working in groups</li> <li>▪ Planning, sequencing, managing processes</li> </ul>
<p>Attitudes and values</p>	<ul style="list-style-type: none"> <li>▪ Increased feeling of individual self-confidence</li> <li>▪ Positive attitudes to new friends</li> <li>▪ Positive attitudes to culture</li> <li>▪ Feeling of ownership of animation processes</li> </ul>
<p>Enjoyment, inspiration, creativity</p>	<ul style="list-style-type: none"> <li>▪ Inspired by the paintings at Cartwright Hall</li> <li>▪ Enjoyed the visit and the work there</li> <li>▪ Enjoyed the whole project</li> <li>▪ Used their imaginations and creativity throughout the project</li> </ul>
<p>Action, behaviour, progression</p>	<ul style="list-style-type: none"> <li>▪ Increased confidence in their practical skills</li> <li>▪ All of the children from Margaret McMillan School expressed a wish to go back to Cartwright Hall</li> </ul>

The learning outcomes for teachers included:

<p>Knowledge and understanding</p>	<ul style="list-style-type: none"> <li>▪ Changed perceptions of what animation can be used for e.g. in numeracy, PE, RE, literacy</li> </ul>
<p>Skills</p>	<ul style="list-style-type: none"> <li>▪ Learning animation skills alongside the pupils e.g. duplicating frames</li> <li>▪ And improved teaching skills - Increasing pupils understanding through putting theory into practice e.g. literacy</li> </ul>
<p>Attitudes and values</p>	<ul style="list-style-type: none"> <li>▪ Enthusiasm of pupils inspires and pleases the teachers (increased satisfaction with museum's provision)</li> </ul>
<p>Enjoyment, inspiration, creativity</p>	<ul style="list-style-type: none"> <li>▪ Inspiration to teach in more creative ways</li> <li>▪ Increased pleasure from teaching e.g. literacy a "grind" so can help to make it less so through animation</li> </ul>
<p>Action, behaviour, progression</p>	<ul style="list-style-type: none"> <li>▪ More confident using animation - seeing increased possibilities for using it across the curriculum</li> </ul>

### 11.8.3 What the pupils and teachers learnt through *People, Places, Portraits*

Beningbrough Hall is a National Trust property 8 miles outside York and a long-standing partner of the National Portrait Gallery. At Beningbrough, rural schools experienced a visit to the Hall and outreach work with a digital photographer and artist, based on the appreciation and understanding of portraiture, art and history. This included looking at portraits, historical role-play, making their own portraits and digital photography.

Pupils learning included:

<p>Knowledge and understanding</p>	<ul style="list-style-type: none"> <li>▪ How identity can be shown in a picture</li> <li>▪ How composition works in making a painted and photographic portrait</li> <li>▪ How to link images from the past to the present</li> </ul>
<p>Skills</p>	<ul style="list-style-type: none"> <li>▪ How to use a digital camera</li> <li>▪ How to use the word processor to manipulate images</li> </ul>
<p>Attitudes and values</p>	<ul style="list-style-type: none"> <li>▪ That Beningbrough Hall was interesting and memorable</li> <li>▪ Positive attitudes to culture</li> <li>▪ Feeling of ownership of portraits</li> </ul>
<p>Enjoyment, inspiration, creativity</p>	<ul style="list-style-type: none"> <li>▪ Increased confidence in their practical skills</li> <li>▪ Inspired by the paintings at Beningbrough</li> <li>▪ Enjoyed the visit and the work there</li> <li>▪ Enjoyed the whole project</li> <li>▪ Used their imaginations and creativity throughout the project</li> </ul>
<p>Action, behaviour, progression</p>	<ul style="list-style-type: none"> <li>▪ Experienced the Hall and grounds and the portraits</li> <li>▪ Experienced role-play</li> <li>▪ Followed a lengthy project across several weeks</li> <li>▪ Displayed their work in the classroom and labelled the portraits</li> <li>▪ Applied learning at Beningbrough in the classroom</li> <li>▪ Expect to go back at some point</li> </ul>

Teachers' learning included:

Knowledge and understanding	<ul style="list-style-type: none"> <li>▪ Broader perspectives - history and story behind Art</li> </ul>
Skills	<ul style="list-style-type: none"> <li>▪ Using digital cameras and laptops</li> </ul>
Attitudes and values	<ul style="list-style-type: none"> <li>▪ Satisfaction from access for school pupils to broader and richer experiences through the visit</li> </ul>
Enjoyment, inspiration, creativity	<ul style="list-style-type: none"> <li>▪ A special experience - access to "real" objects</li> </ul>
Action, behaviour, progression	<ul style="list-style-type: none"> <li>▪ Access to specialists and new perspectives for teaching Art and other areas of the curriculum</li> <li>▪ Increased experiences for teachers (personal and professional)</li> </ul>

The learning outcomes from the two case-studies summarised above are examples of the scope and depth of learning across the DCMS/DfES programme as a whole. They show very clearly how effective museums can be in stimulating learning across the range of dimensions encompassed by the five Generic Learning Outcomes.

In the next section, each of these GLOs is briefly considered in turn. More details of the learning outcomes from these and the other six case-studies are presented in the full report.

## 11.9 The impact of the DCMS/DfES programme on learning in schools: The five Generic Learning Outcomes

The Generic Learning Outcomes approach was used to focus the evaluation, to structure research tools and to analyse and interpret the data. Teachers were asked how important for their pupils they thought each of the GLOs was as a result of the museum visit (or museum outreach). In this section, each of the GLOs is considered in turn, looking at the extent to which the teachers expected the pupils would have achieved each outcome; this is then placed in relation to what the pupils said they had achieved. In each case, pupils are more positive about their learning than teachers. A very small sample of qualitative data from younger pupils is presented. Finally, some of teachers' barriers to using museums, which were exposed by the research, are listed.

### 11.9.1 Valuing the GLOs

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

Enjoyment, inspiration, creativity	79% *
Knowledge and understanding	63%
Attitudes and values	55%
Action, behaviour, progression	50%
Skills	46%

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

From this, it can be seen that teachers value museums most highly for the enjoyment and inspiration that their pupils gain. Knowledge and understanding is also important, while other outcomes seem less important for teachers. There were only minor differences between teachers of primary and secondary pupils.

Combining the numbers of teachers ticking 'very important' and 'important' in the case of both Enjoyment, inspiration, creativity and Knowledge and understanding, it emerges that 97% of teachers tick either of these categories in both cases. Clearly both these GLOs are of very high importance to all teachers. Evidence from the teachers' questionnaires and focus groups during the Renaissance in the Regions evaluation also showed how strongly enjoyment and inspiration are linked to knowledge gain. In the focus groups carried out for the earlier research, teachers continually emphasised the value of visiting museums, the fun that pupils experienced and the long-term knowledge-based learning that ensued. This is now confirmed by this research. It is clear from the teachers' questionnaires that museums are felt to strongly enable learning across these two dimensions. This is an extremely strong endorsement of the value of museums.

When the values accorded to the five GLOs are analysed according to the themes the teachers are following with their pupils, some significant differences do, however, emerge. The table below shows the percentages of teachers classifying each GLO as ‘very important’, cross-tabulated with the theme on which they are working during their involvement with the museum. When teachers (and these are largely primary teachers) are working on art-based themes, they are less concerned with the knowledge and understanding that will result from their museum use than when they are working on either history-based or science-based themes. For example, it can be seen that 68% of teachers working on history-based themes rated Knowledge and Understanding ‘very important’ compared with 45% of teachers working on art-based themes.

	History	Art	Science
Enjoyment, inspiration, creativity	79%	80%	75%
Knowledge and understanding	68%	45%	64%
Attitudes and values	57%	63%	45%
Action, behaviour, progression	51%	46%	51%
Skills	46%	48%	41%

### 11.9.2 Enjoyment, inspiration, creativity

When asked how important Enjoyment, inspiration, creativity is for their pupils' learning in museums, 79% of teachers rated this as very important. From the pupils' responses to questionnaires, it is very clear that this learning outcome is being achieved. 91% of pupils at KS2 and below agreed that they had enjoyed the visit. The evidence from the KS2 pupils in the Renaissance in the Regions research was very similar to that from the DCMS/DfES evaluation; 94% of pupils at KS2 and below stated that they had enjoyed the visit.

The (DCMS/DfES) older pupils were also enthusiastic about museums, with 64% of the KS3 and above pupils agreed that a museum visit or outreach session was inspiring for school-work. While this is percentage could be seen as rather low, the question itself is not one that teenagers would normally be asked, and the positive character of the response is very encouraging.

Pupils were more enthusiastic and confident about the value of museums in inspiring work at school than teachers expected. With the DCMS/DfES evaluation (unlike for Renaissance in the Regions) it has been possible to cross-tabulate the responses of teachers and pupils in relation to the pupils' enjoyment and inspiration. Even where teachers were not convinced that their pupils would enjoy or be inspired by their visit, approximately two-thirds of their pupils stated that museums did make school-work more inspiring. This more positive outlook was found on more than one occasion when cross-tabulations were carried out, which suggests either that museums have a greater potential to stimulate learning than teachers expect or that pupils are more confident about their learning than teachers are. In either case, it suggests that

teachers can use the enthusiasm, and learning, more effectively than they are at present.

Many examples of enjoyment and creativity can be found in the case-studies. *Anim8ed* offered a chance to think in imaginative and creative ways, which engaged the children deeply. The children were inspired by the paintings at Cartwright Hall. They looked at *Nursery Rhymes for Dmitri* by Balraj Khanna, and used their imaginations to find shapes for their animations. The interest and engagement at the museum inspired creative thinking after the visit. As one child, at Lees School, described: “Last night, before I went to bed I were thinking of some more, and when they blow up, I thought of the spaceship spinning and getting smaller and smaller, then it came back, picked the buggy up, dropped it, and the spaceman came back, and then it went on his head and hit him right in the ground.”

While inspiration is not perhaps what might be expected from a collection of artefacts related to the slave trade, when asked if she had been inspired by her experience, one 14-year old girl from St Thomas More School in Bristol thought for a moment and then replied: “If I wasn’t gonna try before, I would try now, because the sort of people who don’t believe in Black people, I would try just to show them... It inspired me in a different way that I haven’t been inspired before. It makes you feel that learning, pushing yourself, is actually worth something. Sometimes you think what’s the point, but if you went to the museum, you think well it is actually worth something, that pride and dignity that they took away from the slaves it’s worth giving it back to them.”

This extremely powerful reaction to museum objects is only unusual in that, in this instance, the girl concerned experienced a very strong affirmation of her identity. The strength of the reaction and the impact on her sense of life purpose is perhaps rare – however, objects frequently have powerful effects in motivating learning and increased self-confidence; and indeed, in this study, other examples were found of strong impact on the developing sense of self. The lack of research into the power and depth of the impact of museum collections on learning means that this finding is difficult to place in the context of other research.

### **11.9.3 Knowledge and understanding**

Teachers valued Knowledge and understanding highly, with 63% rating this GLO as very important, and 34% as important. When asked whether they thought their pupils would have gained subject-specific facts during their museum experience, 67% of teachers replied that this was very likely. The evidence from their pupils suggests that this is being achieved, possibly to a higher degree than teachers expect. Pupils at KS2 and below were asked if they had learnt some interesting new things, and 90% of pupils agreed with this. Did the pupils understand what they had been exposed to at the museum or outreach session? Although the majority of younger pupils agreed with the question it was in slightly lower numbers than for Question 2. 79% of pupils agreed with this statement whilst 21% were either not sure or did not understand most of the activity.

There were a number of questions about knowledge and understanding for pupils of KS3 and above.

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

The cross-tabulations between the teachers' and the pupils' responses show that where teachers feel it is not certain that their pupils will increase their subject-related understanding, pupils themselves feel more positive. When teachers answered that it was 'neither likely or unlikely' or that it was 'quite unlikely' that the visit would support pupils' subject-related understanding, 80% and 83% of their pupils respectively still answered yes when asked whether the visit had given them a better understanding of the subject.

One example that illustrates this is from *Take One Picture North East*. The story of Isabella and the Pot of Basil enabled the schools to talk about a challenging and disturbing subject and there were reservations from all the schools about the challenging subject of the painting. However, the pupils at St Marks School showed a depth of understanding concerning Isabella's fate – they were able to discuss difficult issues around relationships, death and violence with confidence and maturity.

#### **11.9.4 Attitudes and values**

Over half of the teachers (55%) rated Attitudes and values as a very important GLO. One of the detailed questions probed their views on the likelihood of pupils feeling more positive about museums and galleries, with just under half (47%) thinking this was very likely.

When asked whether they found the museums they visited an exciting place, 83% of KS2 and below pupils agreed with this statement; similarly 83% of the younger pupils agreed that a visit was useful for school work. 86% of the older students thought that museums were good places to learn in different ways from school. Pupils themselves, therefore, are very enthusiastic about learning in museums, and this enthusiasm is found at all ages and in both boys and girls. Teachers underestimate the potential of this.

Positive attitudes to culture and a feeling of ownership are generated in museums through pupils finding a way to build relationships with the collections. At Beningborough Hall, for example, pupils were impressed by their exposure to real portraits: "It just felt like I've seen the first one in my whole entire life." Pupils made personal connections to the paintings – "Well when you start drawing them it takes

quite a while... you kind of feel like you've known this person" (Pupils from Goathland School).

Pupils' attitudes to learning and to themselves as learners can also change in museums. Pupils at Margaret McMillan School in Bradford, for instance, were given responsibility through sharing skills with others in their school, assisting with "evaluation" by interviewing each other with a camcorder, by voting for the best work, and by peer teaching. This approach increased their self-confidence and pride in their work: "It will be exciting... we're gonna watch it and if it's a good film I'm gonna feel that we worked really hard and we did our best" (Pupil, Margaret McMillan School). It has also been shown that *Anim8ed* increased pupils' confidence and self-belief through successful learning experiences.

### 11.9.5 Action, Behaviour, Progression

The active experiences that pupils (and teachers) have in museums and on museum outreach visits led to changes in behaviour and actions, and to progression more generally. Half of all teachers (50%) thought this a very important outcome. There were two questions for pupils on Form B KS2 and below that focused on the development and progression that might occur after the visit.

- **73%** of KS2 and below pupils agreed that '*The visit has made me want to find out more.*'
- **71%** of KS2 and below pupils agreed that '*Visiting has given me lots of ideas for things I could do.*'

Older pupils were asked if they might want to visit the museum in the future and 55% agreed that they might.

Again, it seems possible that teachers underestimate how much pupils can move forward in their learning as a result of engagement with museums. The *Anim8ed* project provided an example of two pupils who was able to articulate this process very clearly. During the life of the project, children developed their ICT skills and understood that their skills had grown. This enabled a clear expression of technical competence and of progression: – "Well, at the beginning I didn't know what were what and all the buttons, and she showed us what, all the buttons and now I can just do anything to animate now" (Pupil, Lees Primary School). "We practiced and now... we know how to do it". (Pupil, Margaret McMillan School).

### 11.9.6 Skills

It is a disappointment that only 46% of teachers appreciated the value of skills as a very important learning outcome. The quantitative evidence gathered through the questionnaires for teachers showed very clearly that all teachers focused less on the development of skills in their use of museums than on the enjoyment/inspiration and the development of subject-specific knowledge. This was also the case in the Renaissance in the Regions evaluation. Even in the case of teachers of science and technology-based themes, there was very little confidence about skills learning.

Again, pupils seem more aware of this particular potential than teachers. The KS3 and above pupils were asked about their view of the museum as a place where new skills can be picked up, and 70% agreed that it was.

This evaluation shows very clearly how skills can be introduced and enhanced when projects set out to teach skills, especially when this is planned carefully in advance with teachers. Each of the case-studies resulted in some skills development, and the two specific summaries above (*Anim8ted* and *People, Places, Portraits*) give particular examples.

Skills were a specific focus of *Partners in Time*. At Duxford, pupils were able to learn new concepts and ideas in the morning and practice the development of related skills in the afternoon by building structures using K'nex construction kits. Pupils were able to demonstrate their understanding and skills of symmetry and balance, design and construction. Their class teacher commented that, "They would not have made all these structures with triangles before – they've absorbed that from this morning."

The outreach sessions organised by Duxford to teach pupils the skills of analysing historical objects were also effective. The project manager commented: 'A general feedback that I've had has been that when schools have visited a museum after they've had an outreach session, they've noticed that the children get a lot more out of their visit because they're immediately homed in on the questions, they remember the questions that they were asked by Sue (the outreach worker)... and they're thinking, looking, what's it made from, why would it be made from that, are there any bits that move, thinking about those questions.'

There is work to be done by museums (and teacher-trainers) to make teachers more aware of this dimension of museum-based learning.

### **11.9.7 Pupils were amazed by...**

The last section of the KS2 questionnaire asked the pupils what amazed them most about the visit. From the drawings and comments made by the pupils, it is clear that children were impressed and surprised by what they had experienced at the museum.

Below are a selection of comments from returned Form Bs that illustrate some of the pupils' responses to their experiences.

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

The thing that amazed me on my visit..... is when they showed us what they would eat and what they would use to cook, and what sailors would ship to Africa, I learnt that British sailors would take guns to Africa and trade for slaves who would be taken to the Caribbean.

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

things from thousands of years ago and actually touching them and it amazes me by how heavy the coins feel. It also amazes me by seeing people live like that years ago.

### **11.9.9 Barriers for teachers**

Although it is clear that museums are very effective in stimulating learning, teachers do not always use them. The evaluation has exposed a number of barriers to using museums.

- Transport and its organisation
- Administration and risk assessment
- Constraints of curriculum
- Getting cover for secondary teachers
- Knowledge of what is possible and realistic to expect museums to do
- Communication with the museum

## **11.10 The impact of the DCMS/DfES programme - the use of museums by communities**

The projects of the DCMS/DfES programme included communities in addition to schools as audiences. The scope of the engagement with communities is presented below. 'Community' is a diffuse concept, and museums found a range of ways to interpret this. DCMS/DfES suggested a small number of possible outcomes for communities. Where community groups were already engaged in learning, museums were found to have potentially very strong impacts. Some barriers to engagement also emerged.

### **11.10.1 Community use of museums**

There were 34,147 contacts with participants in community events, workshops and activities in the 12 DCMS/DfES projects between August 2003 and March 2004. In addition, there were 1609 contacts with community workers who facilitated these events, and also 1748 contacts with other participants who benefited from the projects more indirectly.

Museums interpreted 'communities' in a number of ways. Some examples of Community elements within projects include:

- Family Days and Adult Study Days at Montacute House (October to December) followed by outreach sessions with Brownie packs
- A small group of blind and partially sighted people working with Beningbrough Hall (January and February)
- Youth groups working with British Empire and Commonwealth Museum to produce a community travelling exhibition (October to March)
- Informal 'object of the month' talks for adults at Abbot Hall Art Gallery (February and March), using artworks on loan from Tate
- Approximately 2000 people taking part in the Big Draw linked to the *Image and Identity* project in Brighton and Hove (October)

A mixture of large and small scale events and workshops held by the V&A, including 1250 people who were involved in the 'Day of Record' project at London Asian Mela, 2231 people involved in the Big Draw in October, and much smaller numbers of young people from NCH and the Gifted and Talented programme taking part in Saturday workshops.

### **11.10.2 DCMS suggested learning outcomes for communities**

A small number of learning outcomes were suggested as appropriate for communities. These focused on attitudes to museums and the experience they offer.

Learning outcomes for communities	
Attitudes and values	<ul style="list-style-type: none"> <li>▪ Improved outcomes (motivation, engagement, self-confident, comfort, satisfaction) for participants in museum programmes</li> <li>▪ Enhanced perception of importance and value of museum and services they provide amongst participants</li> </ul>

The case-studies provide examples of how the involvement with museums can sometimes be much more substantial than might be expected in terms of learning outcomes, especially when museums are working with community groups who are engaged in activities that focus mainly on learning.

Two snapshots from the visit to the *Engaging Refugees and Asylum Seekers* project in Liverpool illustrate these learning outcomes for project participants.

### 11.10.3 Learning outcomes for Asylum Seekers and Refugees who are mothers of young children

Smithdown Bilingual Centre works with mothers to teach language and life-skills. Here, the research found the significance of the museum to the Centre was as:

- A venue for fun and for learning
- A place to stimulate learning
- A place to explore and share culture and experience
- A place to use resources
- An opportunity to develop life-skills

The significance to the participants included:

- Enjoyment
- Broadening knowledge of the city, it's facilities and environment
- Introducing the museum
- Increasing confidence (finding out how to make the visit, how to use the museum building, finding out that it offered appropriate (vegetarian) food for Muslims)
- Finding out how to use the museum for their own and their children's learning
- Linking the familiar and the new
- Learning in a different way (through mime, when language skills are not in place)
- Linking the museum and popular culture
- Increasing language skills

The members of this group that were interviewed were new to using museums and had initially not understood that museums could be useful for them or interesting. Having visited, these mothers felt they might be able to revisit, even without their husbands, with some confidence.

#### **11.10.4 Learning outcomes for refugees and asylum seekers who are young people**

An observation of a class visit to the Museum of Liverpool Life involved talking to the students and the tutor of a class of 14-16 year olds who were, or had been, refugees. This group had been using the museum every few weeks for a range of purposes, including visiting the *Grossology* exhibition, doing art workshops with an artist, a visit behind the scenes of the natural history galleries, followed by a visit to a nature centre with the Natural History curator, visiting the Egyptian galleries, and an African batik workshop. Further visits were planned to the Planetarium and the Titanic exhibition. Dance workshops were also planned. This group was being educated outside the formal classroom because of their various social challenges as refugees. The museums in Liverpool presented powerful resources in the absence of curriculum-based teaching materials.

Some of the pupils and their tutor described the learning outcomes:

- Learning about the city and the countryside, both orientating themselves geographically and gathering historical information
- Learning about English culture, which enables them to recognise and grasp references in books they read
- Specific language-based follow-up uses the museum experience to extend vocabulary and understanding
- Social interaction and relationships are encouraged (these teenagers came from a large number of diverse countries and did not know each other prior to the involvement with the college – they made friends during the museum visit and told each other their often harrowing stories)
- Deeper relationships with the lecturers and other adults were facilitated
- The motivation to find out more was stimulated
- The possibility of return visits was raised
- Students became aware of possibilities for work-placements or volunteer work
- They used knowledge gained in earlier visits on the later visits (i.e. they identified birds (greenfinches) they had seen on the trip to the nature centre when they saw the bird skins behind the scenes at the museum)
- They developed an enthusiasm to learn because of the often slightly bizarre museum experiences (we were told a story by one boy that involved snake pee! This had aroused his interest to discover more about snakes)

This group benefited from the power of the museum to enable social learning integrated with subject-based learning. Pupils needed to learn both about how their new country and city worked, but also needed to increase their knowledge of English language, history, natural history etc. They needed to learn about their own talents and skills, and also to find out how to relate to new people. The integrated and multi-faceted character of learning in the museum was very appropriate for these young people.

#### **11.10.5 Individual learning identified**

One student involved in the *Moving Minds* project in Manchester identified his own learning outcomes using the table of Generic Learning Outcomes:

- Knowledge and Understanding – learning about the past
- Skills – video recording, interviewing skills
- Attitudes and values – he felt that elders were more valued in Chinese communities than in the West, and he already enjoyed this relationship – so the project did not change this for him
- Enjoyment, Inspiration and Creativity – enjoying the project, being creative with video and making collage
- Actions, Behaviour, Progression – he felt he could learn faster in the museum because the project was progressing rapidly through specific identifiable steps over a long period of time (whole afternoons)

#### **11.10.5 Progression after involvement**

One or two examples of progression emerged during the research. The Director of Marketing and Communications, NCH, wrote to the Director of Learning and Interpretation, V&A, quoting a member of NCH staff as reporting that, “one young person had a really good time (at the Young People’s Conference) and as a direct consequence of his experience through *Image and Identity* has decided to apply to go to Art College to study Graphic Design.”

#### **11.10.6 The value of museums to communities, especially vulnerable and/or new communities**

Museums can provide links between old familiar worlds and new worlds by using collections to compare the familiar and the unfamiliar across cultures. This enables people new to this country to see their familiar objects (e.g. a Yemeni souk or a Somali boat) in relation to English homes and modes of water transport, but it also enables those more familiar with English artefacts and ways of life to relate these to unfamiliar examples. Museums are well placed to play a dual role; to help establish a sense of this country, but also to demonstrate the significance of worldwide cultures. Museums give meaning and significance to diverse cultural material.

Museums can establish a sense of place, and can help new and migrant communities to establish a sense of place in their new home city and country, and to better understand the context of their environments by introducing its history and environment. They can broaden experiences and horizons and extend skills of citizenship, including language skills.

In making relationships between former and present artefacts and ways of living, museums have the potential to enable a broadening of identity. This can help those who need to find ways to reconcile their individual pasts with their current opportunities and their future aspirations. Free museums are especially important for refugees and asylum seekers on low incomes.

#### **11.10.7 Exposing the barriers to museum use**

Some barriers to the use of museums, particularly by new communities, emerged during the evaluation:

- Lack of awareness of museums
- Feeling excluded – “Not for the likes of me.”
- Lack confidence “Understanding art”
- Perceptions – “Fusty, boring, unwelcoming.”
- Perception of actual provision as inadequate “Food in restaurant for Muslims, prayer rooms.”
- Limited travel outside immediate area
- Costs of travel
- Time required if distant
- Language

## 11.11 The impact of the DCMS/DfES programme on museums

The evaluation research focused on the impact of the DCMS/DfES programme on the outcomes and impact of learning. This concentrated on pupils' and teachers' learning in schools, and learning for community groups. However, it became clear during the research that there was also an impact on the museums who were involved. Although this impact is clear in much of what has already been presented, some further elements are summarised below. These include new resources that have been produced during the programme and factors that suggest the potential for future impact.

### 11.11.1 A range of new resources produced during the programme

The DCMS / DfES programme enabled museums to develop a range of different resources to disseminate their projects to schools, communities and the wider museum community. Some of these include:

New teachers' resources	<ul style="list-style-type: none"> <li>▪ <i>The Transatlantic Slave Trade at Bristol Industrial Museum: A Resource for KS3 teachers</i> - Bristol Museums and Art Gallery</li> <li>▪ <i>Freedom</i> - National Maritime Museum</li> <li>▪ <i>Image and Identity</i> - V&amp;A</li> <li>▪ <i>Take one picture</i> - National Gallery / Laing Art Gallery</li> <li>▪ 4x resource folios – Beningbrough Hall</li> <li>▪ <i>The Box</i> – New Art Gallery Walsall</li> <li>▪ <i>Money Matters</i> – Manchester Museum</li> </ul>
CD-ROM / DVD / video	<ul style="list-style-type: none"> <li>▪ <i>Transatlantic Slavery Gallery Virtual Tour</i> - National Museums Liverpool</li> <li>▪ <i>Anim8ed</i> – National Museum of Photography, Film and Television</li> <li>▪ <i>Making the most of museums</i> (teacher training video) – IWM Duxford</li> <li>▪ <i>Image and Identity</i> – V&amp;A</li> </ul>
Increased handling collections	<ul style="list-style-type: none"> <li>▪ Manchester Museum</li> <li>▪ Understanding Slavery Museum partners</li> </ul>
Schools programmes and workshops	<ul style="list-style-type: none"> <li>▪ National Maritime Museum</li> <li>▪ <i>Slavery: Interpreting the evidence</i> - British Empire and Commonwealth Museum</li> <li>▪ <i>Money Matters</i> and 'Explorer' sessions – Manchester Museum</li> <li>▪ Science Museum</li> <li>▪ IWM Duxford</li> </ul>
New websites	<ul style="list-style-type: none"> <li>▪ <i>Anim8ed</i> – <a href="http://www.nmpft.org.uk/anim8ed">www.nmpft.org.uk/anim8ed</a></li> <li>▪ <i>Moving Minds</i> – <a href="http://www.moveyourmind.org.uk">www.moveyourmind.org.uk</a></li> <li>▪ <i>Take one picture</i> – <a href="http://www.takeonepicture.org.uk">www.takeonepicture.org.uk</a></li> </ul>
Professional development materials	<ul style="list-style-type: none"> <li>▪ Evaluation Toolkit and Best practice guide for engaging refugees and asylum seekers, National Museums Liverpool</li> <li>▪ Toolkit: <i>What makes an effective partnership?</i> – V&amp;A</li> </ul>

<p>Exhibitions, displays and interpretive materials</p>	<ul style="list-style-type: none"> <li>▪ Evaluation Toolkit and Best practice guide for engaging refugees and asylum seekers, National Museums Liverpool</li> <li>▪ Interpretive materials for blind and partially sighted – Beningbrough Hall</li> <li>▪ <i>InsideOut</i> exhibition – Sheffield Galleries and Museums Trust</li> <li>▪ <i>Image and Identity</i> exhibition and Young Peoples' Conference V&amp;A</li> <li>▪ Enhanced permanent displays – NMPFT, Cartwright Hall Art Gallery, Bradford and York Castle Museum</li> </ul>
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### 11.11.2 Building resources and future impact

Foundations have been laid which will enable the museums to develop the success, impact and momentum of the projects:

- A network of artists and freelancers; at the Laing Art Gallery, for example, the artists used for *Take one picture North East* have developed their capability of working with disadvantaged young people and museums
- Training and development of volunteers; for example at Manchester Museum, and Montacute House
- Greater understanding of the issues and challenges faced by partner museums and organisations
- Increased understanding of the needs of target groups and audiences; e.g. Beningbrough Hall (rural schools), National Museums Liverpool and partner museums (Refugees and asylum seekers)
- A range of new partners and contacts, with whom skills and expertise can be shared. For example, National Museums Liverpool worked with the LEA advisor for refugees and asylum seekers to target specific groups including bilingual families through the Smithdown Bilingual Centre and young refugees and asylum seekers in formal education and Beningbrough Hall responded to the needs of rural schools through consultation with LEA senior Humanities advisor, who had a clear understanding of the issues around rural exclusion in North Yorkshire
- Consolidating relationships between former partners and establishing plans for the future. For example, the V&A had already worked with NCH to reach young disadvantaged young people, often excluded from school, through the regional networks established by the Charity; the DCMS/DfES programme confirmed the value of the partnership for both organisations and its success has led to the extension of the partnership for a further 2 years
- New schools using museums. 66% of teachers involved in the DCMS / DfES programme were visiting that museum with a class for the first time. Transport subsidies helped many schools from areas of rural and urban exclusion to cover the costs of visiting museums. Norfolk Museums Service reported to IWM Duxford that many schools were using them for the first time because they perceived them as flexible and able to fit into their needs

- Professional development for staff. For many of the museum staff involved in the programme, coping with the demands of the tight timescale, managing larger budgets and administration across partner museums and organisations was significant for their own professional development. This remains as an important long-term benefit to the organisation and the profession. Specific examples are at Duxford and the Laing.
- Development and trialling of current educational workshops and new projects. *Understanding Slavery* acted as a pilot phase for the museums involved, and a second phase will consider long-term learning and access strategies for future partnership working.

## 11.12 Key issues for the future

The analysis of the impact of the DCMS/DfES programme has revealed a number of key issues that are important in considering future work of this kind. In the final section of the conclusions, these key issues for the future are discussed.

### 11.12.1 The potential of museums revealed by the evaluation of the DCMS/DfES programme

The potential for museum-based learning is shown very clearly in this research.

Museums:

- Engage learners across all age ranges
- Engage both boys and girls
- Engage vulnerable pupils and those that find learning difficult
- Can operate effectively in relation to deprivation and disadvantaged individuals and groups
- Can work in relation to all curriculum areas
- Can work effectively with primary and secondary curricula (although secondary schools have specific difficulties getting out of school)

A great deal of highly successful work has been carried out and in many cases, the impact on learning is extremely impressive. The majority of schools that museums worked with were located in areas of very high levels of deprivation. Some of the communities that museums engaged with were very challenging. It is clear that there is a huge potential for using museums to engage with children and young people who have challenges when it comes to learning and who are often not reached, or stimulated, by more conventional methods of teaching. This is in addition to the power that museums have to work with mainstream formal education, and with informal museum visitors, which should not be forgotten. Museums can work effectively with both special needs and vulnerable groups and also with the mainstream.

### 11.12.2 Maximising the potential of museums – the development of strategy

The evaluation research for the DCMS/DfES programme shows the great power and potential of museums as places to stimulate and enhance learning. This has also been shown in recent years by a number of large scale research and evaluation projects (for example, the evaluations of MGEP1 and MGEP2, and the Renaissance in the Regions evaluation).

The challenge now is to find the structures and the means to use this power more effectively and more consistently. This means developing a more structured and focused strategic approach. It may mean developing this approach slowly, in consultation with senior staff in museums, and with other key stakeholders. It may mean considering how this initiative can operate in relation to other related initiatives (such as Renaissance in the Regions).

It may mean conceptualising the funding as ‘development funds’, available on a regular basis, and running alongside mainstream provision. ‘Development funds’ could be used to necessitate reflection and innovation. ‘Development funds’ could be used to require all museums who receive them to work on a few themes, for example rural exclusion, or children at risk, so that collectively there would be a large, but focused, impact. Such an impact would enable museums to demonstrate what they can do, to build relevant partnerships and to lay down sustainable strategies. This would give museums the opportunity to make their presence felt by those professionals and agencies who are more centrally engaged with mainstream social issues (e.g. health, social services, crime prevention, education). It would serve to build capacity in relation to specific fields of work. However, this approach necessitates a long-term vision, which may be difficult to sustain.

It has become clear during the research that museum education is very under-researched compared to other areas of educational provision. Museum education is not integrated into the mainstream here either. There are large sums being spent by the University Research Councils (ESRC, AHRB) on educational and cultural research, where museums figure rarely. Programmes such as the ESRC Teaching and Learning Programme, for example, established specific research projects to research strategies and procedures that can improve provision in various targeted areas. It may be that there are opportunities to link with these, or other programmes, for example, those funded through the DfES research division, in order to improve understanding of the potential of museum-based learning, and in order to integrate museums more fully into the various research communities.

### **11.12.3 Characteristics of the DCMS/DfES programme**

While the additional funding for the DCMS/DfES programme presented significant and new opportunities for museums, there were several characteristics of the programme that were challenging.

The first concerns purpose and focus. In some respects the purpose of the programme was too broadly cast. A number of purposes were expressed in various documents at various points of time:

- To raise the status of education staff
- To increase numbers of education staff and quality and quantity of educational work
- To enable schools to use museums more effectively
- To enable museums to penetrate communities more deeply and effectively
- To enable museums to share good practice
- To establish long-term links across the museum field
- To effect culture change in museums

There is a sense in which the purpose of the funding is evolving, along with the evolution of the museum education strategy. Changes of personnel at DCMS have also added to the fluidity of purpose. Clear and transparent definition of purpose would help structure project and organisational goals.

Secondly, the parameters of the DCMS/DfES programme as a whole were undefined, broad and unfocused. Museums could work in a number of ways, with a

large choice of audiences, and with any appropriate theme. This meant that museums had to find their own audience and collection focus and this was not always done well. The funding has the power to make a significant contribution if focused in a narrower way.

Thirdly, the timescale for this programme was challenging. The invitation to bid was sent out in February 2003, and some education officers did not receive this until three weeks before the bids were due to be submitted. While the main emphasis of the programme was on school provision, there was no indication that the timetable on which schools operate was acknowledged. There was insufficient time for the bids to be developed as fully as they could have been and this meant that in many cases, ideas had to be developed very quickly, and partners contacted and secured. Some unrealistic (and un-researched) ideas resulted. However, where bids were built around well-established and successful practice some strong work was planned. A revised timing of bids and projects might suggest a longer period for planning and development while retaining a tight timetable for delivery.

Extra funding makes things happen. These things will happen more effectively if the purposes and parameters of the funding are clear and there is time to develop, plan and deliver the programme. This research shows that the will and the skill to respond is present in museums.

#### **11.12.4 Museums and schools**

##### **11.12.4.1 Teachers' attitudes to and use of museums**

Teachers' satisfaction levels and confidence levels following museum use could be improved. The rates are consistently lower than was found in the Renaissance in the Regions research. The reasons for this may be because:

- Some projects were too unfocused and teachers were unclear what their benefit might be
- The link to the curriculum was poorly identified in some cases
- Where the link was identified, there was insufficient time to build the project into the curriculum
- Schools were not prepared for the projects and therefore were not ready to use them in an in-depth way
- Schools were not expecting the project and could not change their plans easily, so project were not fully integrated into mainstream teaching

##### **11.12.4.2 Teachers' underestimation of the power of museums**

There is evidence that teachers are underestimating the power of museums to stimulate learning and to provoke learning in some of the more intangible dimensions of learning. Pupils are consistently more positive about their learning than teachers are. The barriers to teachers' use of museums includes lack of awareness of the potential of museums and also lack of effective strategies to maximise that use.

### 11.12.4.3 Teaching science in museums

Teachers working on science-based themes were consistently less confident about the way they used the museum – their work was narrower in compass and they were less confident of success. Given that the bulk of the teachers were primary school teachers, who probably worked with themes relating to history and art and other subject areas as well as science, it is likely that it is the subject-matter that makes all (primary) teachers feel less confident rather than a specific group of teachers who are using museums less well than other groups. While this has broad implications about the teaching of science in general in schools, the evidence of this evaluation suggests that when museums work with science-based themes, they are very successful. Museums can, therefore, work with primary teachers to increase their skills and confidence with science-based work.

### 11.12.5 Museums and communities

The way museums are conceptualising ‘community’ is fluid. There are a number of ways in which communities might be defined and these include characteristics such as ethnicity, location, life-stage, interests. A range of ways of ‘working with communities’ was observed during the DCMS/DfES programme, including:

- General visitors to exhibitions or the museum
- Vulnerable or sick children
- Asylum seekers working with FE colleges
- Former refugees working on language skills
- People with specific disabilities
- Minority communities

While it is perhaps difficult to be specific in a generic discussion of ‘communities’, lack of clarity in relation to particular groups is problematic. Many communities have individual and unique characteristics. And, many communities are very difficult to access. In contrast to schools, the structures are not in place, it is hard to know who to contact, or when to do this. Some groups are very small, often informal, could be transient, and are often dependent on short-term and fugitive funding. In addition, there are fewer models of good practice to work with in the museum world, and far fewer people who are familiar with them, although there has been some significant development in this area.

With groups such as these, it takes a longer time to build relationships. It takes a long time to build expertise in working with these groups. Partnerships with organisations and agencies who are already involved with specific groups are essential and extremely valuable, as was demonstrated with the partnership with NCH. In some ways, museums can be very naïve in thinking they can do everything on their own without working alongside other professionals.

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

### **11.12.6 Museums as resources where schools struggle – working with community organisations**

This programme has shown how successful museum can be when working with low achievers and those who find learning a struggle. Many of the issues of low attainment and under-achievement in schools are the result of complex social issues, such as health, parental employment and education, and neighbourhood capacity. Solutions are complex too, but frequently the focus of schools is inward, with an emphasis on improving achievement especially in literacy and numeracy.

Museums in partnership with community organisations, such as hospital schools, language centres and centres for children and young people at risk, can offer highly successful alternative approaches to learning, providing different routes to learning for these children and young people. Museums are good at providing alternative types of engagement. This is a strength which can complement the work of schools and colleges, but as yet the structures are not in place to enable this strength to be exploited. The partners that can help museums to move forward in working with complementary educational providers are unlikely to be formal education providers, so may be harder to identify. The national charity NCH is a very good example of this new way of thinking, but there must be other kinds of organisations or charities that could also offer valuable assistance to museums.

### **11.12.7 Issues for museums**

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

Firstly, there is a capacity issue if museums are to increase and improve their work with schools and communities. Numbers of education and outreach staff at present limit what can be achieved. While numbers of education staff are increasing rapidly across the sector, this increase needs to be at least maintained, and in order to respond to programmes such as this, this increase may need to be more rapid. There are issues of supporting resources, and training. In addition, it is not more of the same that is needed, but more staff with a greater range of specialist expertise. If museums are to fulfil their potential to help teachers deliver science-based themes, for example, then science education staff are needed. Similarly, if museums wish to work in the long-term with specific community organisations such as hospital schools, then staff with knowledge and experience of these agencies are required. These are serious issues involving long-term strategic planning.

Secondly, if programmes such as the DCMS/DfES programme are to achieve their full potential, there needs to be further change in museum culture. Education needs to become a more central matter. A deeper understanding of what museums can achieve needs to permeate organisations. At present, education in museums is still conceived too narrowly. Education is frequently understood as intentional, purposeful and focused on collections. The inspirational and identity-forming elements of learning are seen as outside the compass of education. The contemporary focus on learning, and the conceptual framework of the Generic Learning Outcomes, seeks to go beyond the narrow cognitive definitions of

'education' to articulate a more powerful and deeper vision, one that can carry museums forward.

At present, many museums have not yet embraced education and learning as a core element of their culture. This research has found examples of the following:

- Heads of learning/museum education who are not at senior levels
- Museums which are not maximising the expertise of their education staff through involving them in exhibitions and forward planning
- Education staff who are burdened with too many initiatives that are not fully integrated into the museum as a whole

If education were more centrally embedded in museum culture, we would see examples of consultative work with schools and communities feeding into major exhibitions; themes of programmes such as the DCMS/DfES programme being articulated through exhibitions so that the same conceptual and intellectual research informed both educational projects and exhibitions; curators and educators would work more closely together to develop related projects; directors and senior staff would be well informed about the objectives and outcomes of educational projects and would have met some of the partners and participants. Some of the issues that these ambitious projects tackled would be more embedded in the work of all museum staff and would be more visible through the interpretation of collections.

The ambitions and aspirations that underpin the projects in this programme are linked to broad and current social agendas. Some examples are the construction of identities in diasporic and post-colonial communities, the reconceptualisation of history and tradition to encompass previously hidden or buried histories, the working towards greater social justice and the combating of disadvantage and deprivation. These issues were very much to the fore in many of the projects. But, while these are central matters for museums on a global stage, and they are central to current government agendas in England, they are seldom discussed (in these terms) in many museums. Museums have a job that they can do here, and as these projects show, have the potential to do it, but these critical issues of identity, difference and voice need to become more central to museum philosophy.

This takes us on to the third issue, which is that of the expectations of audiences and partners. As this research shows, many actual and potential partners and members of visitors and users remain unaware of the great changes that have taken place in museums in recent years. Many community organisations, for example, do not expect museums to be interested or willing to work with them. Teachers are not all aware of how powerful museum learning can be, are not always sure how to use the museum to fit in with the curriculum and do not understand the broad dimensions across which museum can stimulate learning (e.g. attitudes and values, progression, skills). Museums have to connect into wider social networks and key contemporary agendas if museums are to fulfil the ambitions that they establish for themselves in projects such as these. The limited expectations of audiences and partners can be seen as clear evidence that these connections are weak at present.

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