



Inspiration, Identity, Learning: The Value of Museums

The evaluation of the impact of DCMS/DfES Strategic Commissioning
2003-2004: National/Regional Museum Education Partnerships



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This publication is based on an evaluation of the impact of DCMS/DfES Strategic Commissioning 2003-2004 National/Regional Museum Education Partnerships

The full research can be downloaded from

www.culture.gov.uk/global/publications/archive_2004/valueofmuseums

www.teachernet.gov.uk/museums

www.le.ac.uk/museumstudies/rcmg/rcmg.htm

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Contents

Key Findings	4
Background	6
Part 1: Impact on schools and communities	9
Impact on schools	
Teachers' views on museum visits and learning	
Pupils' views on learning	
Part 2: Museums and contemporary issues	24
Ambitious projects in the museums	
Inspiring young people	
Encouraging citizenship	
Working with refugees and asylum seekers	
Motivating learners in hospital	
Working with rural schools	
Combating racism and the legacy of the slave trade	
Part 3: Successful projects	30
Innovation and experiment	
Critical success factors for projects	
Laying the foundations for future developments	
Last thoughts	38

Key findings

Museums inspire powerful and identity-building learning in children, young people and community members

Museums:

- Inspire learners across all age ranges
- Are sites of enhanced achievement, going beyond what learners think they can do
- Engage both boys and girls
- Stimulate vulnerable pupils and those that find learning difficult
- Target and motivate disadvantaged individuals and groups effectively
- Provide resources for all curriculum areas, and for inter-disciplinary themes
- Respond effectively to primary, secondary, FE and HE curricula
- Complement formal education when pupils are off curriculum (hospital schools, pupils who are refugees)

The 12 DCMS/DfES projects ran from August 2003 to March 2004.

There were 29,701 contacts with school pupils

9415 of these pupils completed questionnaires about what they had learnt

503 teachers completed questionnaires about their use of the museum and what they thought their pupils had learnt

There were 34,147 contacts with communities

1609 community workers such as artists, writers and photographers worked with museums to deliver community programmes

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

Projects explored how museums can engage with contemporary social issues, such as social inclusion, community cohesion and neighbourhood renewal

Significantly, 30% of visits from schools were located in wards classified as the 20% most deprived, where child poverty is highest

Museums successfully targeted schools in some of the most deprived areas of England but also reached schools from across the social spectrum

Projects produced new resources from new perspectives - challenging traditional practices

Projects enhanced learning through active engagement and, in some projects, through multiple sessions

66% of teachers were using the museums for the first time

94% of teachers said museums were important for their teaching

90% of teachers thought the visit increased their confidence to use museums

Teachers working on history or art themes were more confident about the value of a museum visit than teachers working on science themes



Teachers valued five Generic Learning Outcomes resulting from the museum use very highly indeed:

- Enjoyment, Inspiration, Creativity - 97%
- Knowledge and Understanding - 97%
- Action, Behaviour, Progression - 92%
- Attitudes and Values - 91%
- Skills - 91%

Pupils were very enthusiastic about museums, and sometimes more confident about the impact of the museum experience on their learning than their teachers were.

Pupils at KS2 and below:

- 91% agreed that they had enjoyed their visit
- 90% agreed that they had learned some interesting new things
- 83% thought the museum was an exciting place

Pupils at KS3 and above:

- 89% pupils agreed that they had discovered some interesting things from the visit
- 86% felt that the museum was a good place to learn in a different way to school
- 77% felt the experience had given them a better understanding of the subject
- 64% agreed a visit to a museum or gallery makes school work more inspiring

The research shows clearly the enormous potential for museums to play a vital social role, but also highlighted those issues of museum culture, image, and capacity that work against the realisation of this potential.

Background

The Department for Culture, Media and Sport and the Department for Education and Skills commissioned 12 projects through the Strategic Commissioning Programme 2003-2004: National/Regional Museum Education Partnerships. These projects consisted of museum education partnerships between national and regional museums, strengthened and enhanced by other organisations. The projects ran from August 2003 to March 2004 and were of varying size, receiving between £50,000 and £350,000.

The 12 projects

Project	Lead museum	Partners
The Story of Money	British Museum	Manchester Museum
Texts in Context	British Library	Philpot Museum, Lyme Regis Dorset County Museum Roman Baths Museum, Bath British Empire & Commonwealth Museum, Bristol
Partners in Time	Imperial War Museum, Duxford	Norfolk Museums & Archaeology Service Luton Museums Service Mid Anglia SATRO
People, Places Portraits	National Portrait Gallery	Beningbrough Hall Montacute House Dove Cottage, Wordsworth Trust Sheffield Galleries & Museums Trust Sunderland Museum & Winter Gardens
Understanding Slavery	National Maritime Museum	National Museums Liverpool Bristol City Museums & Art Gallery British Empire & Commonwealth Museum
Anim8ed	National Museum of Photography Film & Television	Bradford Museums, Galleries & Heritage York Museums Trust
Creative Canals	National Museum of Science & Industry	Ragged School Museum London Canal Museum Beauchamp Lodge Settlement
Supporting Regional Schools	Tate Britain	New Art Gallery Walsall Norfolk Museums & Archaeology Service Abbot Hall Art Gallery, Kendal Sheffield Galleries & Museums Trust
Image and Identity	Victoria & Albert Museum	Sheffield Galleries & Museums Trust Birmingham Museums & Art Gallery Manchester Art Gallery Royal Pavilion Libraries & Museums, Brighton Harris Museum & Art Gallery, Preston
Take One Picture	National Gallery	Bristol City Museums & Art Gallery Laing Art Gallery, Newcastle
Engaging Refugees and Asylum Seekers	National Museums Liverpool	Sunderland Museum & Winter Gardens Leicester City Museums Service Salford Museum & Art Gallery
Moving Minds	Imperial War Museum North	Leeds Museums & Galleries Bradford Museums, Galleries & Heritage

The museums involved

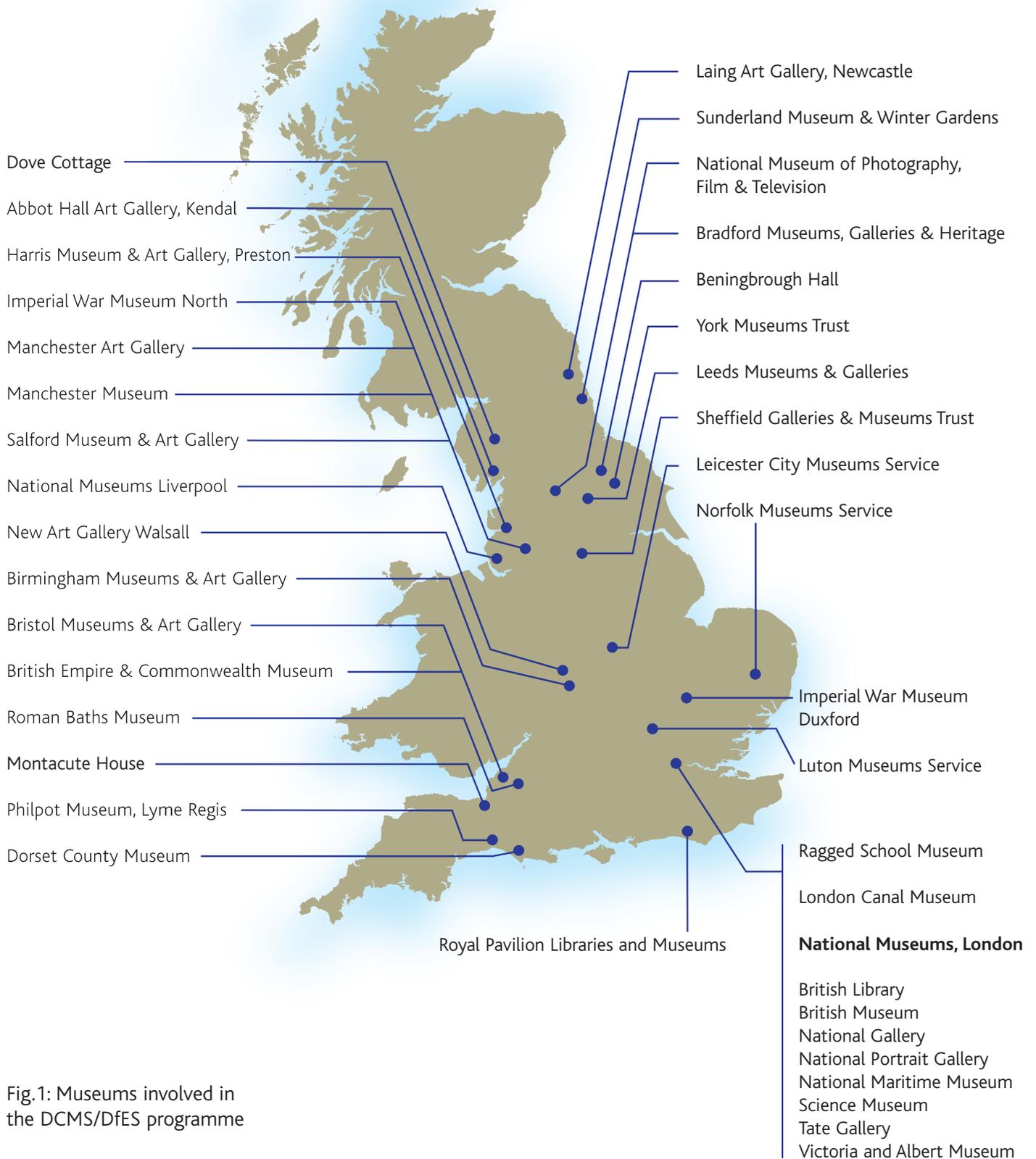


Fig.1: Museums involved in the DCMS/DfES programme

Research methods

The intention of the research was to explore the impact of learning for schools and community groups across the 12 projects.

The research ran in parallel with the evaluation of the Renaissance in the Regions Education Programme, funded by the Museums, Libraries and Archives Council (MLA).

Evidence from the 12 projects was collected in the following ways:

- Teachers' and pupils' questionnaires
- Case studies - interviews, focus groups and site visits
- Numbers of pupil and community contacts
- Project descriptions

Using the Generic Learning Outcomes

MLA's Learning Impact Research Project, carried out by RCMG, developed an approach to measuring the impact of learning that has now been widely adopted across the sector.

Learning outcomes are the effects or results of learning. Each individual learns in their own way, using their own preferred learning styles and according to what they want to know. Each person experiences their own outcomes from learning but individual learning can be grouped into generic categories.

Five Generic Learning Outcomes have been identified:

- Knowledge and understanding
- Skills
- Attitudes and values
- Enjoyment, inspiration, creativity
- Action, behaviour, progression

The Generic Learning Outcomes enable the identification, capture, categorisation and discussion of learning in museums, archives and libraries. This approach has informed the research methods for this evaluation.

Further details and Measuring Learning Toolkit can be found at www.inspiringlearningforall.gov.uk

Further information

These findings are taken from the research report prepared for DCMS and DfES, available from: www.culture.gov.uk/global/publications/archive_2004/valueofmuseums

www.teachernet.gov.uk/museums

www.le.ac.uk/museumstudies/rcmg/rcmg.htm

Part one: Impact on schools and communities

Impact on schools

The research has produced a large amount of evidence of the impact of the programme on pupils' and teachers' learning.

In the project brief, DCMS/DfES identified a number of potential learning outcomes for pupils and teachers. These were linked to the Generic Learning Outcomes.

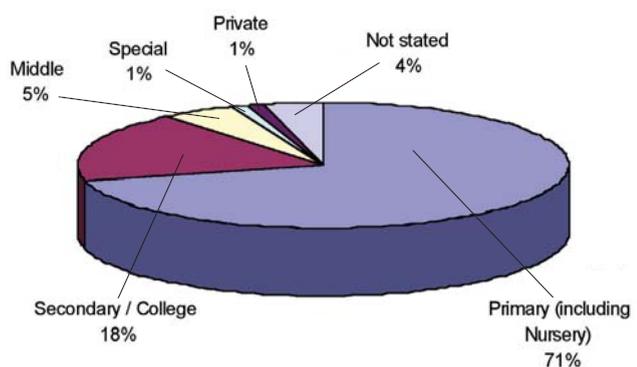
Learning outcomes for pupils	Knowledge and understanding	<ul style="list-style-type: none"> • Increased learning within a subject area • Increased understanding of connections between subjects • Increased learning across subjects • Increased cultural understanding
	Skills	<ul style="list-style-type: none"> • Increased ability to work with others • Ability to make informed choices beyond and within planned experiences
	Attitudes and values	<ul style="list-style-type: none"> • Increase in self-confidence and self-esteem for children • Increased cultural understanding and respect and tolerance for others
	Enjoyment, inspiration, creativity	<ul style="list-style-type: none"> • Fulfilment and satisfaction from achievement for children
	Activity, Behaviour, Progression	<ul style="list-style-type: none"> • Increased involvement in class, school or community events
Learning outcomes for teachers	Attitudes and values	<ul style="list-style-type: none"> • Positive attitudes to experience and desire for further experiences • Increase in confidence, expertise and personal satisfaction of teachers • Increase in satisfaction of schools with museum education programmes (eg: as seen through educational attainment of children)

The research shows very clearly how effective museums can be in stimulating learning across the range of dimensions encompassed by the five Generic Learning Outcomes.

The schools involved

- Ten of the 12 projects worked with schools - both in museum visits and outreach
- There were 29,701 pupil contacts from schools across the social spectrum
- 71% of schools were primary schools
- 18 % were secondary schools and colleges
- 7% were other schools including middle, special and independent

There was a relatively high proportion of secondary schools compared with the Renaissance in the Regions Education Programme at 13%.

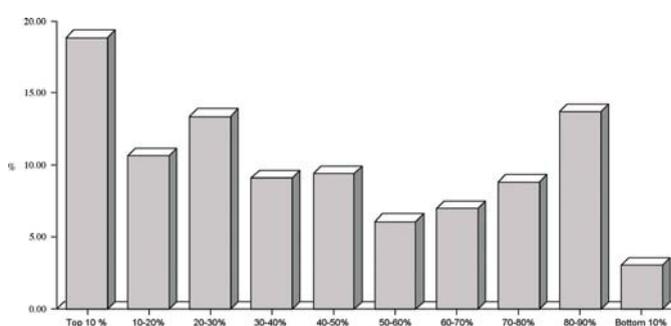


Base: 424 teachers

Fig. 2: Breakdown of type of school visiting as part of the DCMS/DfES programme

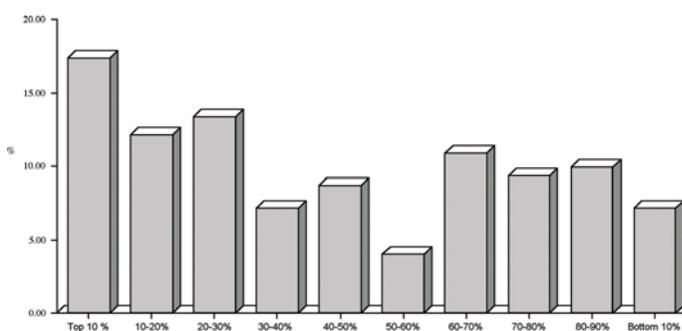
A significant 30% of schools from areas of deprivation where child poverty is high

Museums successfully targeted schools in the most deprived areas of England. Through an analysis of school postcodes it is possible to see that almost one third of the visits from schools in the DCMS/DfES programme were located in wards classified by the Index of Multiple Deprivation 2004 as the 20% most deprived, and where child poverty is highest according to the Income Deprivation Affecting Children Index.



Base: 329 school visits

Fig. 3: Percentage of school visits ranked by Index of Multiple Deprivation 2004, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived



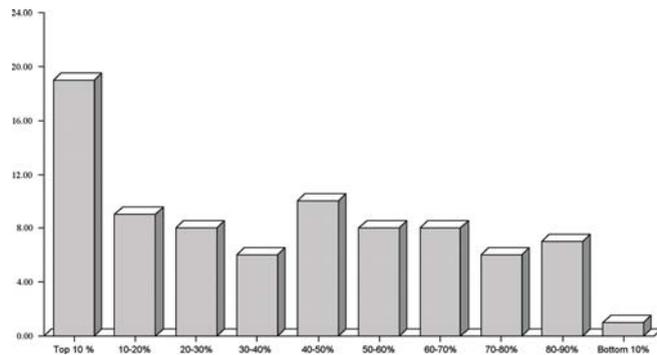
Base: 329 school visits

Fig. 4: Percentage of school visits ranked by Income Deprivation Affecting Children Index 2004, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived

The Renaissance in the Regions evaluation used an earlier Index of Multiple Deprivation (DETR IMD 2000) and it was shown that 46% of schools using the museums were located in the 20% most deprived wards in England. If this earlier Index is used to analyse schools in the DCMS/DfES programme, the comparative figure is 43%.

Reaching both rural and urban deprivation

The National Portrait Gallery and its partners were very successful in reaching schools in rural and urban areas of deprivation.



Base: 82 school visits, non-coded visits = 17

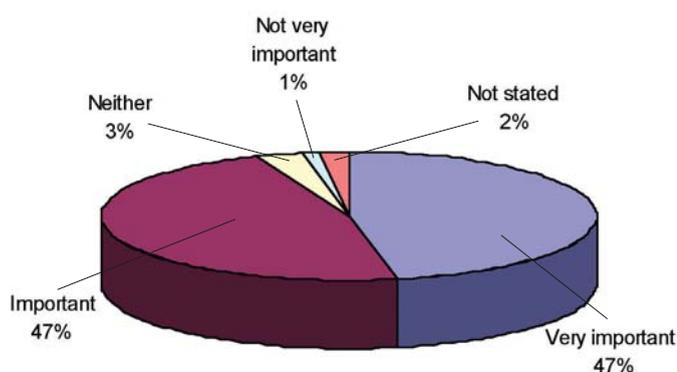
Fig. 5: Number of school visits to People, Place, Portraits ranked by Index of Multiple Deprivation 2004, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived



Teachers' views on museum visits and learning

503 teachers completed questionnaires

- 66% of teachers said it was the first time they had visited the museum with a class
- 96% of teachers were satisfied with their museum visit
- 90% of teachers thought the visit had increased their confidence to use museums in their teaching (very likely: 56%; likely: 34%)
- 94% said that museums were important for their teaching (very important: 47%; important 47%)



Base: 503 teachers

Fig.6: Teachers' questionnaire. Question 22.
How important are museums to your teaching?

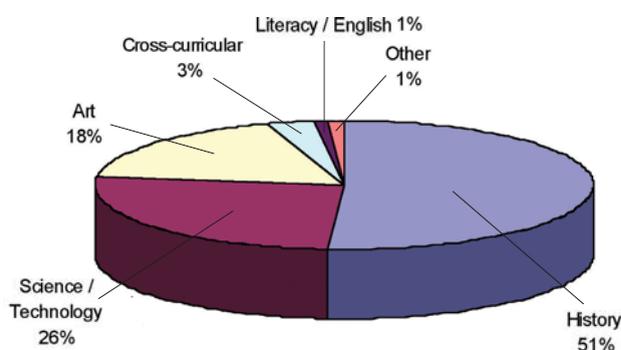
Using museums to teach the National Curriculum

85% of teachers agreed that their visit was directly linked to the curriculum

Teachers were asked to specify the theme that their class was studying. Themes they identified included History, Science/Technology, Geography, Art, Citizenship and PSHE, Literacy/English, and Cross-curricular.

Most teachers in the DCMS/DfES programme were visiting for themes related to:

- History (51%)
- Science/Technology (26%)
- Art (18%)



Base: 503 teachers

Fig. 7: Teachers' questionnaire. Question 4.
What theme are you studying?

Using museums to teach science

The emphasis on science is high compared with Renaissance (7%) and 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. 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.

Teachers' views of the importance of different learning outcomes

MLA's Learning Impact Research Project developed an approach to measuring the impact of learning that has been widely adopted across the sector. Learning in museums has been categorised into five Generic Learning Outcomes (GLOs):

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

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'.

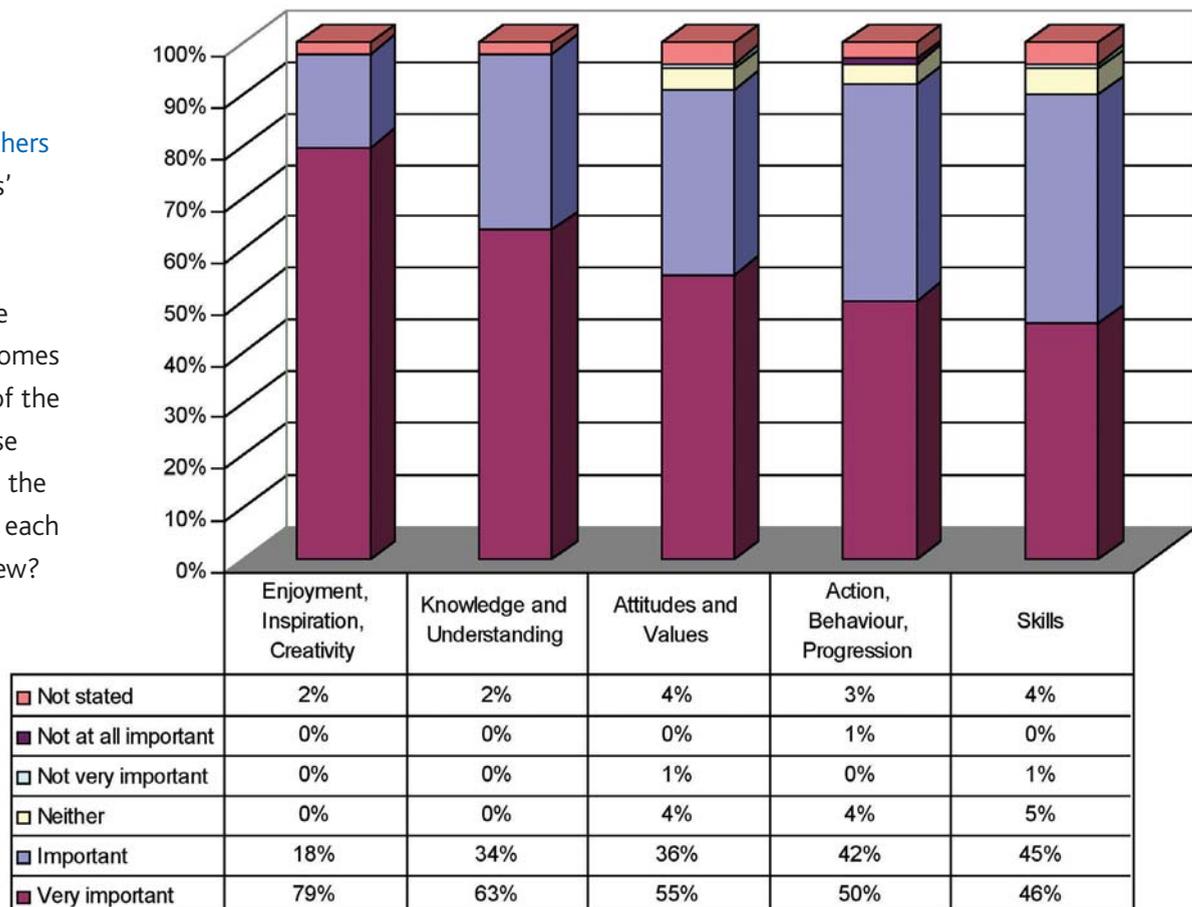
Teachers found all the learning outcomes important:

- Enjoyment, Inspiration, Creativity - 97% (very important: 79%; important: 18%)
- Knowledge and Understanding - 97% (very important: 63%; important: 34%)
- Action, Behaviour, Progression - 92% (very important: 50%; important: 42%)
- Attitudes and Values - 91% (very important: 55%; important: 36%)
- Skills - 91% (very important: 46%; important: 45%)

While there are some differences of degree in the way teachers rated the five outcome categories, these are very high ratings indeed. There is very little difference in the values attached to the different GLOs by teachers of Key Stage 2 pupils and below and teachers of Key Stage 3 and above.

Base: 503 teachers

Fig. 8: Teachers' questionnaire. Question 21. For each of the potential outcomes from the use of the museum, please could you rate the importance of each one in your view?



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', compared with the theme on which they are working during their involvement with the museum. When 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. In the table below, 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. All teachers appear to value the skills that can result from a museum visit less highly than enjoyment and knowledge.

Teachers value the holistic character of museum-based learning. They value especially highly the inspiration that pupils experience in museums; this inspiration motivates curiosity, a desire to satisfy that curiosity and thus to learn. The pleasure that children and young people find working in museums leads to a sense of increased enjoyment and satisfaction in their work and an enhanced sense of themselves as successful learners.

Why don't teachers use museums more?

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

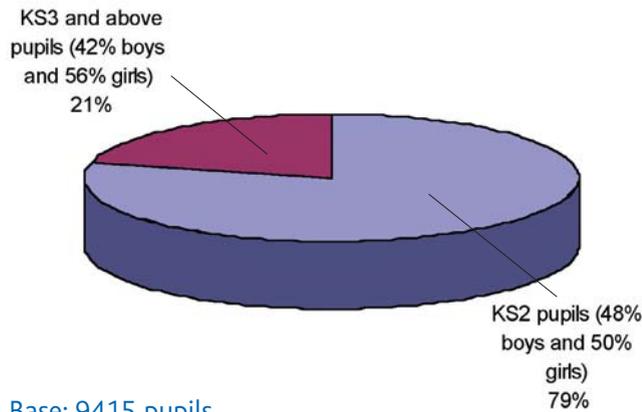
- Difficulties of transport and its organisation
- Levels of administration and risk assessment
- Perceived constraints of curriculum
- Getting cover for teachers in secondary schools
- Lack of knowledge of what it is possible and realistic to expect museums to do
- Limited communication with the museum

	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%

Fig. 9: How teachers working on different themes rated the learning outcomes

Pupils' views on learning

- 29,701 contacts with school pupils during the DCMS/DfES scheme
- 9415 of these pupils completed questionnaires - 63% of the pupils whose teachers completed a questionnaire
- Questionnaires asked about the impact of the museum on learning
- There were two age-related questionnaires



Base: 9415 pupils

Fig. 10: Breakdown of pupils who completed questionnaires by Key Stage

Results for the younger pupils (Key Stage 2 and below)

The younger pupils aged 6 to 11 years clearly enjoyed their museum visit and were very enthusiastic about it:

- 91% agreed that they had enjoyed their visit
- 90% agreed that they had learned some interesting new things
- 83% thought the museum was an exciting place

Some of the pupils' enthusiasm waned slightly as they got older, and the girls were marginally more enthusiastic (or more inclined to show their feelings) than the boys.

Question	Yes	No	Don't Know
I enjoyed today's visit	91%	2%	7%
I learned some interesting new things	90%	3%	7%
I could understand most of the things we saw and did	79%	7%	14%
This is an exciting place	83%	5%	12%
Visiting has given me lots of ideas for things I could do	71%	13%	16%
A visit is useful for school work	83%	6%	11%
The visit has made me want to find out more	73%	11%	15%

Base: 7354 KS2 and below pupils

Fig. 11: What KS2 and below pupils said about their learning

Results for the older pupils (Key Stage 3 and above)

Pupils of KS3 and above (11-18 yrs) are increasingly more reflective about their own learning processes but may be less enthusiastic. It was encouraging therefore that the KS3 and above pupils who completed questionnaires were, on the whole, very positive about their experiences:

- 89% pupils agreed that they had discovered some interesting things from the visit
- 86% felt that the museum was a good place to learn in a different way to school
- 77% felt the experience had given them a better understanding of the subject
- 64% agreed a visit to a museum or gallery makes school work more inspiring

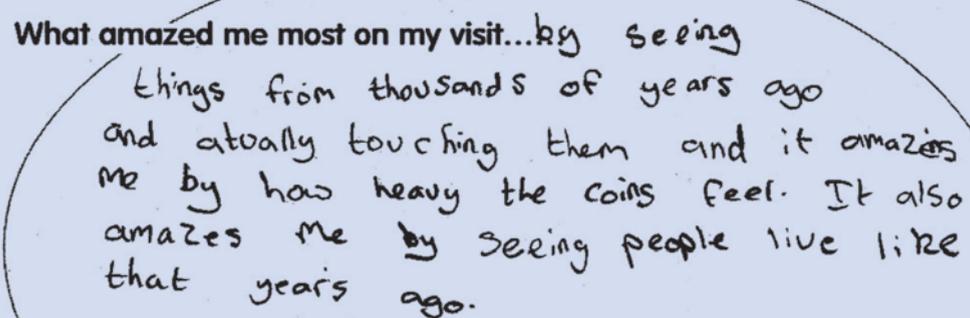
Question	Yes	No	Don't Know
Today's visit has given me lots to think about	77%	9%	14%
I discovered some interesting things from the visit today	89%	5%	6%
A visit to the museum or gallery makes school work more inspiring	64%	13%	23%
The visit has given me a better understanding of the subject	77%	9%	13%
A museum visit is a good chance to pick up some new skills	70%	12%	17%
The museum is a good place to learn in a different way to school	86%	5%	10%
I could make sense of most of the things we saw and did at the museum	74%	8%	18%
I would come again	55%	15%	30%
I've left the museum more interested in the subject than when I came	63%	16%	21%

Base: 2061 KS3 and above pupils

Fig 12: What KS3 and above pupils said about their learning

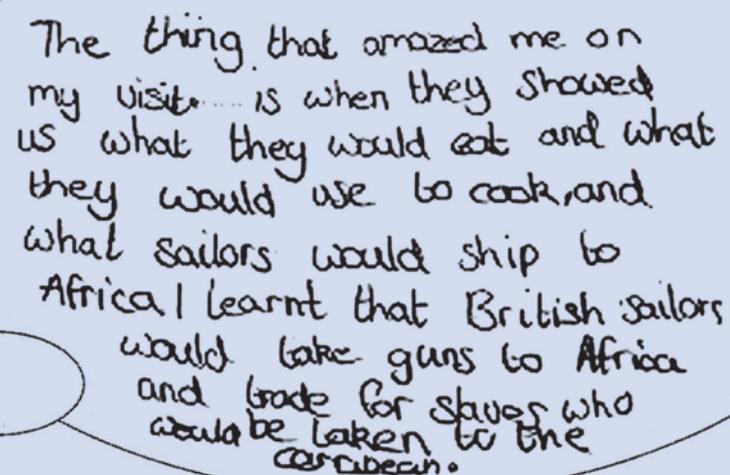
Pupils' voices

Key Stage 2 pupil questionnaires included a space for free-form writing or drawing. The results give an insight into the impact of learning on children.



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.

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.

Pupils' confidence in their learning

The research found that while teachers do appreciate the power of museum learning, they are underestimating the strength and potential of this power. Comparison of the results consistently reveals that the pupils are more confident about their learning than the teachers. While this confidence may be misplaced (perhaps pupils are not always the best judge of what they have achieved), at the very least this is a source of enthusiasm and satisfaction that teachers could use more.

Pupils were more enthusiastic and confident about the value of museum learning than teachers expected. Comparisons between the teachers' and the pupils' responses show that where teachers were not convinced that their pupils would enjoy or be inspired by their visit, almost two-thirds of their pupils stated that museums did make school-work more inspiring.

And, where teachers felt it was not certain that their pupils had increased their subject-related understanding, pupils themselves felt 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 finding is from the Take One Picture North East project. 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, Westerhope, 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.

This positive outlook of pupils was found on several occasions when comparisons were made across the data, 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.

Anim8ted - a case study of what children and teachers learnt

Anim8ted was a partnership between the National Museum of Photography, Film and Television, Cartwright Hall in Bradford and the Castle Museum in York to explore the potential of animation as a learning tool for supporting a variety of subjects across the National Curriculum. The project used museums 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"> • How TV cartoons are made • What side-views and close-ups are • It takes 12 pictures a second for an animation • New vocabulary (animation stamps, frames, short-cuts) • Ganesh and Shiva • Even a static picture tells a story • How feelings can be shown in a picture
<p>Skills</p>	<ul style="list-style-type: none"> • Keyboard skills - how to use the control and arrow keys • Maths skills related to the time factor in animation production • How to use the pipette • How to manipulate the figures • Communicating with new peers (learning new names from new cultures) • Working in groups • Planning, sequencing, managing processes
<p>Attitudes and values</p>	<ul style="list-style-type: none"> • Increased feeling of individual self-confidence • Positive attitudes to new friends • Positive attitudes to culture • Feeling of ownership of animation processes
<p>Enjoyment, inspiration, creativity</p>	<ul style="list-style-type: none"> • Inspired by the paintings at Cartwright Hall • Enjoyed the visit and the work there • Enjoyed the whole project • Used their imagination and creativity throughout the project
<p>Action,behaviour, progression</p>	<ul style="list-style-type: none"> • Increased confidence in their practical skills • All of the children from McMillan School expressed a wish to go back to Cartwright Hall

Fig. 13: What the pupils learnt through Anim8ted

The learning outcomes for teachers involved with *Anim8ted* included:

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

Fig. 14: What the teachers learnt through Anim8ted

The impact on communities

Eight of the twelve projects included both Education and Community elements. Two of the twelve projects, Moving Minds and Engaging Refugees and Asylum Seekers worked only with community groups.

Museums interpreted 'communities' in diverse ways, which included working with groups at risk and large events like the Big Draw which attracted diverse communities.

As a result of the community provision there were:

- 34,147 contacts with participants in community events, workshops and activities
- 1609 contacts with community workers who facilitated these events
- 1748 contacts with other participants (that could be counted) who benefited from the projects more indirectly

The impact on learning for community members

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

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.

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

Fig.15: Learning outcomes for communities as suggested by DCMS in the programme brief

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

National Museums Liverpool worked with a number of community agencies, such as housing and education providers, to help refugees and asylum seekers to integrate into their new communities. A great deal of care was taken to meet the various needs of the different groups.

Smithdown Bilingual Centre works with mothers to teach language and life-skills. A group visited the National Museums with their children as part of Smithdown's Enjoy Liverpool course. The research found the value of the museum to the Centre to be:

- 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.

Individual learning identified

As part of the Moving Minds project in Manchester, the Imperial War Museum North worked with Chinese students from Cedar Mount School to produce a video of oral history interviews from the Wai Yin Community Centre. One student involved 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 - the project confirmed this for him
- Enjoyment, inspiration, creativity - enjoying the project, being creative with video and making collage
- Action, 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)

Museums and communities

Community outreach work is not yet fully developed. 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.

The research found strong examples of 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. Museums can establish a sense of place and have the potential to enable a broadening of identity.

Museums as resources where schools struggle - working with community organisations

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. This is a strength that can complement the work of schools and colleges, but as yet the structures are not in place to enable this strength to be exploited.

Barriers for communities

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, for example - "Understanding art"
- Perceptions that museums are: "Fusty, boring, and unwelcoming"
- Perception of actual provision as inadequate: "Food in restaurant for Muslims, prayer rooms"
- Limited experience of travel outside immediate home area
- Costs of travel
- Time required for the visit if the museum is distant
- Language difficulties

Part two: Museums and contemporary issues

Ambitious projects in the museums

The museums were able to find ways to engage with children and young people across the social spectrum. Through empowering successful learning, the museums engendered 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. 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. Sometimes, the individual was already very confident and looking for new challenges and opportunities.

Many of the twelve projects were designed to explore how museums can engage with contemporary social issues, such as social inclusion, community cohesion and neighbourhood renewal. Museums worked with new audiences such as refugees and asylum seekers, and addressed issues such as racism and the legacy of the slave trade.

MUSEUMS... inspiring young people

Many participants found the projects inspirational and motivating. Pupils enjoyed their workshops and were inspired to produce high quality art-work, to explore scientific concepts and to link their old and new experiences. Through empowering successful learning, museums in the DCMS/DfES programme enabled increased self-esteem and a higher sense of self-worth. The evaluation confirmed that museums are able to find ways to engage with children and young people across the social spectrum to enhance and increase their learning.

Children in Bradford inspired by paintings at Cartwright Hall

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.

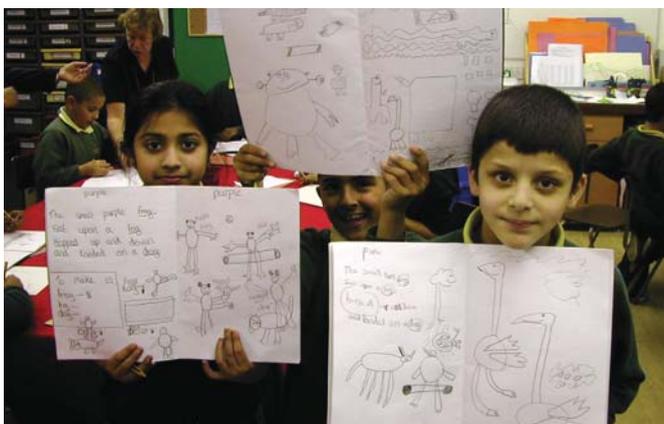
Teenage boys inspired by the Imperial War Museum North in Manchester

The artists and project workers were explicit that the impact of the Moving Minds project on the young people concerned was significant. At Burnage High School for Boys, a group of teenagers from diverse backgrounds were very focused and highly motivated to create their animation piece for the project. They had benefited in terms of:

- Thinking in a sophisticated way about abstract themes such as war, conflict and migration and translating them into a piece of animation

- Experiencing the effects of migration and conflict through visiting the IWM North and discussing ideas in depth with the artist, who encouraged them to think about personal stories
- Meeting other schools participating in the project in Bradford and trying screen-printing together
- Learning to use animation software packages as a tool for art, rather than an end in its self
- Bonding as a group - team-working instead of working in established friendship groups
- Working in a focused way to achieve their work

The teenage boys had been able to develop their ideas from initial concepts on paper to sophisticated animation shorts. The impact upon the participants was generated through the experience of the museums combined with the skills of the artist who was a trained teacher in animation and who placed great importance on both teaching and learning.



MUSEUMS... encouraging citizenship

The 12 projects worked towards community cohesion and social inclusion. 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, 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. In this example, the museum acted as a space for cultural exchange through shared events.

“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).

MUSEUMS... working with refugees and asylum seekers

A teenage asylum-seeker in Liverpool found repeated use of the National Museums 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 of their lives.

The observation of these 14-16 year olds students at the Museum of Liverpool Life involved talking to them and their tutor. This group had been using the group of national museums 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 sites, collections and staff of the National Museums Liverpool represented powerful resources and teaching materials for these students who were off curriculum.

Some of the pupils and their tutor described the impact of the use of the museums on the students' learning:

- 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

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 and other school subjects. In addition, 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.





MUSEUMS... motivating learners with specific health needs

Hospital schools are not well established as an audience for museums. In Newcastle, the Laing Art Gallery, in conjunction with the National Gallery, worked with Newcastle Bridges School, a cartel of hospital schools which care for children who are not attending mainstream education.

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 began to feel more interested, enthusiastic and positive about what they could do. One 13-year-old mother began to participate in her group for the first time, making eye contact, and then stepping forward to volunteer to have her tummy cast using plaster of Paris. The sense of achievement and self-worth was reinforced when their work was hung at the Laing.

MUSEUMS... working with rural schools

Rural schools often find it difficult to manage museum visits. They 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 can be high because of distance, 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. And in Eastern England, rural schools appreciated transport bursaries that enabled them to visit IWM Duxford, and Norfolk and Luton Museum Services.

Pupils from Goathland School, on the North Yorkshire moors, 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 18th 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 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 Norfolk schools were inspired by the aeroplanes and hangars they saw at Duxford to explore the concept of structures; they learnt about various 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.

MUSEUMS... combating racism and the legacy of the slave trade

The main aim of the Understanding Slavery project was to consult with teachers, students, community educators and community groups to evaluate resources and learning programmes which were developed around the sensitive and challenging subject of Slavery. In partnership with the National Maritime Museum, museums in Bristol and Liverpool explored the educational potential of their collections in relation to history, citizenship and identity, and used these collections as the starting point to develop new resources and projects for the teaching of Slavery within the museum and the classroom. The legacy of slavery within society, the impact and implications of racism and the need to challenge misunderstandings and stereotypes were analysed. The project also sought to explore and raise awareness of the museums' potential to contribute to both formal learning and broader social and community citizenship initiatives.

All the young people who had been involved in consultations at Thomas Tallis School, East London, recognised the importance of learning about slavery. Pupils (aged 14 years) agreed that it was important to learn about it because it was part of history and still relevant today: "Because it's like an historical event. Racism's still quite a big thing today and it's still like that extreme racism - you still need to know about it. To be like educated about it" (Pupil, Thomas Tallis School).

For the teachers, the fact that young people were being consulted was very positive: "You have to get their participation, negotiation, and you know, get them to have a relationship with you and then they will do what they feel is for you... not for them as it takes a little while before they realise that it's for them" (Teacher, St. Thomas More's School, Bristol). The students of Thomas Tallis school felt it was important to be involved in the process: "Usually it's just like the teacher's responsibility, but if you're actually handpicked and you have to [look at things] it makes you feel important."



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."

Using the collections enabled pupils to come closer to understanding the past and to begin to reflect on the implications: "We'd look at objects, slave whips...I was quite shocked, I knew it was cruel but I didn't know how cruel, I never could imagine... I thought about it in a different way. We actually got to see it and experience what it would have been like. I did know quite a lot but I wasn't able to picture it" (Pupil, St. Thomas More's School).

The Death of Colston by Richard Jeffreys Lewis, c. 1844
copyright Bristol Museums and Art Gallery 2004

Part three: Successful projects

Innovation and experiment

The projects were seized by the museums as an opportunity for innovation and experiment, through:

- Developing new audiences
- New partnerships
- Using existing partnerships in new ways
- Expanding the scope and scale of existing work
- Extending existing work into new areas

New audiences

New audiences were enthusiastically sought by the national museums through national and regional partners; increasing access to their collections in the regions and using the ability of local and regional museums to reach wider audiences by accessing their community networks. New audiences included rural schools, disadvantaged urban communities, hospital schools, refugees and asylum seekers and community groups who are not usually regarded as those who would use museums.



National Museums Liverpool, Salford Museum and Art Gallery, Sunderland Museum and Winter Gardens and Leicester City Museum Service identified how museums can be successfully used by asylum seekers for learning. Successful and more effective ways to make contact with these groups have been identified and the value of museums to these communities has become clear.

New partnerships

New partnerships were established between the national museums, regional museums and diverse organisations to achieve the aims of the programme, with a number of benefits for all the partners.

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. Research and consultation has been carried out with teachers and pupils that will benefit all the museums as they develop resources in this sensitive area.

Prior to the Partners in Time project, Stockwood Craft Museum and Gardens had no educational provision. Through partnership with IWM Duxford, lesson plans were developed, a mobile classroom was put in and a teacher was recruited. Training and support from Duxford, combined with support from Luton Museum Service, will enable teachers to use Stockwood for Science and Technology.

Existing partnerships used in new ways

Existing partnerships provided a firm base for museums to push forward new ways of working or to use the strength of existing relationships to undertake new developments. Previously, many relationships between national and regional museums were organised through curatorial departments or based on object-loans; this programme enabled new links to be made through education departments that have widened the scope of these inter-museum relationships. Where relationships focusing on educational work were already in existence, these were used as the basis for extending the parameters of the work. The partnership between Beningborough Hall and National Portrait Gallery, for example, 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.



Expanded scope and scale

The programme enabled both national and regional museums to expand the scope and scale of their work through increasing the access of new audiences to museums and their collections and increasing opportunities for learning.

The V&A already had experience of working with the NCH-children's charity as a condition of an earlier sponsorship agreement and had found the relationship valuable for reaching vulnerable young people. A significant and successful feature of Image and Identity was the ability of the regional museums involved in the project to make links in their area with the local branch of NCH, enabling direct access to disadvantage young people whom they might otherwise find difficult to contact.

The National Gallery and the Laing Art Gallery in Newcastle extended the Take One Picture methodology, which has been used successfully in London for ten years, to the Laing Art Gallery and Bristol Museums and Art Gallery.

Extended existing work into new subject areas

A further way of going beyond existing work within museums was to develop new areas of the curriculum, often in partnership with new organisations.

At IWM Duxford an outreach service that used artefacts to teach historical themes in schools had been established, funded with a Heritage Lottery Fund grant. The National/Regional Museum Education Partnerships 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; working in partnership with SATRO Ltd, 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.



Critical success factors for projects

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

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

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.

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. 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. 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 the identification of one or more audiences, is an essential prerequisite of any project.

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 co-ordinator 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.

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.

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.

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.



Laying the foundations for future developments

While this was not the main focus of the evaluation, considerable new resources were produced during the programme and a number of examples were found of factors that suggest the potential for future impact of the programme.

New resources from the programme include:

<p>New teachers' resources</p>	<ul style="list-style-type: none"> • The Transatlantic Slave Trade at Bristol Industrial Museum: A Resource for KS3 teachers - Bristol Museums and Art Gallery • Freedom - National Maritime Museum (teachers' pack) • 4x resource folios - Beningbrough Hall • The Box - New Art Gallery Walsall • Money Matters - Manchester Museum (teachers' pack)
<p>CD-ROM / DVD / Video</p>	<ul style="list-style-type: none"> • Transatlantic Slavery Gallery Virtual Tour - National Museums Liverpool • Anim8ed - National Museum of Photography, Film and Television • Making the most of museums (teacher training video) - IWM Duxford • Image and Identity - V&A (DVD)
<p>Increased handling collections</p>	<ul style="list-style-type: none"> • Manchester Museum • Understanding Slavery Museum partners
<p>Schools programmes and workshops</p>	<ul style="list-style-type: none"> • National Maritime Museum • Slavery: Interpreting the evidence - British Empire and Commonwealth Museum • Money Matters and 'Explorer' sessions - Manchester Museum • Science Museum • IWM Duxford
<p>New websites</p>	<ul style="list-style-type: none"> • Anim8ed - www.nmpft.org.uk/anim8ed • Moving Minds - www.moveyourmind.org.uk • Take one picture - www.takeonepicture.org.uk
<p>Professional development materials</p>	<ul style="list-style-type: none"> • Evaluation Toolkit and Best Practice Guide for Engaging Refugees and Asylum Seekers, National Museums Liverpool • Image and Identity: Talking Partnership Toolkit - V&A
<p>Exhibitions, displays and interpretive materials</p>	<ul style="list-style-type: none"> • Interpretive materials for blind and partially sighted - Beningbrough Hall • InsideOut exhibition - Sheffield Galleries and Museums Trust • Image and Identity exhibition and Young Peoples' Conference V&A • Enhanced permanent displays - NMPFT, Cartwright Hall Art Gallery, Bradford and York Castle Museum



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 established. 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; for example 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. 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
- Consolidation of relationships between former partners and the establishment of 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 are 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 deprivation 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

Last Thoughts



Clear evidence of impact on learning has been found across the whole range of individuals, groups and communities as part of both formal and informal learning. In addition, it is clear that there is a potential for using museums to engage with children and young people who are often not reached, or stimulated, by more conventional methods of teaching. Museums can work effectively with both special needs and vulnerable groups and also with the mainstream.

The challenge now is to find the structures and the means to use the power to inspire learning and to build identities more effectively and more consistently. The research found barriers to the realisation of this power in those aspects of museum culture that marginalised educational work, in the capacity of museums to respond to the demands of ambitious educational programmes, and in the limited expectations of museum users and partners who did not know how to maximise the learning potential of museums.





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