

Museums can only be successful if they also accept that communities are a resource as well as a target for education, and if communities become rooted in museums as well as museums in their communities. Empowering members of their community to work on behalf of the institution has been a decisive factor in the success of many of the best museum community education projects.

If museums are to gain the confidence and trust of groups who in the past have felt excluded, they must also make a long-term commitment to sustained educational provision. Initiatives which are started and not then followed through can be more destructive than none at all.

One of the most exciting developments in recent years has been the emergence of local electronic networks, which link cafés, libraries and other community sites. They offer exceptional opportunities for the development of community education projects, and are a useful means for community groups to get access to museum resources.

The challenges of working with their communities are some of the most taxing that museums can face. There can be legitimate differences of values and objectives between different community groups, and between communities and museums. These may prove difficult to resolve. Rather than seek to avoid these conflicts museums should provide leadership on behalf of their whole public when such issues arise. A sensitive and exemplary project by Down County Museum in Northern Ireland used the bi-centenary of the 1798 Rising of the United Irishmen to provide common ground for the community in its area to explore the continuing significance of the event.

'Unspoken Truths' was a sustained and developmental collaborative art project coordinated by the Irish Museum of Modern Art in Dublin which began in 1991, involving 32 women from the inner city. The project produced a high quality exhibition, book and video, which validated the work of the women and demonstrated that excellence in museum work is about excellence of learning process and of experience as well as excellence of product.

**CASE STUDY: THE PEOPLE'S CHOICE:****Sunderland Museum and Art Gallery**

Community-wide education programmes which increasingly involve adults, children, families and schools working together, often to produce work which is of long-term value to the museum, are the core of the education service at Sunderland. Unlike most specialist art galleries, many visitors here have little background knowledge of art, and much of the educational work supporting exhibitions is designed to persuade people that art has something to offer them and to find ways into understanding. Projects often operate as partnerships rather than as formal learning programmes.

The People's Choice exhibitions evolved within this context. Local people are encouraged to look more closely at works of art and to become involved in the planning and presentation of exhibitions. The format is very flexible and varies considerably depending on the people involved.

The first exhibition was organised by a varied group of adults taking part in a course. They selected pictures from the stores, wrote the labels and planned the layout of the exhibition. An official opening was very important to the group as an indication of the seriousness with which their exhibition was treated. The second exhibition was chosen by hearing-impaired children. The third was selected by a group of men living in bail hostels. Other groups came forward to suggest choosing an exhibition of their own. In 1998 the exhibition 'The History of the Jewish Community in Sunderland' was researched and curated by a local group, with advice from one of the curators.

The support of the curatorial staff in opening up the collections and galleries and talking about paintings, exhibition practice and conservation to non-traditional users, has been crucial to the success of the exhibitions. The exhibitions help to attract new audiences and build up community support for the museum; they also encourage a dialogue about how collections are displayed. Everyone involved, including curatorial staff, seems to have gained something positive from the experience. The museum is now planning to set up a new gallery especially for exhibitions of this kind.

### Off-site education by museums

Over half (51%) of the 88 museums with education services who responded to the second questionnaire indicated that they provided off-site, direct teaching services to schools. 28% provided such services to reminiscence and other elderly groups, and less than 5% provided any programmes off-site to South Asian, Chinese and African-Caribbean communities combined. 40% provided loan services, mainly to schools, and one in five (19%) provided travelling exhibitions, although only two institutions have mobile museums. Local authority museums were more likely than other types of museum to offer services in their communities.

### Children and families

Learning in early childhood is of the greatest importance because it establishes patterns of acquisition of culture that remain with us throughout our lives. It is a process which begins in everyday experience. The designer Charles Eames once advised art educators not to start inside the museum or gallery. 'Take them instead on a picnic and make them enjoy the ephemeral', he said. 'Let them learn to express an everyday thing in a beautiful way.'

One-third of all museum visitors in the United Kingdom are children. Museums can make an important contribution to the cultural development of children in ways that are not available from any other institution. Museums provide children with environments which are secure, well-structured and varied, engaging all their senses. Talking is vital for learning, and galleries provide a stimulating environment for children to discuss and explore. Museums can greatly enrich children's symbolic vocabulary, particularly if they give children the opportunity to represent their experiences through language, art and movement. Museums also provide children with many human stories and contexts through which they can explore the ideas and feelings of other people.

The educational, social and, ultimately, economic benefits of early learning are now widely recognised by industry and government as well as the education sector. Yet young children are a low priority in most institutions, and there is still a view that museums are not suitable for this audience. The work of museums that cater for young children shows the opposite.

Children can begin the process of museum learning at a very early age and benefit enormously from high quality education of the kind museums can offer. Museums are only unsuitable for young children if designed to be so.

### **The importance of early engagement in the arts**

The educational psychologist Howard Gardner believes that all the major developmental acquisitions that children need to equip them for fully-fledged participation in the arts – as creator and performer as well as audience member and critic – will have been made by the age of seven. Full participation in the arts depends on developing all of these capabilities, which interact and grow together (as, for example, practice of the arts by a child informs the understanding needed to respond to the work of others) until they become inseparable. A 1994 report, *Start Right: The Importance of Early Learning*, published by the RSA, indicates that high quality, early years' education is especially effective for children from disadvantaged backgrounds in developing positive attitudes and aspirations towards learning, as well as self-esteem and socialisation. These are essential foundations for successful schooling and adult learning.

While only a minority of museums provide services for the under-5s, their number seems to be growing (particularly among local authority and independent museums) and in time such provision will almost certainly be the norm. The 5 to 12 years age group is much better served by museums, especially those run by local authorities. In the last decade, many science museums have also established interactive galleries and have earned a well-deserved reputation for being child-friendly – a lead some arts and humanities museums are now following.

In the past, it was common to separate children's provision from that for adults. Today, most museums are aware that the interests and capabilities of adults and children may be shared, or at least complement each other. Many museums aim to integrate children's provision throughout the institution, both through the design of galleries and by introducing, for example, storytellers and other performers who appeal to a wide range of audiences. A survey in 1997 by Harris Qualitative for the Arts Council and the Museums & Galleries Commission found that children were more prepared to visit museums than galleries, but for many children a lack of a sense of thrill and adventure, cost, and previous negative and boring experiences can all be significant barriers.

The initiatives required to make museums attractive to children need not be complex or expensive. For example, 'Arts About Manchester', a consortium of galleries and museums in the city, discovered through family focus groups that basic materials and low technology

activities were as popular and successful as high technology exhibits, and that there was a need for a service throughout the year, not just during school holidays.

#### CASE STUDY: PROVISION FOR THE UNDER-5's:

##### Norfolk Museums

Norfolk Museums Service has made special provision for pre-school age children since 1980. Monthly mornings of object-handling and practical activities for under-5s and their carers are held at Norwich Castle Museum. Overtly, the aim is to provide structured learning opportunities for young children in the stimulating environment of the museum. Equally important, however, is the 'fun factor'. The museum hopes that its youngest visitors will feel at home in the museum and come to associate their visits with pleasure. They want their carers, too, to find the museum a welcoming and friendly environment in which they share some sense of ownership. These regular sessions are on a drop-in basis and carers are expected to stay and participate alongside their children. Special activity sessions are also available throughout the Norfolk museums for pre-booked groups from playgroups or nursery schools. The focus of these sessions, too, is very much on learning through handling original artefacts, supported with stories and making activities.

At the Norfolk Rural Life Museum – a large open site with atmospheric displays and a working farm – a different approach has been adopted. Here a special room has been set aside for groups of pre-school children. The room is equipped with simple books, learning resources and activities on themes related to the museum's displays as well as many original objects for the children to handle and explore. This provides a base from which a playgroup can move out to discover the wider museum site. It also serves as a quiet area for a story as well as a safe, warm place to sit down for a packed lunch.

There are no extra charges for any of these educational services and children under 5 are admitted free to all Norfolk museums.

Parents and carers have a vital role in children's learning in museums. Children benefit from the one-to-one relationships they have with adults in family groups, and most parents welcome ideas for activities or discussion with their children. In the formal education sector, research has shown that family-based programmes can also encourage adults who missed out on

education or lack confidence to return to education themselves. A greater investment by museums in parents as educators of their children would probably bring significant benefits to adults as well as children.

Not all children visit museums in family groups. There are many whose parents cannot or do not wish to become involved in their education. Some children may live in care, and others prefer to spend time with their peers rather than with adults. Many children also come to museums through holiday schemes, children's organisations and social projects. Provision directed exclusively to families disadvantages these children.

#### **City children and museums**

A survey by Manchester Education Department in 1994 of the leisure activities of nearly 2000 children in the city aged 8-14 years, showed that only about 1% went to museums in their free time. A significant number said that many public services and facilities were not available to them because of cost or geographical distance. Museums have a large number of child visitors, but this study suggests that very few of these children are from poorer homes.

Social class and economic disadvantage can operate as powerful obstacles to participation in museums for many children. Yet research has shown that it is children from disadvantaged backgrounds who benefit most from high quality education in their early years. It is of fundamental importance, then, that museums should make a concerted effort to reach children from such backgrounds.

One particular need that museums can help society to address is the provision of activities and project study facilities for the growing numbers of children who are without supervision in the late afternoon. Education Extra, a charity whose aim is to put out-of-school activities within the reach of every child, is one of the organisations that can provide advice to museums on how to develop such services. The introduction from 1999 of funding from the New Opportunities Fund for out-of-school hours learning will enable many more museums to apply for grants for out-of-school provision.

#### **Parents and children's learning**

Throughout history and across cultures, the extended family and the local community have educated successive generations. There are enormous benefits to children from growing up in closely linked networks of people of all ages instead of being educated only in peer groups of other children of identical age. Taking the

full spectrum of children's learning into account, it is parents, not schools, who are the senior partners.

A study by the National Foundation for Educational Research (NFER) in 1995 on young people's participation in the arts, *The Arts in their View*, found that young people were most likely to be 'turned on' to the arts by a member of their family, except for social classes IV and V, where teachers were the strongest positive influence. Either way, adult recreational choices are largely determined by learning experiences and habits formed in childhood, and emotional support is an essential part of this process.

A number of studies on children's learning, including *Children Under Five: Research and evidence* by Margaret M Clark, have shown that families can often be highly motivated and effective as learning units. With minimal guidance but provision of suitable learning resources, parents from all social backgrounds, including those with multiple characteristics of deprivation, will often willingly take responsibility for their children's learning outside school. Families which already come to museums usually do so prepared for parents as well as children to play an active and equal part in the learning process. Those families that do not would probably include those parents whose lack of confidence, skills or commitment means they would require more community-based support from museums before they would visit – if they would at all.

### Schools

All local education authorities have Early Years Development Plans, which show how 4-year-olds will be provided with nursery places. From April 1999 these were extended to cover childcare as part of the National Childcare Strategy, with a £450 million Sure Start programme to cater for the most vulnerable young children and their families, as well as a growing number of Early Excellence Centres that offer integrated early years education, day care and family services. These initiatives extend opportunities for collaboration between museums and early education providers.

A recent survey for the Arts Council of England of 300 secondary school pupils found that between September 1995 and February 1996, 15% had visited a museum and 8% an art gallery on a school trip. Altogether, school visits probably represent about 10% of total museum attendances.

The introduction of the National Curriculum in England, the 5-14 National Guidelines in Scotland, and the separate National Curricula in Wales and Northern Ireland, has provided clarity and focus for schools' use of museums. Schools also take pupils studying A-Levels and General National Vocational Qualifications (GNVQs), among other qualifications, to visit museums. Access to museums through school is especially important for those children for whom this is the only opportunity to experience the pleasure and stimulation that museums offer.

Since 1997 the Government has introduced a number of important national initiatives which have implications for museums' work with primary and secondary schools. National strategies for literacy and numeracy have been introduced to encourage primary and special schools to raise standards in these areas. As a result, new arrangements from the Qualifications and Curriculum Authority (QCA) for the teaching of the six non-core subjects (history, geography, art, music, design and technology, and physical education) allow greater flexibility to enable schools to create space for literacy and numeracy.

Provision for citizenship education and personal, social and health education has become more explicit and will become increasingly important following the current review of the National Curriculum; so, too, have the spiritual, moral, social and cultural dimensions of the curriculum. In support of its commitment to lifelong learning, the Government has developed a more coherent framework for qualifications. The links between literacy, numeracy, information technology, key skills and the school curriculum have also been strengthened.

Parents are being encouraged to play a more active role in children's education. The Government has also established the new Education Action Zones (EAZs), led by Action Forums. In these, parents, as well as training and enterprise councils, health and social services, business, churches, voluntary bodies (and, potentially, museums and libraries), can develop alternative approaches to the curriculum and other aspects of the education system in accordance with the needs of the local community.

In the first questionnaire survey museums ranked schools as the highest priority for museum education services. Imaginative projects include those that bring practising artists and writers into the galleries to work with children, the use of theatre-in-education at historic sites, inspirational gallery teaching by museum staff, handling sessions with historic artefacts, and creative and imaginative in-service courses for teachers. Museums are able to offer cross-curricular programmes that link history and science, or language and art, and they have a particular strength in areas of the curriculum, such as gender studies, which are otherwise

marginalised. All of these dimensions of museums help pupils to experience the past and present in a way no textbook can achieve, and enrich the quality of teaching and learning back in the classroom. In turn, museums are enriched by the ideas and practical experience of the teachers with whom they work.

#### **CASE STUDY: IMPROVING THE QUALITY OF SERVICES FOR SCHOOLS THROUGH PARTNERSHIP BETWEEN AN EDUCATION AUTHORITY AND MUSEUMS:**

##### **Dyfed Education Authority**

The Humanities Advisor in Dyfed was convinced that museum education, where it is properly used and applied, enhances standards, learning experiences and the enjoyment of pupils. Also that the unique platform and access afforded to authorities can be used to ensure educational rigour in the use of museums by schools.

An HMI survey of education authorities' liaison with museum services in 1990 emphasised the need for education authorities and museums to agree on a policy which enhanced the value and purpose of learning from museum resources and which developed strategies for monitoring and evaluating the use of museum services. Not only would this enable schools to understand the services available from museums, but also to enhance the quality of work linked to the curriculum that it is possible to base on them.

In Dyfed, the Education Department worked in partnership with museums, the National Trust, and the National Parks and has developed benefits over a number of years. In 1993 an education authority policy for developing the educational potential of sites and museums was published. In order to implement the aims and objectives of the policy, INSET courses were offered to schools and publications were produced by groups of teachers (released by the education authority), advisers and museum staff. The publications are bilingual and closely aligned with the requirements of the National Curriculum. They are teaching/learning resources as well as staff development packs. Although recent local government reorganisation changed the responsibilities of authorities, these partnerships continue to develop between the different organisations and successor authorities.

The potential of museums to extend pupils' learning beyond the classroom is highly prized by many teachers. At a time when creative arts in schools have diminished in both staffing and curriculum time, museums continue to offer a high quality resource for the study of the arts, which pupils can use at weekends and in holidays as well as during the school week. The value of museums for schools is much greater than that derived from school trips alone. Museums are an essential part of the broad cultural context within which school learning develops.

Until 1993, Her Majesty's Inspectorate (HMI) published valuable surveys on the educational use of museums. One survey, published in 1991, identified three factors among others which were essential for a successful school visit. These were: careful planning by teachers, the quality of displays in museums, and the educational expertise of museum staff. Occasional visits, even to major national museums, are of limited value on their own. It is a pattern of regular visits to local museums that is required to establish in children the basic skills of learning in museums. The Office for Standards in Education (OFSTED) holds data on schools' use of museums and galleries, gathered as part of the inspection process. It would assist the museums sector in planning and monitoring the development of provision for schools if OFSTED were to publish these data at regular intervals.

New media technologies have the potential to transform the relationship between schools and museums, providing access for children through the National Grid for Learning to a vast range of museum learning resources. The Government is supplying more than £700 million to connect all UK schools to the Grid by the year 2002. £230 million is being provided through the New Opportunities Fund to train teachers in the use of digital media in the curriculum.

The number of pupils using museums and museum resources for individual projects, already sizeable, can only increase. However, museums will need to commit considerable expertise, funding and equipment, if they are to open these rich resources to schools.

There is a risk that the investment in infrastructure for the National Grid will not be matched by an equally necessary investment in content creation. Neither commercial publishers, nor individual schools with their limited purchasing power, will in themselves be able to supply the money or the mechanisms necessary for local, regional and even national museums to create a diversity of high quality, digital learning resources. Nor will they fund the development of local study resources which have no wider market but which can be so valuable to schools. Additional public funding for museums, comparable to that already provided to the public

library sector to train librarians and develop content for information and learning will be essential if the museum sector is to contribute effectively to the Grid.

#### **Effective school visits to museums**

A survey conducted in 1991 by HMI on schools' use of museum resources found that the quality of pupils' learning depended in large measure on teachers' careful planning, the quality of displays in museums and the expertise of museum staff. The survey highlighted the importance of closer liaison between schools and museums, and the important contribution advisory teachers made to this relationship. It also stressed the need for schools to develop the role of parents who accompany school children on museum visits, and to build the use of museums more systematically into overall curriculum planning and evaluation in order to ensure that there was progression from one visit to another. The overall impact of the use of museum resources was shown to be very positive, and had encouraged the teachers surveyed to make greater use of museum resources in future. The conclusions of this HMI report are endorsed by many professional museum educators and remain valid.

The challenge for both the museum and school sectors is to ensure that every child visits a museum regularly, and has an enjoyable, successful educational experience at every museum they visit. The responsibilities of museums in achieving this are addressed in many parts of this report. But schools must also fulfil their responsibilities. Many school children do not get the chance to use museums regularly; most teachers have had little training in educating pupils through museums and there is, at present, very little information available on the use of museums made by schools or on the quality of learning that results. A concerted initiative is needed by the school sector, supported by the public bodies with responsibility for curricula and assessment, teacher training and school inspection, to address these problems. The recent initiative of the QCA to develop guidance on the learning potential of museums, galleries and sites, including use by schools but also embracing lifelong learning, is a welcome development.

It is unfortunate that when the need for them is so great, museum services for schools face a period of uncertainty over funding. This uncertainty arises from local government reorganisation, which has transferred responsibility for many museums to new authorities, and from local management of schools, which may oblige many education authorities to delegate to schools the funding for museum services which they formerly held centrally. Education is a core function of museums and a dimension of every aspect of museum work;

museum provision for schools is just one element in an integrated service of formal and informal learning for the wider public. To attempt to separate provision for schools would weaken this integrated approach to lifelong learning, and would threaten the viability of the whole educational function of museums.

These changes have meant that museums have faced challenges in securing the funding necessary to maintain their education services. Some museums have responded by introducing subscription services, but even the most successful services have found that they cannot sustain the services schools expect from generated income alone. The reduction in the number of advisers has also weakened the infrastructure for dissemination of good practice.

Two welcome and highly significant Government initiatives have provided evidence of a sea-change in public policy. The first was the funding by DfEE in the autumn of 1998 of 17 pilot projects for study support in museums and galleries. The second was the launch by DfEE in January 1999 of a £2.5 million Museums and Galleries Education Programme. Both museums and schools benefit from these initiatives. Schools are enriched by the impact of the museum experience upon pupils' learning in and beyond the classroom - an impact which has been evaluated as part of these projects. Museums and galleries benefit from the rigour and clarity of analysis of learning processes and outcomes that are required by the school sector.



Children from two Belfast primary schools taking part in an art workshop during a cross-community visit to the Ulster Folk and Transport Museum.  
*(Photo: Ulster Folk and Transport Museum)*

### **School - Museum Partnership Projects**

The Department for Education and Employment, with the support of the Department for Culture, Media and Sport, launched two innovative projects to encourage collaboration between museums and schools in 1998 and 1999.

**Study support through museums and galleries** There is an increasing need for provision of out-of-school activities and study facilities for children - including the growing numbers who are left without parental supervision in the afternoon. In October 1998 the DfEE launched a programme of study support pilot projects involving 17 museums and over 60 schools. The purpose of these projects was to test and innovate partnerships and learning ideas that had the potential for more general application once Lottery funding for study support became available through the New Opportunities Fund (NOF) in 1999.

**Museums and Gallery Education Programme** This initiative grew out of a recognition by Government of the inspirational effect that experiences in museums and galleries can have on children's learning, and also of the patchy nature of current museum provision. In January 1999 DfEE launched a new three-year programme of demonstration projects. Areas of museum and gallery education funded by the programme include: literacy and numeracy programmes; helping parents to support children in learning; developing museum loan services; creating digital learning resources; the education of children with special needs, or who are disaffected or demotivated; preparing young people for adult life and developing their employability; and professional development of museum and gallery staff and teachers to help them develop more effective links between museums and galleries and schools.

### **Young people**

The Government has recently developed a new strategy to try to restore the opportunity for sustained employment for a generation of young people who may have lost this and to prevent some young people's drift into crime following failure at school. Elements in this strategy include the Investing in Young People programme aimed at encouraging young people who have not achieved while at school to continue studying; the New Start programme to re-motivate young people from the age of 14 who are disenchanted with learning; legislation to give all 16 and 17 year olds a statutory right to undertake education and training; the introduction of National Traineeships; and support for new initiatives by the Youth Service, in

partnership with the voluntary sectors, to help young people who have failed in, or have been failed by, formal education. The museum sector could contribute to many of these initiatives.

Young people aged 15 to 24 years are, along with older adults, the section of the public least likely to visit museums. Museums may be discouraged from taking initiatives for this age group by the difficulties of contacting them, and an awareness of the gap between youth cultures on the street and the cultures represented by museum collections. Until recently little research has been done by museums on the needs of this audience. That is now changing. The Museums Association's report *Museums and Young People*, and new initiatives by a few local and national museums supported by developmental trusts and foundations such as the Lloyds TSB Charitable Trust, have resulted in some innovative action research projects.

### **Young people and the arts**

More than half (57%) of young people aged 14-24 in the survey *The Arts in their View* by the National Foundation for Educational Research (NFER) participated as members of an audience in media-arts activities. 7% stated that they had visited art galleries or exhibitions in their leisure time in the preceding year. Those in their early twenties were much more likely to visit museums and art galleries than those in their teens. 2% of males and 3% of females ascribed being 'turned on' to the arts by a visit to a museum or gallery, as opposed to parental or teacher influence or another source.

The NFER report shows that less than a quarter of young people (23%) participated actively and creatively in any area of the arts, although those that did so attached high value to these activities in their lives. However, two-thirds (66%) indicated that they wanted to take some arts activity further in the future, although visiting galleries (at 1%) featured much lower than the most popular future activity, drawing or painting (14%). The young people interviewed identified the main obstacles to future participation as lack of time (16%), lack of money and equipment (12%), and lack of local opportunities (10%).

Of those who approved of 'alternative arts', 84% felt that 'traditional' arts were important or very important to them, and of those that felt that traditional arts were very important, less than 1% disapproved of alternative arts. The cultural gap between museums and that section of young people who are interested in the arts may not be as wide as it seems.

Recent studies have established that many young people have negative attitudes towards art galleries, regarding them as boring and as part of the Establishment. The very large number of young people who visit certain exhibitions, such as the Victoria and Albert Museum's 'Streetstyle' exhibition in 1994, shows that there is a potential demand from young people that is not currently being met. While a majority of young people want to participate in arts activities, there is a far greater desire to be involved in creative arts such as drawing or painting than in 'passive' visiting. Young people indicate that many of the obstacles to their participation in the arts are practical – a lack of time, money and equipment. For youth groups, the fact that museums rarely open in the evening also prevents access.

Responsibility for youth arts education in the United Kingdom does not lie clearly with any one sector of public service. Regional Arts Boards in England fund arts workers and artists in the community, whilst the youth service is concerned with programmes of social and personal education. Youth workers are key intermediaries. According to a study in 1994 by the London Arts Board, youth workers are keen to encourage active participation in the arts. Two-thirds of those surveyed would like to work with art galleries, and many want in-service training in arts education. Museums could contribute significantly to the quality of informal education for young people; much of this is presently provided by staff with relatively little training in education through the arts or other disciplines.

### **Further education**

Museums and further education colleges share a common ancestor in the Mechanics Institutes of the nineteenth century, which offered evening classes where workers could improve basic skills, acquire new scientific and technological knowledge and broaden their minds. Today, the further education sector provides a wide range of academic, vocational and non-vocational courses, from General National Vocational Qualifications (GNVQs) to traditional evening classes, for over 3 million students from post-16 school age to the third age.

*Learning Works*, the report of the Kennedy Committee on widening participation in 1997, set out a clear vision for development of further education. The Kennedy Committee found that 62% of the adult population of working age do not have a Level 3 qualification (NVQ Level 3 or A Level) and 40% do not have a Level 2 qualification. Colleges are the key to reaching out to people who have not achieved their full potential - a step which would be vital if the United Kingdom is to break out of the vicious circle of poor economic performance and an inadequate standard of living. The report also recommended that many people's life experience and knowledge should be recognised and accredited.

In its Green Paper, *The Learning Age*, the Government responded with a range of measures to improve standards of teaching and management of colleges, and as a first step, provided extra funding to provide places for students, mostly from educationally disadvantaged groups. A new National Training Organisation is being established to provide a framework for initial training and continuing professional development of teachers in further education.

Museums currently give further education a low priority in their educational provision. Few have followed the example of Wakefield Museums and Galleries in developing services for students with learning difficulties, or collaborated with colleges to deliver GNVQs in Leisure and Tourism as Norfolk Museums Service has done.

Further education colleges can benefit from the unique learning resources that museums can offer to their students across a range of courses. In return, further education colleges can provide training programmes for museum staff. They have a strong commitment to access to learning, serve a wide range of students, and have close links with local communities. They have access to alternative funding sources, and can bring this to joint projects. Colleges can also provide a bridge between museums and local communities that museums might otherwise lack either the expertise or the resources to build alone.

Colleges are, then, potentially attractive partners for museums. The main obstacles to developing this relationship are a lack of awareness of what each could offer to the other, and a lack of experience and training in the skills required to work effectively across the boundaries between the two sectors. There is also a need for closer and more regular contacts between the sectors at a national level.

#### **Further education colleges in their communities**

Further education colleges can help museums to link cultural and educational resources at a local level. Starting with one study centre in a 1960s maisonette on the Beechwood Estate in Wallasey, Wirral Metropolitan College used City Challenge funding to establish three more centres in areas of urban deprivation. These centres are staffed by neighbourhood workers who have experience of working with adults lacking confidence in their own educational capabilities and with a negative view of school education, but who return to education provided they can see its value. Some adult learners were spurred on by the wish to help their own children at primary school. Yet it was not until they had successfully

completed a course at the local study centre that some of them were willing to go with their tutors to the main college building three miles away.

One of the keys to success for educational institutions such as Wirral College is the capacity to bring high quality and sophisticated learning resources into local centres by computer and then to provide skilled learning support on the ground. New technologies are enormously expanding the potential for community-based education, but the experience of Wirral College demonstrates that it can only be effective if skilled human support is also provided.

### Higher education

The higher education sector has changed dramatically over the last decade. The United Kingdom has replaced higher education for an elite with a mass higher education system. Universities and higher education colleges educated 2.8 million students in 1996/97, and the majority of undergraduates are mature students. Many students study part-time. Almost one-in-three young people now enter higher education compared with one-in-eight in 1979, and almost a million people enrol with higher education institutions each year not to gain a qualification, but to meet a particular skill need or because they just want to learn. The rise in the number of post-graduate students is even more dramatic, increasing by 70% between 1990/91 and 1994/95.

The future development of higher education was the subject of the Dearing Report, published in 1997. In addition to its recommendations on funding, training and development, qualifications and standards, research and information technology, the report - like that of the Kennedy Committee - made recommendations for wider participation in higher education.

In *The Learning Age* the Government endorsed these proposals for broader access. It urged higher education institutions to give high priority to continuation of their outreach programmes for adults, and provided additional funding to the sector to preserve and enhance quality, and to improve access and to help disadvantaged groups as well as those aged 50-54. In order to improve the standards and professional status of teachers in higher education, the Government is establishing a new Institute for Teaching and Learning in Higher Education.

In the 1970s it was rare for students to use historical objects or works of art in their studies. Today, as a result of the development of critical and historical studies, artefacts and authentic visual and textual sources are an essential element in learning process in the arts and

humanities. Natural history collections have always been a necessary point of reference for natural science students, but in recent years physical science departments have come to regard science museums as important partners in the promotion of public understanding of science.

Programmes for higher education currently provided by museums include study days for tutors, modules based on study collections for students, museum-based research studentships, and academic seminars. Some museums are partners in joint BA and MA degree courses and supervise PhD students, and university museums in particular provide a wide range of services for students. The range of these initiatives is impressive, but they are also small-scale and often rely on personal contacts between individual staff in the two sectors.

Collaboration can bring substantial benefits to museums. Joint projects and staff exchanges with the higher education sector give museums access to a much wider range of expertise. Many projects are eligible for United Kingdom and European funding. Collaborations also provide a channel for the flow of ideas between the two sectors which invigorate and strengthen the departments involved, and change the intellectual climate throughout each institution.

Differences in professional culture between the museum and higher education sectors have inhibited such developments. Each asks different kinds of academic questions and tends to answer them in different ways. Some staff in both sectors are also concerned that, in today's highly competitive research environment, the intellectual property of one might be poached by the other. But many staff regard museums and higher education as sister institutions, and expect the boundaries between the sectors to erode over the coming decade.

A change in higher education that is of particular significance to museums is the shift, hastened by economic pressures, from small group tutorials to individual resource-based projects. Today's students need skills in research and self-directed learning that were not required by their predecessors. In increasing numbers, they are now turning to museums and other cultural institutions for help. Museums cannot easily respond to their needs. Very few, even of the national museums, have adequate facilities for the public to study objects and works of art that are not on display. Very few have digitalised visual and textual documentation for more than a tiny fraction of their collections. Very few have staff who have been trained to support self-directed learners.

The Tate Gallery in London and a few other museums are trying to develop their public galleries as study rooms. But, for the most part, museum collections remain inaccessible to students in many important respects. This is a massive waste of educational and, ultimately, economic potential.

For their part, museums are often frustrated by the lack of research skills, including the skills needed to learn from objects and works of art, of many undergraduate and post-graduate students. This is in part because many tutors have rarely worked with these resources themselves and so cannot pass on such skills to their students.

A structural change in the relationship between museums and the higher education sector is required which will provide museums with the resources and incentive they need to support the work of universities and colleges more effectively.

#### **The development of the higher education sector**

Higher education student numbers have doubled since 1979 and continue to rise. Efforts to improve opportunities for students from ethnic minorities, students with disabilities and applicants who lack formal qualifications have widened access for more people. The proportion of students from poorer families has not yet shown a corresponding increase, but in other respects the United Kingdom now has a much larger and more diverse higher education system than ever before. The sector is now receiving more students who, if from school, have become accustomed to learning from a wider range of resources including museums or, if mature, bring with them a practical, human-orientated, contextual approach to knowledge.

#### **Adult education**

In this century, the adult education and museum sectors have not kept in close touch with best practice in each other's fields. Museums have been deprived of the energy, commitment and sense of purpose that have been characteristic of the adult education movement, and adult education institutions have failed to utilise one of their most important learning resources.

'The country needs to develop a new learning culture, a culture of lifelong learning for all. It is essential to help .... all of its people meet the challenge they now face as they move towards the twenty-first century'.

*Bob Fryer, Chair of the National Advisory Group for Continuing Education and Lifelong Learning, 1997*

The Fryer report in 1997 called for a transformation of culture, putting learning within the reach of everyone through a partnership between the individual and the wider community. The Government, in its Green Paper *The Learning Age*, endorsed that call and acknowledged that the demand for learning is potentially vast.

Among the new initiatives announced by the Government was the introduction of Individual Learning Accounts. These are based upon two key principles: first, that individuals are best placed to choose what and how they want to learn; and second, that responsibility for investing in learning is shared. The new system of learning accounts allows individuals to save or borrow for investment in their own learning. They can be used, at the learner's choice, to pay for learning - whether an evening class, or a learning programme bought through the University for Industry, or meeting the cost of childcare so as to give time to study. The Government will adopt two main approaches to learning accounts: a universal approach for everyone at work wanting to learn, and a targeted approach to support adults with a particular learning or skill need.

Both the Fryer report and *The Learning Age* acknowledged the importance of learning for its own sake, as a stimulus for the mind and nourishment of the soul. Both also acknowledged the important role that museums and galleries, libraries and other cultural institutions play in lifelong learning. This is a significant and welcome development, and an important step forward, but the potential contribution of museums to adult learning still awaits funding as well as official recognition.

The two sectors have much common ground. Two-thirds of museum audiences are adults. Both sectors are committed to lifelong learning outside as well as inside the formal education sector. Both see adult learning as a source of enrichment of people's lives beyond its instrumental value.

Adult learners are extremely varied. Some already have a strongly developed interest and the confidence, motivation and skills to use museum resources almost unaided. Others, such as learners with disabilities, people from ethnic minorities or the unemployed, may need particular kinds of learning support. There are increasing numbers of people who are retired; some of them revel in the freedom this brings, and some not. The number of older adults will increase significantly over the next decade. They represent the first mass leisure class in history with the opportunity to return to learning, but many are prevented from exploiting this by limited education, infirmity, cost or lack of confidence.

‘We need provision in the areas of culture and creativity. Too often, older people as well as younger feel alienated from rich cultural and artistic heritages. We want education that supports and encourages self-help but does not use it as a substitute for provision.’

*Group of twenty older people, Oxford, 1993*

The first questionnaire survey showed that one of the commonest education programmes in museums for adults is the traditional lecture. What the survey could not show was the quality and diversity of other types of provision which some museums are developing for adults. These include classes for the unemployed; history and reminiscence projects; collaborations with extra mural departments, the Open University and other open and distance-learning organisations; adult literacy and basic skills courses; and accredited and non-accredited programmes for women from ethnic minorities.

Adult self-directed learners are probably present in disproportionate numbers among visitors to all museums, and are drawn to them by a special interest in their subject and collections. Facilities for study of the collections can provide a valuable channel for their expertise and enthusiasm. Adults who are given the opportunity to learn more actively within the institution reward the museum with their committed support. Independent and industrial museums have been particularly effective at developing these kinds of provision for mutual benefit.

Tourists and overseas visitors are another important group of adult visitors who are rarely adequately catered for even though they represent half of the visitors to some major museums. Little research has been done on their museum learning needs, a gap that should be filled in view of the importance of tourism to museums and the United Kingdom economy.

The network of vocational and non-vocational adult education institutions in the United Kingdom is vast. It includes, for example, not only adult education centres and departments, but also trainers in industry and the professions, health and other public service educators, Women’s Institutes and others among the one million or so voluntary organisations in the United Kingdom, as well as the Workers’ Educational Association and the Open University. Many of these institutions have skills in identifying and responding to the learning needs of a wide range of adults. The sector also has strong traditions of support for immigrant groups and of helping communities to confront difficult and provocative social issues. The publication in 1998 of a report on partnerships between WEAs and museums by the National Association of the WEA has provided examples of good practice and a stimulus for future development.

For their part, adult education institutions could make much greater use of museums as informal, social and culturally-rich learning environments in which adult groups can meet, talk and work together. Museum galleries also provide them with historical perspectives on contemporary society and current events. However, few adult educators have been trained in using museums as a learning resource, and equally few museum staff have expertise in adult education issues and methodologies, obstacles which will place a constraint on future development if they are not addressed. Initiatives by the National Institute of Adult Continuing Education (NIACE) to increase contacts with the museum sector are, therefore, a very positive step.

### **Industry**

In the twenty-first century the workplace will become a significant centre for learning. There is increasing recognition in industry that, at a time of rapid global economic change, its workforce needs more than instrumental training to perform specific tasks. For their part, many employees want a broad education which provides enduring content and value in their lives. Museums can help to meet both needs.

Sponsorship provides a starting point for many museum-industry links. But some museums and businesses are now looking beyond sponsorship to a more creative relationship which involves wider educational and training initiatives. The development of learning centres in the workplace, and the encouragement by enlightened employers of open and distance-learning for their staff, provide new opportunities for museums to develop long-term relationships with both the public and the private sector.

A number of museums have established staff exchanges with other organisations, and some managers have been seconded by industry to work on major projects in museums for up to a year. The collections of many museums relating to the work of particular industries and displays on industrial design, the history of a local employer or the social history of the area have led to joint public education programmes. In some cases, museums have also provided special events and courses for employees.

## Open Museums

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**Target 6:** To make museum education accessible to the widest possible audience

Around 40% of the adult population will visit a museum or art gallery in any one year, but the percentage varies widely – between 22% and 68% – in different localities. Whilst the decision to use museums is for many a matter of personal choice, it is also clear that many people are deterred or excluded from using museums by their past experiences or the policies and practice of museums. The claim of museums to be public institutions, as opposed to being the representatives of particular interests, depends upon the degree to which all sectors are represented, and included, in the life and work of museums.

As well as depriving the people concerned, exclusion of significant sectors of society diminishes museums. In the education sector, it is one of the Government's highest priorities to widen participation in education. Museums, too, are now expected by the Government to enable as many people as possible, beyond their predominantly middle class audience, to use their resources. The three essential strategies for achieving this are access, participation and progression in learning.

'Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in the scientific achievement and its benefits.'

*Article 23 of UNESCO's Universal Declaration of Human Rights*

### Access

Access to museums is an entitlement, not an option, of citizenship. Access can be defined in terms of equality of opportunity or equality of outcome. Many museums develop profiles of their audiences from visitor surveys. These are measures of equality of outcome, and can be used by museums to identify which groups are experiencing barriers to access, and to establish targets for change. Educational access can also be measured in terms of quality of experience. In general, such systematic approaches to increasing access are not common in museums.

'This museum will be like a book with its pages open, and not shut'.

*Henry Cole, first Director of the South Kensington Museum, 1857*

There are many barriers to access to museums. The principal ones are social class, poverty, educational disadvantage, ethnic and cultural background, disability and an individual's own attitudes. These factors often operate in combination, so that a successful strategy to overcome them requires a coordinated programme.

A seminal research report, *Poverty: Access and Participation in the Arts*, published in 1997 by the Combat Poverty Agency and the Arts Council in the Republic of Ireland, found that access to the arts was not among the highest priorities for those living in disadvantaged areas of Ireland, but it was a higher priority than it was perceived to be by arts organisations and policymakers. The report also found that education and arts education are effective methods of improving access.

Initiatives by some United Kingdom museums have demonstrated that barriers to access can be removed. Economic disadvantage has been addressed by removing charges or offering concessions and even by using travel subsidies at some museums. The employment by some museums of staff from the South Asian, Chinese and other minority communities and a long-term commitment to provision of services for these communities have been effective at increasing engagement. Barriers to the use of museums by people with educational disadvantages or disabilities can be addressed directly by changing the nature of museum provision. Negative self-images and attitudes can be changed if people are offered sustained and targeted support through existing social and community networks.

#### **CASE STUDY: AN INTERNATIONAL RESOURCE FOR PEOPLE WITH DISABILITIES:**

##### **European Cities within Reach**

'European Cities Within Reach' is a consortium funded by the European Commission Directorate General XXIII Tourism Unit. The aim is to draw attention to the barriers to tourism faced by visually-impaired people in Europe and to develop small scale pilot projects that demonstrate the potential for improvement.

Museums and other cultural institutions and organisations of and for visually-impaired people in Italy, Sweden and the United Kingdom were involved in the project, and there were links with Japan and the USA. Taped touch tours, tactile pictures and better publicity mechanisms in accessible formats were some of the options being explored in order to make travel and tourism more accessible to the over six million blind and partially-sighted people in Europe. The exchange of

information was also a key function of the consortium. All the ideas developed by the project could be transferred to other institutions, and seminars, access training and conference presentations were organised to enable this to happen.

By 1996, three city guide books, to London, Paris and to Turin and Venice had been produced, with details which will aid visually impaired people. They are available in large print, braille, and on cassette tape in English, French and Italian. Other projects include five audio guides to touch tours in London museums, a guide 'for all the senses' to the Latin Quarter of Paris, and new architectural itineraries with raised images for Turin and Venice, and a city guide to Stockholm.

'European Cities Within Reach' now acts as an informal network, providing participating museums with a knowledge base and networks. Key lessons learnt are that:

- user involvement and pro-active marketing are essential
- touching original objects is very popular
- braille is essential for many blind visitors
- a companion reading out information at the place of discovery is very valuable
- three-dimensional models and tactile and large size plans communicate quickly and effectively
- provision of information in large print on cassette or CD, large size labelling, improved lighting and use of colour schemes can radically improve access.

Educational disadvantage may begin at an early age. In recent years a number of museum professionals have expressed concern that schools from areas of economic deprivation may use museums less frequently than schools from more affluent areas, or independent schools. But this cannot be confirmed without research.

An important dimension of access is informing the public of the opportunities available to them. The Government, in *Treasures in Trust*, encouraged museums to ensure that museum education provision is widely known to potential users. This can be done in many ways from promotional and marketing initiatives (which themselves can play an educational role) to personal contact.

A pioneering research project in Scotland initiated by INTACT, the Intellectual Access Trust, has explored the issue of intellectual access and has published guidance on this neglected dimension of museum provision.

Museums are for those with the skills and confidence to use them independently and successfully. But they are also for those who will use museum resources only if they are encouraged and enabled to do so. If they are to be accessible, museums must take active steps to address the needs of the latter, who number up to half of the United Kingdom population. It is also essential that this provision should be integral to the work of the museum and not intermittent and isolated.

#### **Museums and under-represented groups**

National and local surveys provide some information about who does and who does not visit museums. Social class is one of the most important indicators. A survey by the Henley Centre in 1993-94 found that 34% of socio-economic groups I and II had visited a museum or art gallery, and 41% an historic building, during the previous three months, compared with 10% and 12% respectively of socio-economic groups IV and V. However, recent studies have shown that people in socio-economic group V are more likely to use museums than those in socio-economic group IV. *The Arts in their View*, a survey conducted by the NFER in 1993, also showed that unemployed 14 to 24 year-olds were twice as likely to visit galleries and museums in their leisure time as the total age group, and more likely to do so than any other category of young people; this was not true of going to the theatre, which the young unemployed were least likely to do.

Educational disadvantage is another powerful obstacle. Statistics published in *Social Trends 25*, 1995, show that 28% of the whole population, and 70% of unskilled manual workers, have no educational qualifications; 40% of the population report difficulty with writing and spelling, and nearly a quarter report difficulty with numeracy. Over three-quarters of people fail to understand a complex literary passage which a bright 16-year-old could have completed. *Cultural Trends 12*, 1991, found that people who left school at the age of 16 were significantly less likely to visit museums than those who had continued their education.

A study for the MGC, *By Popular Demand*, found that poverty can also effectively exclude some groups from museums. Families, those with low income and the

under-20s are particularly likely to be deterred by admission charges at institutions where they are applied. There has, however, been no systematic research on the full social impact of admission charges.

Statistical evidence of the use of museums by ethnic minorities is scarce, but it seems from *Cultural Trends 12*, that most Asians and African-Caribbeans do not translate their strong commitment to general post-school education across into museum visiting. Research, including a study for Croydon Museums by Tanya Du Bery, suggests that barriers may include the following: lack of coverage in museums of non-European cultures; language barriers; the mono-culturalism of the staff, services and public image of most museums; the lack of awareness on the part of museums of the norms of other cultures, including their educational traditions; and, in some cases, the absence of a tradition of museum visiting within a particular cultural group.

The six million registered and other people with disabilities form a large group whose use of museums is often inhibited. The needs of wheelchair-users, who represent only 2% of people with disabilities, are often considered, but the requirements of people with other physical disabilities, and those with sensory, emotional and intellectual needs, are usually not. It is not their disabilities which principally hinder these groups, but the policies and practices of 'disabling museums' and their slowness to offer integrated museum-wide provision.

### **Participation**

Whatever their background, people will only visit a museum if they believe they will be able to participate in it in a way that they enjoy and find interesting. Museums cannot compel their visitors to learn. For some people, participation means personal engagement with an object or work of art, but people who have different learning styles and patterns of intelligence may want to participate through social and practical activities.

Non-users often regard museums as gloomy and boring. Both non-users and infrequent users tend to value the social aspect of their leisure activities, and believe that children are the main reason for going to museums. These people want activities. Children, sociability, comfort and practical activities are, then, the priority for museums that wish to increase participation for users as well as non-users.

### Changing attitudes

A report in 1995 for the Department of National Heritage by The National Foundation for Educational Research (NFER), *Participating in the Arts, Heritage, Broadcasting and Sport*, identified ten main types of positive attitude to participation by the public, and five types of negative attitude. The latter included a perceived lack of ability, knowledge or skills; feelings of lack of comfort or irrelevance because of aspects of the activity; feelings of anxiety, self-consciousness, awe and intimidation; and barriers because the activity does not conform to self or group image. The report noted that the most successful way to change the negative attitudes of non-participants was to offer sustained, informed and targeted support, to use social networks, and to augment access by, for example, going out into the community.

### Progression in learning

Learning is a process of change, and museums that provide opportunities for progression (ongoing development of knowledge and skills) for their visitors greatly enhance their educational value. Schools and other formal educational institutions can develop students' capabilities within their curricula, but it is vital that children – and adults as well – also have the chance to develop interests and skills within a wider framework of personal, social and institutional learning.

The Arts Council of England has recently identified the major stages in young people's engagement with the arts as first the 'inspirational', then the 'aspirational' and finally the 'entrepreneurial'. People of all ages need museums and other cultural institutions to provide them with stepping stones, particularly through education programmes and collaborations with outside organisations, to new skills and experiences. The emphasis in the early stages should be on instilling interest and confidence, developing later to more challenging activities for those who are more assured and self-sufficient. The concept of progression also underlies the Government's policies in support of lifelong learning.

It seems likely that children today get fewer opportunities than their counterparts 30 or 40 years ago to develop such interests and skills in their leisure time with parents and other adults. The lack of opportunities for leisure learning does not just limit the individual. It may also affect society and the economy, because undiscovered and underdeveloped talents may not be used productively in later life.

‘I believe that sustained involvement and pleasure [in the development of skills] was more common in the America of 30 and 40 years ago than it is today. It is my observation that, while children sample many activities, relatively few remain immersed long enough in any particular pursuit to gain the competence and pleasure of which I speak.

When I observed Chinese youngsters carefully developing their aesthetic skills over the course of many years, I gained fresh respect for the importance of such regular application within a domain of competence. There ought to be a place for skill development, and for extended apprenticeship.

Students living in a culture with an ancient past should have the option of pursuing one or more of these traditional practices as part of their own growth’.

*Howard Gardner, educational psychologist, 1989*

The wide variations in local participation rates in museums referred to above indicate that some museums have been extremely successful at overcoming barriers to using their resources, and opening access to their institution. The museum sector can also learn from the example of further and higher education institutions whose access programmes have so successfully engaged those from minority communities or disadvantaged groups who missed out on opportunities for learning the first time around.

## Engaging Other Educators

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*Target 7:* To develop the skills of museum learning in other sectors of education

Museums can enrich the learning process in every school, college, university, adult education institution and community centre in the country. For this to happen, educational institutions at all levels need to establish good practice in learning directly from objects, specimens and works of art as an integral part of their students' work.

The effective use of museums as a learning resource depends primarily on teachers and other educators in these institutions. Some educational institutions recognise that museum learning requires new skills, and invite museum educators to run training courses for their staff and students. A few tutors and teachers have also joined GEM, ENGAGE, and other professional museum groups, giving them access to conferences, training courses and publications in the sector. The current ad hoc voluntary arrangements are not sufficient to provide teachers and other educators with the help and guidance they need. Although the use of museums is now part of the curriculum for schools, and well established in other sectors of education, there is no requirement for initial or in-service training of educators in any sector to include the skills of learning from objects and works of art in museums or sites. A more systematic approach, taking the form of a number of related national initiatives, is now required.

Primary responsibility for encouraging and improving the training of school teachers, which involved research into effective teaching, lies in England and Wales with the Teacher Training Agency (TTA); in Scotland and Northern Ireland it is the Scottish Office Education and Industry Department (SOEID) and the Department of Education Northern Ireland (DENI). The TTA has drawn up a National Curriculum for Initial Teacher Training with more tightly defined standards for all initial teacher training (ITT) courses. It is also developing a professional framework of national standards for teachers, underpinned by high quality training and qualifications; to support this, additional funds are being invested by the Government in continuing development of teachers. Related initiatives will aim to improve teaching standards and training in the further and higher education sectors.

This report proposes that to support these developments, there is a need for research on the training of teachers in the use of museums, art galleries and sites as a learning resource, and for these competences to be included in the criteria for accreditation of institutions to run training courses for teachers. Such courses might also include advanced qualifications for more

experienced teachers. In England, the Office for Standards in Education (OFSTED) is responsible for the training of school inspectors, and OFSTED's Inspection Framework already requires inspectors to consider each school's approach to cultural development through visits to museums and art galleries. In Scotland, Wales and Northern Ireland, HMI and DENI Inspectors have equivalent responsibilities.

On behalf of the museum sector, MLAC might explore with the relevant government agencies how further, higher and adult education staff, youth and arts and community workers, and initial and in-service training providers could receive training in the use of museums. One option for disseminating good practice is the development nationally of distance-learning publications on education through museums, galleries and historic sites. These could be supported at a local and national level by a coordinated programme of courses that would benefit from the involvement of an established open and distance-learning provider with a national network of centres, such as the Open University.

Museums could also make much greater use of the skills and enthusiasm of the thousands of educators in other sectors who have a strong personal and professional commitment to museums, as well as making greater efforts to increase their numbers. Some museums have already established membership schemes and special events to encourage their participation. Overseas museums, particularly in the United States, have established fellowships for senior teachers and lecturers, with grants to cover their expenses and the costs of cover. Such initiatives extend the networks of museum supporters throughout the education sector.

#### **Good practice in training teachers to use museums**

A comprehensive practical training for teachers in the use of museums as a learning resource was offered in the past by a number of BEd and PGCE courses, including those at the University of Brighton and the Institute of Education at the University of London. This training depended on the enthusiasm of individual tutors.

Student teachers benefited most when they were given the chance to observe experienced museum educators at work, and were introduced to the basic concepts and research on museum learning. They were then encouraged to bring their own classes to the museum on a prepared visit. The visit was monitored by their tutors and museum staff, who subsequently evaluated the visit with the students.

At the course at the University of Brighton, all visits arranged by the students were recorded on video for use in the evaluation process, to enable the students to learn from each other's experiences. When visits to museums organised by students given this training were compared with those of students who did not, it was found that the quality of the visits organised by the mentored group was much higher than that of the other students. The students reported that such practical support and guidance had been essential for them to learn the skills of gallery teaching. It had also given them the confidence they felt they needed to undertake such work alone in future.



Sculpture workshop with visually-impaired adults at the National Portrait Gallery.

*(Photo: Roger Hargreaves)*

## Partnerships

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**Target 8:** To collaborate with different agencies and institutions which share museum objectives

Museums have many reasons to consider working in partnership with different agencies and institutions. Partnerships allow museums to extend the boundaries of what is possible: to share risks, acquire resources, reach new audiences, obtain complementary skills, improve the quality of service, achieve projects that would otherwise have been impossible, acquire validation from an external source, and win community and political support.

The DNH, in *Treasures in Trust*, encouraged museums to cooperate with other museums in provision of educational opportunities. Museums can also seek partners outside the museum sector. In many parts of Great Britain (but not all), where unitary authorities exist, local authority organisation has recently created opportunities for lateral integration of public service functions. In this context, lifelong public education has emerged once again as a fundamental purpose which unites many sectors.

The models for partnership range from one-off projects to the creation of hybrid institutions. Libraries and further education colleges are particularly attractive partners for museums. Hybrid museum/library or museum/college institutions offer the prospect of new kinds of educational entities, in which the whole is greater than, and different from, the sum of the parts.

### Hybrid institutions

Libraries and museums have often shared buildings and histories. Libraries have a strong tradition, through small branch and mobile libraries, of taking services to their local communities. A report in 1995 by ASLIB (the Association for Information Management) on the public library service in England and Wales has advocated the development of hybrid institutions. In Norfolk, the library services have collaborated on an experimental basis with village shops and post offices to provide people with book loans and access to computer networks which would not otherwise have been financially viable. In Denmark, similar experiments have created partnerships between a group of public services to provide hybrid institutions in villages, as part of a deliberate policy to reverse the decline in village life.

**CASE STUDY: MUSEUMS AND LIBRARIES WORKING TOGETHER:****The Royal Pavilion, Libraries and Museums Division (Brighton and Hove)**

Following the Local Government Reorganisation, in April 1997 Brighton and Hove became a Unitary Authority. Rather than retain separate divisions of libraries and museums, a new integrated division was established with over 250 staff responsible for some 30 public facilities including historic buildings, gardens and sites.

Museums and libraries fall within the leisure paradigm (as defined by the policy research organisation *Comedia*) being voluntary, consumer-led cultural facilities, encouraging life-long learning, creativity, self-expression and individual development as well as enjoyment. Both are non-compulsory, neutral, 'open' social spaces, accessible to all. Together they have the potential to provide an integrated public resource to support the development of the 'Learning City' concept. Large museums tend to be city-centre based and a valuable part of the regional tourism industry. Community libraries are locally sited and placed to meet local needs; combined they form an extensive public resource.

The restructure in Brighton and Hove was undertaken on a functional basis with all Heads of Sections serving the entire new division, thus maximising skills, knowledge and expertise from the former separate professions. The management team led by the Head of Service, now consists of two traditional policy 'professional' section heads (Principal Librarian and Head of Museum Collections) working alongside the Heads of Marketing and Visitor Services, Conservation and Design, Commercial Retail, IT and Customer Resources (managing front-line staff across the new division), and Education and Exhibitions.

Such a structure supports coherent training for all front-line staff, single policy development, joint working on digital projects, and the development of new projects such as a Local Studies Centre which will combine all the local studies material in the new division and be managed jointly by library and museum professional staff. The museums have well-developed education, marketing, conservation and commercial skills. The local libraries, with their specialist community knowledge, can support and develop collaborative outreach projects by providing physical locations, skills and resources. Together libraries and

museums become a formidable cultural and educational resource, creating a much richer and broader learning environment with a network of opportunities encompassing different learning styles.

The establishment of the new Museums, Libraries and Archives Council is likely to result in a variety of creative relationships. The public could benefit significantly in local authority areas where these new relationships include some integration of collections and other resources, as well as cross-sectoral provision for self-directed and other learning in a variety of media. Collaboration on the development of education and learning support services and the creation of content for the National Grid will provide shared goals for the three sectors.

There may be one million voluntary organisations in communities throughout the United Kingdom, of which perhaps 90% are local and autonomous groups. Many are effectively associations of self-directed learners; some have existing relationships with museums.

Museums can also collaborate with the health, prison and social services; partnerships with the prison service in Bristol and Market Harborough, and with hospitals in Nottingham, have brought museum education services to people who are unable to visit a museum.

There have been several occasions during this century, including the 1944 Education Act, when educational and cultural institutions might have been brought together under local authority control to deliver an integrated service for lifelong learning. None of these opportunities was taken. In the past, local authorities often saw their role primarily as the delivery of separate services as required by national legislation, but recent changes have challenged old assumptions. One option open to local authorities today is to develop an enabling role as well as, or in place of, one of service delivery. This creates a local environment in which learning and innovation are encouraged.

If lifelong learning for individuals and cultural development for communities are to become realities, then a wide variety of agencies and institutions – museums, libraries, colleges, schools, environmental groups, voluntary organisations, social services and businesses – must coordinate their efforts at a local level.

**CASE STUDY: WORKING WITH OTHER AGENCIES:****Nottingham Museums and Galleries Access Team**

Museum education has traditionally thrived on collaborations with local education authorities, teacher training establishments and teachers' centres to ensure that its services are relevant, appropriate and well marketed. This notion of networking has been an essential part of work in Nottingham, particularly with regard to developing outreach programmes with the least advantaged groups within the city.

The Museums Education and Outreach Team are essentially enablers, providing relevant physical, intellectual and psychological access to museum collections. As a team they have a commitment to the objectives of equal opportunities but do not have direct working experience of mental health groups, Alzheimer's sufferers, black youths, the elderly, pre-school and other such groups. It is by very close liaison in equal partnership with other agencies that effective work has taken place both outside and inside the museum. In one instance, the Elderly Persons Officer with a community-wide remit enabled reminiscence programmes offered by the museums to get to all the most appropriate groups. In another, the Nottingham Rehabilitation and Community Care Services not only provided contacts and ideas to the team, but also training, monitoring and essential support for working with clients whose behaviour can often be challenging. A training manual, *Developing Practice*, has been produced for museum educators and the outreach sessional workers. A one-year part-time post has also been created to support smaller museums.

These partnerships have helped enormously to make the museum more inclusive and have had an impact on every aspect of their work. Becoming a unitary authority in 1998 has provided more opportunities for cross-agency work in an institutionally strategic way.

There is, in any case, a need for local authorities in each area of the United Kingdom to undertake responsibility for the coordination of provision for lifelong learning. This might involve: researching local needs and provision; supporting joint projects such as the creation of multi-service centres in the buildings of participating organisations or at new sites in the community; acting as a conduit for grants; and establishing integrated digital media projects. Such an initiative would be particularly useful if it targeted specific groups such as young people or the elderly, and helped to establish an accessible cultural base for them. Local

authorities could extend the principle of enablement, without any change of legislation, to include this responsibility.

Since 1997, the Government has recognised the vital role of culture in improving the quality of life, assisting regeneration and tackling exclusion, and is encouraging local authorities to develop and publish cultural strategies. Up to 10 pilot authorities will prepare strategies from Summer 1999, and strategies should be in place for all English authorities during 2002. These strategies will be a valuable mechanism for stimulating a holistic approach to cultural development at a local level, and providing greater synergy between central and local government.

Each local cultural strategy will set out the authority's own broad objectives and priorities. Since it will address the interests and needs of local communities, the strategy should help to develop creative linkages between the different elements of provision, including those areas covered by the voluntary and private sectors. Local cultural strategies will in turn contribute to the Regional Cultural Strategies which will be the responsibility of new Regional Cultural Consortia. They will relate to Regional Economic Strategies, and should help to strengthen the case of local communities for European Union and Lottery funding.

It is vital that the significant role of the cultural sector in provision for lifelong learning should be fully identified and supported in local cultural strategies, and that this imperative should be reflected in the guidance issued by DCMS and the Chief Leisure Officers Association (CLOA). The learning society can only be achieved if learning and culture are closely integrated at a local level.

The United Kingdom can also learn from innovative projects abroad. The selection of Stockholm as Cultural Capital of Europe in 1998 provided an opportunity for the city to extend the concept of museum learning, and the role of the educator onto the streets. In a unique project, *Stockholm Education*, over 1500 taxi drivers, firemen, street traders, traffic wardens, policemen and others who work with the public, studied the people, architecture, social conditions and cultural history of Stockholm and participated in the ongoing debate about the city's development. Many of them in turn shared their rekindled interest in the city with the public.

**CASE STUDY: ENABLING INDEPENDENT MUSEUMS:****Ross and Cromarty District Council**

The 1982 Local Government and Planning (Scotland) Act stated that it is a statutory duty of local authorities 'to provide adequate cultural facilities for the inhabitants of (their) area'. Until April 1996 Ross and Cromarty District was a large rural area in the Highlands of Scotland, with a dispersed population. In the museum field, the Council chose to meet its obligations under the Act through enabling the independent sector. As a consequence it ran no museums on its own account, but financially supported eight small independent museums. This was a long-term strategy for development, which resourced a number of volunteer-run museums and enabled them to employ professional staff. It also relied on income from paying tourist visitors in the summer months to subsidise the work programmes. The Council's support covered roughly one-third of the running costs. These resources supported the equivalent of eight full-time curatorial staff, all of whom had, or were studying for, the Museums Diploma and who worked in seven fully and one provisionally Registered museums. It took seven years of nurturing, confidence building and resource acquisition to get to this point. Since 1996 there have been minor structural changes due to local government reorganisation, but the support has continued.

An important point in determining any added value of this approach is that it takes longer than a conventional one. However, in due course, it produces the sort of outputs a larger museum might expect. School loan packs, visit resource packs and post-visit teaching materials were developed by each museum according to local need. After the first teacher placement, many of the museums began to see the value of formal educational work. The main advantage of the provision arranged by Ross and Cromarty lay in the fact that eight separate communities, some with populations as low as eight hundred, had access to professional museum staff and a personal stake in preserving their own unique histories.

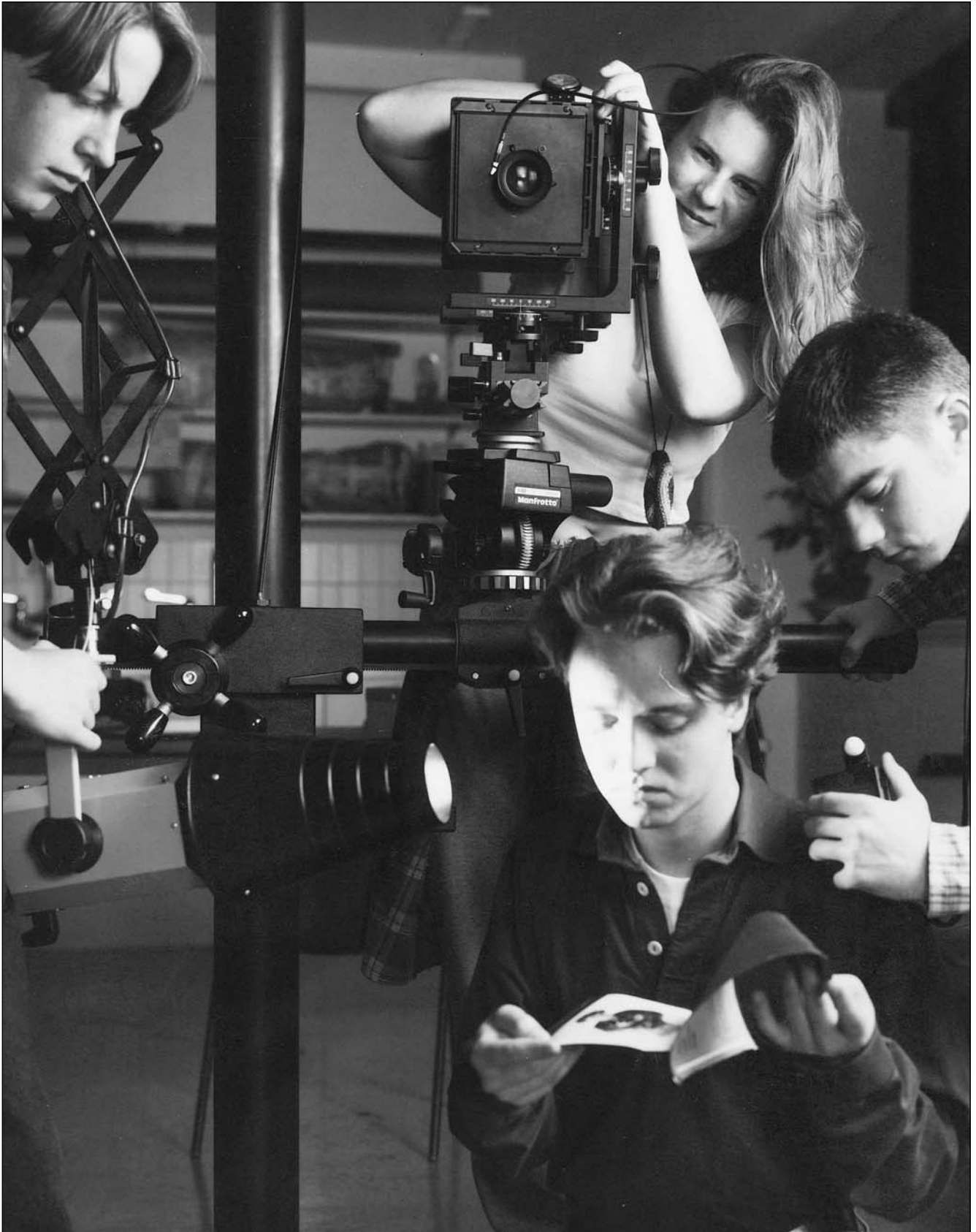


Photo workshop: part of a leisure time programme for young people at the National Portrait Gallery.

*(Photo: Roger Hargreaves)*

## Adequate provision throughout the United Kingdom

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*Target 9:* To ensure that museum learning is available in every area of the country

Museums vary widely in their size, type and financial resources, yet excellence of educational provision can be achieved by all museums if they effectively utilise the human and material resources of their communities as well as those of the institution. Excellence is a matter of priorities and commitment.

There are many small and poorly-resourced institutions which are strongly committed to high standards of educational provision. Their work, while more limited in scale than that of major museums, can still match it in quality. These institutions have well-thought-out education policies, displays that are educationally rich, and education programmes that are stimulating and varied. They show that low standards are not only professionally unacceptable; they are also quite unnecessary. In almost all cases, however, these museums have had outside support.

At a local level, the United Kingdom lacks a secure base for development of museum education. Half of all museums, this report has found, do not achieve even the most basic level of provision for public learning. Neither the public nor local educational institutions can be sure what services will be provided for them. Many areas have no museum education provision whatsoever.

Museums that provide no education services state that the two major obstacles are lack of funds and lack of in-house skills. A general improvement can only be achieved through investment of money and expertise on the ground. This can be done in a number of ways. An earlier section of this report has already identified the success of some local museums in forming consortia to share specialist education staff and resources. Local universities, museum federations and regional arts boards are among the other organisations that can help.

### **The role of Area Museum Councils**

Area Museum Councils have done more to improve professional standards in museums than any other institution in the United Kingdom. The core support provided by AMCs consists of advisory services, improvement grants, training and information; these are directed at raising standards of collections care and developing public services. Many of the initiatives supported already include an educational element. The decision to create the new Museums, Libraries and Archives Council provides a new opportunity for AMCs' role in support of museum education to be considered and developed.

Each AMC deals with a different part of the country with its own pattern of museum provision and its own requirements. However, if the Government's goals for the cultural sector are to be achieved, it is necessary that targets, principles and good practices should be developed consistently throughout the United Kingdom. Over the last decade, with additional funding, AMCs have contributed significantly to improvements in collections management. A similar coordinated effort is needed now to transform the educational role of museums.

Area Museum Councils have responded positively to the increasing opportunities for development of provision for learning, over the last two years. In September 1997 Directors of AMCs met to discuss their response to the first edition of this report. They welcomed the broader definition of education as lifelong learning and are using this as the cornerstone for development. They also agreed two objectives. The first was to build up the expertise available to museums through the creation of museum education posts, facilitating access for museums to expert advice and providing training for both educators and non-educators. The second objective was to encourage museums to adopt education policies.

Some individual AMCs have supported educational development in individual museums by building on their traditional role of supplying grant-in-aid, training and advice. Many have also played a strategic role at a local level, facilitating the creation of new education posts and partnerships, and committing expertise or funds to lever additional funding from other local sources. Some AMCs have sought wider partnerships, working with national organisations such as the Heritage Lottery Fund and the Museums & Galleries Commission, as well as curriculum advisory bodies, trusts and foundations. Some have themselves also adopted education policies.

A number of AMCs have taken other key initiatives. The Scottish Museums Council, with the support of the Scottish Office Education and Industry Department, has taken a strong lead. It was the first to create a new education post in response to the first edition of this report. It also commissioned a survey of its members on education and it has called, in its *National Strategy for Scotland's Museums*, for the establishment by the new Scottish Parliament of a cross-sectoral committee to coordinate relationships between the museum and education sectors. In Northern Ireland, the Museums Council is contributing to a major review of local museums and heritage sites which will be concerned in part with the relationship between museums and education authorities.

In England, the South Eastern Museums Education Unit has received some continued funding from the South Eastern Museums Service, and has produced *Education Basics*, a training manual for preparing curators to develop their education work. The Area Museum Council for the South West has pioneered the establishment of a network of Area Education Development officers across its region. The West Midlands Regional Museums Council has commissioned a report on provision for education by museums in its area and established a new development post for education and communication. The East Midlands Museums Service plans to develop its 'Interact' scheme of freelance museum educators. The North East Museums Service has established education as one of its four key priorities in its Regional Strategy and has appointed a part-time education adviser. In the North West, the Museums Service has commissioned a particularly wide-ranging review which will form the basis for a major investment in education over the next few years, including the creation of a specialist post. Yorkshire and Humberside Museums Service has established an Access Fund for projects which develop new audiences for museums.

Taken together, these initiatives represent a significant step forward. What is lacking, except in Scotland, is a strategic initiative to establish a coherent infrastructure of expertise and other support at a regional level for local museums. Many AMCs also still lack dedicated museum specialists with real expertise on their staff. Portfolio posts filled by staff covering other specialisms as well as education are no substitute for this. Such is the scale of the need on the ground that to be really effective it will need a far bigger investment than AMCs on their own can presently make.

The public, and the museum sector, now need AMCs to spearhead, in partnership with their member museums, local authorities, sponsors and trusts, a national programme to establish a specialist museum education post in each museum or group of museums in the United Kingdom by the year 2001. Education is people-based; a skilled and experienced museum and gallery educator is needed to lead development. There is no substitute for this if standards are to be raised. There is already a chronic skills shortage in the field.

**CASE STUDY: FUNDING A NEW SERVICE:****The Royal Cornwall Museum**

The Royal Cornwall Museum is an independent museum with charitable status, supported by the County Council. A commitment to education is enshrined in its constitution, and the museum staff have always welcomed school visits and responded to requests for help with projects at all levels. Lack of staff, space and funds prevented a more proactive service until a radical programme of new building and re-display in the permanent galleries created the infrastructure which allowed the museum to consider a more ambitious education function.

There was no budget, so a pilot project was devised to attract pump-priming funds. Private sponsors were not interested, but two charitable trusts yielded just enough to pay a part-time Education Officer for six months. Other freelance staff were funded from the fees paid by visiting schools. Schools are charged on a pay-per-use basis, carefully costed to identify the cost per child and an element to cover two-thirds of the animator's time.

During the first six months, 2,500 children were attracted to eight different workshops on subjects ranging from the Egyptians to the Victorian family at work. With the project clearly a success the Area Museum Council and the County Council were applied to for funding to consolidate the crucial post of Education Officer, without whom the programme would be impossible to sustain. They eventually agreed to fund 80% of the cost for one year.

By the end of the Summer term in 1995, 5,000 children had taken part in a workshop, from schools all over Cornwall. By 1998, every one of the County's primary schools had taken part in at least one workshop. Unfortunately, in 1996/97 the County Council signalled a cut of nearly 50% in their grant for the Education Officer's post, but the AMC granted an additional three years' funding for the post on a 60:40:20 reducing basis. Without the AMC's contribution it would not have been possible to maintain the post.

The service now generates enough income to be able to employ another trained teacher in term times only, and in the past year two New Deal trainees have also been attached to the Department. The service has plans to address the problems of reaching secondary schools and tertiary colleges through ICT and video-conferencing, and will shortly be submitting grant applications to support these projects.

In general, AMCs are moving from direct service provision to their members to an advisory and developmental role, and this is reflected in their role in development of museum education. Museums will continue to need extensive advice, support and training from AMCs on many aspects of museum education. The development by the South Eastern Museums Education Unit, on behalf of the Committee of Area Museum Councils, of the training pack *Education Basics* on museum education has made basic training in the field more widely available.

Through their grants to members, AMCs exercise a powerful influence on the development of museums in their areas. The provision of grants and evaluation of their results also acts as a strong incentive to museums to improve the quality of their work. A new programme of grants for museum education is now needed to enhance the range and quality of educational provision. It is also essential that AMC grants for museum projects should be based on clear educational criteria that reflect current best practice, in order to ensure that the public educational benefits which should accrue are actually achieved.

In order to implement the measures proposed here, AMCs would require additional funding. They also all need to develop their own education policies and strategic plans, and to employ specialist education advisory staff. The four Arts Councils also play a strategic role in the development of arts education. Art museums would benefit greatly if the Arts Councils (Regional Arts Boards in England), working in collaboration with the AMCs, Regional Cultural Consortia, ENGAGE and other arts organisations, were also actively to support their educational development.

### **Centres of excellence**

The DNH's *Treasures in Trust* encouraged museums with well-developed skills and experience in the field of educational provision (especially among the national museums) to share their expertise with others. This report supports this proposal. There is a need for a number of major museums in the United Kingdom to act as centres of excellence in museum education, practice and research, which could help AMCs to provide advice and assistance to other museums in their area, and to museums throughout the United Kingdom with similar types of collections.

These centres of excellence might (but certainly need not) be Designated museums, which should in any case be expected to promote excellence in museum education. They might, alternatively, be other major regional and national museums. Since good practice in museum education often derives from the expertise of a particular individual or team, it is important

that an institution's status as a centre of excellence should be dependent on quality of performance, which should be monitored at regular intervals. Museums selected as centres of excellence would require additional funding through AMCs to enable them to provide services to other museums.



Face to face with a gilded leopard in the Silver Galleries during Christmas events for families at the Victoria and Albert Museum.  
*(Photo: V&A Museum)*

## A National Framework

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**Target 10:** To establish the infrastructure that is required at a national level to support development of museum education

The United Kingdom has two complementary national resources for public education. One is the formal education sector, which provides formal education and training. The other is the cultural sector, which includes the arts, heritage and media, and which provides lifelong informal learning while also supporting the formal education sector. These two sectors, once almost entirely separate, are now once again growing closer as museums, libraries and other cultural institutions rediscover their educational purpose.

The development of the education role of the cultural sector is of national as well as local concern. The cultural sector is one of the fastest growing parts of the global economy and will be vital for the social and economic growth of the United Kingdom. Through new media technologies, it will provide hundreds of millions of people across the world with access to learning. It is a sector which is already one of the largest and most dynamic in the United Kingdom. This country, with its wealth of cultural resources and educational expertise, is well placed to lead the world in this field, provided the necessary investment is made.

### **The role of Government**

In Scotland, Wales and Northern Ireland, the respective devolved administrations are responsible for education of all kinds, as well as for cultural development. In England, the DfEE has responsibility for formal education and training, and the DCMS has responsibility for the cultural sector. For the DCMS, personal learning and development for every adult and child represents a rationale which unites all parts of the Department. It is, therefore, well placed to ensure that learning through cultural resources is given the priority in policy and funding that it deserves.

The DNH's policy statement in 1996 on museums, *Treasures in Trust*, strongly endorsed the role of museums in lifelong learning. It identified as one of its nine key objectives that museums should meet a wide range of educational needs within the context of lifelong learning by: making education an integral part of their forward plans; ensuring that museum education facilities are widely known to potential users; encouraging greater cooperation between museums in provision of education; encouraging museums with expertise in education to share this with other museums; and making more extensive use of digital technology.

There was an early realisation by the new Government in 1997 of the educational potential of the cultural sector and the contribution it could make to the learning society. This was closely followed by the renaming of the Department of National Heritage in July 1997 as the Department for Culture, Media and Sport. The change was more than cosmetic. It recognised that culture made a significant contribution to the evolution of society by bringing together the energies of peoples of the past with those of the present.

In July 1998, DCMS announced the results of its Comprehensive Spending Review. Its outcomes set four main objectives for the museum sector: **to promote education** through formal and informal learning and by providing opportunities for lifelong learning; **to provide physical and intellectual access** to collections, including contemporary cultures; **to help to tackle social exclusion** by encouraging participation in museum activity and reaching across social and economic barriers; and **to support economic prosperity** by helping to sustain and regenerate communities and providing services for commercial and business users. As well as being an objective in its own right, provision for learning is clearly also a significant means to help Government achieve its other objectives.

The establishment of a Museums, Libraries and Archives Council with an advisory, executive and funding role, will provide strong strategic leadership to these sectors. Among its responsibilities is the setting of standards, including the development of new standards for provision of museum education. The creation of the new body recognises the common purposes of the cultural sectors, as well as those functions which are different but complementary. DCMS sees a clear role for the Council to improve lifelong learning, including the development of digitised content through greater use of new media. The establishment of MLAC could also provide an opportunity for the Government to replace the definition used in the MGC's 1986 Royal Charter of museums and galleries as places 'for the collection, documentation, conservation, preservation, display or exhibition of material evidence and associated evidence for public benefit', with one more in keeping with the Government's current thinking on the role of museums as centres for public learning and access.

DCMS also announced additional resources to allow greater access to the museums and galleries which it funds directly. All those which charged for admission have been allocated extra funds to allow free admission for children from Spring 1999 and for pensioners from April 2000. This programme will be taken further in following years. Extra funds have also been found to ensure that those which did not charge for admission are able to remain free.

The Department also noted the lack of information available from the museum sector about museum users, numbers of return visits, user satisfaction, and satisfaction with education provision. The MGC has undertaken a programme of research into who visits museums and galleries and the reasons for doing so, which they plan to continue in order to monitor changes over coming years. DCMS has also included more specific measures and targets on this issue within the Funding Agreements with the museums and galleries it directly funds as well as encouragement for them to play a more prominent role in providing support for the wider museum community.

The Department recognised that the changes it wished to implement in the cultural sector had implications for its own internal structure. Central units devoted to education and the creative industries have been formed, with the Department's Strategy Unit leading on access and social inclusion issues. The latter is at present focused on the Policy Action Team looking at the contribution by arts and sports to neighbourhood renewal following the 1998 report of the Social Exclusion Unit. The responsibilities of the Education Unit include training and education, coordination with DfEE, the New Opportunities Fund (NOF) and the National Endowment for Science, Technology and the Arts (NESTA).

The Government could extend this policy commitment to museum education in other practical ways. One is to develop, in consultation with MLAC, a limited number of strategic national goals for museum education, based on objectives in the Review as well as proposals in this report, which MLAC could then translate into specific targets for the sector. Another would be for Government departments to strengthen their criteria for assessment of the policies and forward plans of the museums and museum agencies they directly fund in relation to their educational provision. In addition, the Government could encourage joint projects between museums, libraries, and the arts, media and education sectors in support of lifelong learning, as it has already committed itself to do through new digital media. The Government could also encourage the museums and museum agencies they fund directly to develop education policies and to employ specialist educators to implement them.

Earlier sections of this report have also made proposals for enhancing the use of museums by the education sector. Among these proposals are recommendations to Government on how it could contribute to this development. These are that Government should, in each of the countries of the United Kingdom, ask the public bodies responsible for school curricula and assessment to encourage schools' use of museums; ask the public bodies responsible for schools inspection to train inspectors to monitor and report on this use; and ask the public bodies

responsible for teacher training to conduct research on the training of teachers in the use of museums, and to include these competences in initial and in-service training courses for teachers.

These steps would greatly enhance the coherence and effectiveness of museum education at a national level. However, two other steps are also needed. The first would be to create a Standing Committee on Museum Education (or on education throughout the cultural sector, including museums) on which would be represented all Government departments and agencies with a responsibility or interest in museum education. This body would be responsible for the coordination of relationships between museums and the education sector. The second would be to extend to the United Kingdom the statutory requirement that already exists in Scotland for local authorities to ensure adequate provision for cultural activities, including museums, and to define what this should mean. It is widely agreed that access to cultural resources should be an entitlement of every citizen. By defining this entitlement the Government could provide guidance to museums on the standards of education provision that can be expected of them.

### **The Museums, Libraries and Archives Council**

The MGC has been an important agent for change in the museum sector. In partnership with AMCs, the MGC helped museums to improve the care of their collections. Similar leadership will be needed if museums are to improve the quality and range of provision for education.

The creation by Government of a new framework and goals for the culture sector means that the Museums, Libraries and Archives Council will operate in a very different environment from that of which the MGC was part. This will provide an opportunity for the Council to look afresh at the priority to be given to learning as a central purpose of the museum sector.

The changes of recent years have ameliorated a deep-rooted problem of lack of learning provision in museums and galleries (as well as libraries and archives), rather than removed it. Every individual member of the public is entitled to expect accessible, high quality and appropriate learning experiences and support from any publicly funded museum or gallery. Our society, for social, economic and other reasons, also needs such provision, yet the infrastructure required of staff with the necessary skills in public learning, facilities and resources at a local, regional and national level is not yet in place. It will be one of the most important tasks of MLAC over the next decade to lead the sector in achieving this.

An example of an area where the MLAC's leadership will be needed is audience research. It has been noted earlier in this report that no single institution has been prepared to undertake the generic and long-term research that would benefit every museum. This report has therefore proposed that an independent committee should be created to develop an agenda and programme for research on museum learning. MLAC could support this initiative by developing guidelines on good practice in educational research, evaluation and comparative studies. In addition MLAC should itself commission research. To do this effectively, the Commission will need expert advice on museum learning if it is to identify funding sources, assess research proposals and evaluate the significance of the results.

The museum, library and archives sectors also need representation at a national level in their contacts with other sectors with responsibility for public learning, including the broadcasting media as well as the education sector. The museum sector has already established contacts with QCA, OFSTED and TTA, and could extend these discussions to identify how teachers and other educators in all sectors can be helped to make effective use of museums, possibly through the development of open and distance-learning resources.

Both the museum sector and the education sector need regular, reliable statistical data and qualitative surveys of formal and informal educational provision by museums. The MGC's decision, referred to above, to include regular in-depth surveys through the Digest of Museum Statistics (DOMUS) of important museum activities such as education is, therefore, to be welcomed. These could provide regular information on education staffing, facilities, services and policies against which future provision could be compared, and would be of great value to policy makers.

The MGC's 1997 Public Services Survey addressed some of these areas, but there has been no in-depth museum education survey since that undertaken in 1994 for this report. Another full survey, undertaken under the guidance of a recognised arts education research organisation, is needed if progress is to be monitored. There is a need also for accurate national data on the use of museums by schools, colleges, families and other formal and informal audiences. National statistics on museum users can only be gathered if the museum sector begins to use a standard audience classification system, which is presently lacking and which the new Council could provide.

At present, the cultural sector is obliged to use audience classification systems - mainly those based on socio-economic groups - devised for very different purposes such as health or

employment policy. The nature and purposes of the cultural sector are different from those of other sectors, and require their own tools for analysis. In the case of museums and other cultural institutions, it is the nature and level of engagement with cultural resources and sites that needs to be measured, if issues of access and inclusion are to be addressed. Development of a new classification system based on usage will be a complex and challenging research task, but the benefits in terms of public policy for the whole cultural sector could be very considerable. So far as can be ascertained there is no model for such a classification system elsewhere in the world.

A key function of MLAC will be setting and monitoring standards. The publication in 1996 of the MGC's *Guidelines* on museum education for the first time provided museums with a basic framework of good practice, but these proposals have advisory status only. The MGC Registration Scheme is used by many grant-making bodies inside and outside museums as an indication that an applicant has achieved professional standards in certain aspects of museum practice, but it does not at present include a requirement for educational provision. The creation of the Museums, Libraries and Archives Council will provide an opportunity for the sector to make the establishment of education standards for libraries and archives as well as museums an urgent priority.

The lack of such benchmarks is one of the reasons why standards in museum education are so variable. Governing bodies, local and central Government, trusts and foundations currently have no independent measure of the performance of the museums they fund in an area which many of them believe should be a priority for expenditure.

Work is now underway in a number of countries, including Australia, New Zealand and Canada, to develop more sophisticated methods of setting standards for education and other public services. In the United States, the American Association of Museums' Museum Accreditation Programme (MAP) has included standards of educational provision for a number of years. Rather than specifying requirements in terms of quantity provision (which is almost impossible, given the differences in the nature and size of museums), it mainly assesses instead the quality of the process of policy development and provision. Although initial assessment is based on documentation provided by the applicant institution, regular visits to accredited museums by trained and experienced museum professionals are an essential part of the scheme, and particularly important as a way to ensure that services on the ground achieve the standards promised on paper. This approach, which makes allowances for differences between museums, could provide a starting point for the museum sector in the United Kingdom.

There is also an urgent need for a scheme that identifies good practice for museums of all sizes and gives a ‘Museum for Learning’ Award to all that achieve it. Museums achieving this standard would be more likely to receive external funding and support; the scheme would in this way encourage and reward the achievement of high standards. MLAC, as the agency responsible for monitoring standards in museums, would be the most appropriate organisation to investigate the feasibility of this proposal.

#### **‘Museum for Learning’ Award - possible assessment criteria**

An award scheme for all museums which achieve high standards of educational provision would require clear criteria applicable to a wide range of institutions.

The following criteria could be considered for such an award:

- full implementation of the MGC’s *Guidelines* on museum education;
- regular evaluation of the educational effectiveness of galleries, education programmes and other public services;
- active, long-term involvement of a museum education specialist (either freelance or a member of staff) in the strategic development and delivery of educational provision across the institution;
- a minimum level of provision from a wide range of options, as appropriate to the size and resources of the institution;
- regular research on the learning needs of users and potential users, and regular consultations with these groups regarding the museum’s educational provision;
- implementation of an access policy for the institution; and
- regular monitoring of continued achievement of the necessary standard, to ensure continued implementation of the above.

The DfEE in England and the devolved administrations in Scotland, Wales and Northern Ireland, in consultation with relevant agencies, have already set national targets for the formal education and training sectors. MLAC, on behalf of the museum sector, could also set appropriate targets for the development of museum education, based on strategic goals defined by the DCMS and the devolved administrations as these are developed.

The initiatives proposed here cannot be achieved without a proper infrastructure or additional resources. It is also important that MLAC should set an example of good practice to the rest of the museum sector. If MLAC is to undertake a leadership role in museum education, it needs a

full-time museum education specialist at a senior level, with support staff, to coordinate policies, programmes and research. The Council may also wish to consider the creation of an education advisory committee to help it in this work in the first few years.

#### **Possible national targets for museum and gallery education**

MLAC might set and monitor the following targets to be achieved by the year 2002.

These could address, for example:

- the development of digital technology links between the museum and education sectors;
- the establishment of a basic standard of public educational provision in all Registered museums in the UK;
- the development and implementation of a standard audience classification system to be used by the sector, and collection of data based upon it;
- the establishment, in collaboration with AMCs, of a museum education post in each museum or group of museums;
- the establishment of a range of audience targets or outcomes for the sector, including increased participation of specified groups currently under-represented among museum users (possibly defined by age group, ethnic background, disability, level of formal education attainment, employment status); and
- in-service training in museum and gallery learning, including digital learning, for a given percentage of museum staff.

#### **GEM and ENGAGE**

The Group for Education in Museums (GEM) and the National Association for Gallery Education (ENGAGE) are the professional associations for museum and gallery educators, and can act as agents for change. Both provide active training, networking and support for their members. Through their conferences, study days, publications and other activities, they provide guidance and support for individual members. The two organisations are well placed to take a leading role in setting the future educational agenda for museum professionals. ENGAGE in particular has been successful in bringing the potential of museums and galleries for learning to public attention over the last few years. Its annual Gallery Week now involves over 400 institutions nationwide.

There is considerable potential for further collaboration between ENGAGE and GEM at both

a regional and national level across a wide range of activities, from research to joint lobbying on issues relevant to their members. However, both organisations are under pressure to cope with the demands of a rapidly growing field of professional work, and without additional resources may be hard-pressed to meet these needs.

### **National museums**

National museums in the United Kingdom have had no clearly defined national responsibilities with reference to museum education. The National Museums and Galleries of Wales was the only national museum service in the past to have provided, through its loan service, a direct service to the whole of its country. The national museums of Scotland and Northern Ireland have also fulfilled a significant pastoral role; for the most part national museums in England have not done so in the field of museum education.

While there is as much, if not more, innovative and high quality educational work being done by local and major regional museums as by the national museums, the status and resources of national museums place upon them particular responsibilities for the educational development of the subject or disciplines they represent within the museum sector. In doing so, they should work closely with the AMCs. In accordance with the Government's wish to see national museums establish closer and more supportive relationships with other museums, national museums could initiate joint projects with regional partners (such as the Victoria and Albert Museum has established with museums in Sheffield), and could also provide advice, training and opportunities for staff of other museums.

Such support might include helping museums currently without education staff or services to develop educational provision; organising conferences; running regional courses and events; and producing publications which disseminate good practice. National museums should also be at the forefront of new initiatives in practitioner research in museum learning. They should use their easier access to sponsors to create projects which involve and benefit other museums at a regional and national level. In addition, the development of media technologies provides new opportunities for national museums to undertake a truly national role, as the Scottish Cultural Resource Access Network (SCRAN) project in Scotland has already demonstrated.

## Investment

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*Target 11:* To commit the resources that are required for growth

Financial investment by museums is repaid twice over: by the public which invests its time and expertise in museums as resources for learning, and often also by sponsors and other external funding bodies, who support the educational purpose of museums. A museum's financial investment is thus a catalyst for a far wider social investment in personal learning and cultural development, which is largely invisible as a return in a museum's financial accounts, but which brings almost immeasurable benefits to individuals and society as a whole.

'Culture, in the general sense of the lifestyle of a community, is performed and exists only in performance, no less than does culture in the limited sense of the arts. Cultures are products of human individuation, and they are reinterpreted, translated, by every individual and every generation. Cultural variety does not have to be nurtured: it is an inevitable outcome of human sociability and creativity. What does have to be cultivated is an environment in which people can grow and interact.'

*John Blacking, ethnomusicologist, 1990*

The lack of investment by a majority of museums in provision for public learning therefore represents a substantial opportunity lost to these institutions and society. Even those museums that make provision for education allocate on average less than 5% of their total net revenue expenditure directly on this. An optimistic average for the sector as a whole would be 2½% (approximately £12.5 million per annum on museum education throughout the United Kingdom, or 25 pence per adult or child). The fall between 1991-92 and 1993-94 of 5% in expenditure on education as a proportion of total museum expenditure, identified in the first questionnaire survey, is also a cause for serious concern, although this decline may have been halted in response to recent changes in Government policy.

Responsibility for ensuring that educational provision, as a core museum function, is funded as fully and comprehensively as other core functions lies unequivocally with each museum and its governing body. It is a responsibility, it seems, that not all museums are willing to accept. Two factors in recent decades have encouraged them to believe that education was not their responsibility but that of some outside agency. One was the long-standing arrangement

whereby museum education posts were funded by education authorities (an arrangement which also distorted the balance of museum education services towards schools, and thereby led to the neglect of the learning needs of other audiences). The recent reorganisation of local government has led to the closure of some of the country's most important education services, and highlighted the risks for museums of relying on external funding for core educational provision.

The second factor that has undermined education's status as a core function is the increasing dependence of museum education services on generated income and sponsorship. The principle of a mixed economy for funding is well established in many museums and can be highly effective when properly applied. It works best when the institution makes an absolute commitment to core funding of museum education, as a guarantee to potential partners that educational development is part of the institution's long-term strategy. But in museums which lack commitment to education, education services are being asked to become nearly or completely self-financing. Comprehensive educational provision in museums cannot be funded on this basis. Several services have now closed because they could not achieve this inappropriate target, and a number of others are under threat. It is a reality of public funding that museums face financial constraints but, equally, museums which do not themselves make a long-term commitment to education should not expect others to do so. The mixed economy model works precisely by enrichment of each partner by the other.

The development of museum education depends for its success upon individual museums showing commitment and enterprise in obtaining funding, but museums, with their existing limited resources of staff skills and funding, cannot achieve this alone. They need resources from AMCs and MLAC if they are to train their staff, conduct research on public learning needs, introduce new programmes and services, improve standards, and establish specialist education posts to guide their development as educational institutions. MLAC and AMCs can only provide this help if they, too, have the resources they need to create an infrastructure of support. This, in turn, requires a major strategic investment at a national and regional level.

At present, responsibility for funding museums and, therefore, development of museum education is divided between a number of Government departments and agencies including, among others, DCMS, the devolved administrations, the Ministry of Defence, MLAC and the Lottery distributing bodies. One consequence of this, highlighted earlier in this report, is that there is no clear relationship between the funding of museums and the services (or lack of

them) which those museums provide to schools, colleges, universities and other educational institutions, as well as to the wider public, on the other.

### **The Lottery and museum learning**

The creation of the Lottery distributing bodies has opened up exciting possibilities for the development of the arts in the United Kingdom. It has also prompted a national debate on funding of the arts. One of the explicit aims of the Lottery distributing bodies is to increase public access to the arts and heritage, and education is one of the most effective and cost-efficient ways to achieve this. The Heritage Lottery Fund (HLF) has made the development of the educational role of museums and other heritage institutions one of their principal strategic objectives. It has also made the assessment of their educational effectiveness an important criterion when funding museum projects which are to be used by the public.

For most members of the public, education can only be enjoyable and successful if it is active, participatory and social. Galleries and other fixed facilities are an essential element in museum provision for learning, but if funding goes only to these then museums are in danger of becoming empty citadels. New galleries in themselves are not sufficient to extend public access to museums. By embracing the full range of additional educational provision that is required by the public, including programmes, services and, above all, the skills and experience of educators, the Heritage Lottery Fund has reaffirmed that education works mainly through people, not buildings. The Arts Council of England's 'Arts for Everyone' programme has supported the same principle.

The National Heritage Act 1997 was a landmark development. It provided the Heritage Lottery Fund with new powers to support projects relating to access, education and digital media, as well as widening the range of potential applicants. The Act shifted the focus away from spending exclusively on buildings and other capital projects and ensured that some money went also to people and revenue programmes.

The Act has enabled the Heritage Lottery Fund to give strategic support to the development of public learning through museums in ways that previously had not been permitted. The current low level of provision for education in many museums, highlighted in this report, has made this development both necessary and timely. It is, however, essential that Heritage Lottery funding should extend rather than replace existing posts and provision. The Heritage Lottery Fund can have a particularly important role, with others, in supporting the sector in establishing a national infrastructure for museum education. At a local level it can help to

improve standards and expand the range of educational provision, as well as opening new opportunities for educational institutions and community groups to use museums for educational purposes.

The National Lottery Act, 1998, created a sixth good cause - the New Opportunities Fund (NOF) - to support health, education and the environment. The Act enabled distributors to solicit applications, delegate decision-making and run joint schemes. It also established the National Endowment for Science, Technology and the Arts (NESTA), to support and promote talent, innovation and creativity.

**The Heritage Lottery Fund.** The HLF has strengthened the educational dimension of its projects in a number of ways:

- making education a higher priority in its Main Grants Programme (for capital projects);
- putting emphasis on increasing the total volume and quality of educational activity when assessing projects with educational objectives;
- requiring details of an organisation's wider education policy and objectives for capital or revenue projects mainly intended to widen and enhance understanding, study and enjoyment of the heritage;
- establishing a new Revenue Grants Programme to widen and enhance popular access to the heritage;
- establishing a Museums and Galleries Access Fund, to support projects which are developing innovative, exciting and imaginative ways to make their collections accessible.

**The New Opportunities Fund.** Initiatives which are supported by the NOF include:

- developing a study support programme for outside school hours which complements and supports the work of teachers in the classroom;
- creating digitised content to support informal and self-directed learning by the public which should be available through the Public Library Network and the National Grid for Learning;
- supporting Community Access to Lifelong Learning through a network of centres for community learning, mainly for people with disabilities, the socially disadvantaged and those with few or no formal qualifications;

- establishing a Summer Schools initiative with places for 250,000 children throughout the UK.

**The National Endowment for Science, Technology and the Arts.** Recognising that human creativity is fast becoming the single most important factor in national prosperity and national security, NESTA will work to develop creativity in the interests of the national economy by:

- helping talented individuals to develop their full potential in the creative industries, science and technology;
- turning creativity and ideas into products and services which are effectively exploited with rights effectively protected; and
- advancing public education about, and awareness and appreciation of, the creative industries, science, technology and the new art forms, and their contribution to the quality of life.

Given the importance of a strategic approach to the development of education in museums, libraries and archives it might be appropriate for the sector led by MLAC to make a coordinated bid to one or more of the Lottery distributing bodies for funding to enable the sector to put in place the developmental infrastructure that is needed at a local, regional and national level. MLAC and AMCs will also need adequate core funding from Government to enable them to provide the leadership in museum education the sector needs.

The changes implemented by HLF have made it a positive force for educational development in the United Kingdom. There are, however, some further steps which could be taken to enhance their support for public learning. One is to fund essential research and evaluation projects which are of value to the whole sector, without requiring that they should form part of a wider eligible project. Another is to take a strategic role, through its capital and revenue funding, in the development of an infrastructure of support for museum education at a local level in the thousand or more museums which presently make little or no provision for public learning, and lack the expertise and resources to do so.

### **Private Funding**

Trusts, foundations and private sector sponsors can also, through their funding criteria, exert an influence that is far greater than their total expenditure on museums might suggest in encouraging museums to make a commitment to education. In particular, by funding innovative projects, or those which benefit the sector as a whole rather than single institutions,

these bodies can act as catalysts for change. It is to be hoped that they will use their influence to encourage museums to take a developmental approach to their educational work.

#### **Investment by trusts and foundations**

In October 1998, in an act of significant generosity, the Clore Foundation and the Vivien Duffield Foundation provided over £6 million for the creation of education centres at three major national museums - the British Museum, the Tate Gallery of Modern Art at Bankside and the Natural History Museum. At the same time, they launched a new £1 million Small Grants Programme to support museum and gallery education projects ranging from £2,000 to £25,000 in cost. This is only the latest in a series of strategic museum funding initiatives by these and other trusts and foundations including the Lloyds TSB, the Paul Hamlyn Foundation, the Carnegie UK Trust and the Calouste Gulbenkian Foundation in recent years, which have helped to transform provision for visitors in many museums and galleries across the country.

## Advocacy

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**Target 12:** To make museums part of the life-blood of society

Museums have the potential to enrich many aspects of national life, but they can only do this if they themselves become part of the life-blood of society. For this to happen, museums need to identify their value.

Education is an intrinsic responsibility of museums. It also brings many direct instrumental benefits. However, this report has found that many in the museum profession are not fully aware of these benefits, both to their own institutions or to society. Although there have been a number of recent studies on the contribution of museums, and the arts in general, to economic and cultural development, few of these have included serious consideration of their educational role. There seems to have been no research specifically on the wider social and economic value of learning of this kind – and what is unknown is unlikely to be supported and developed.

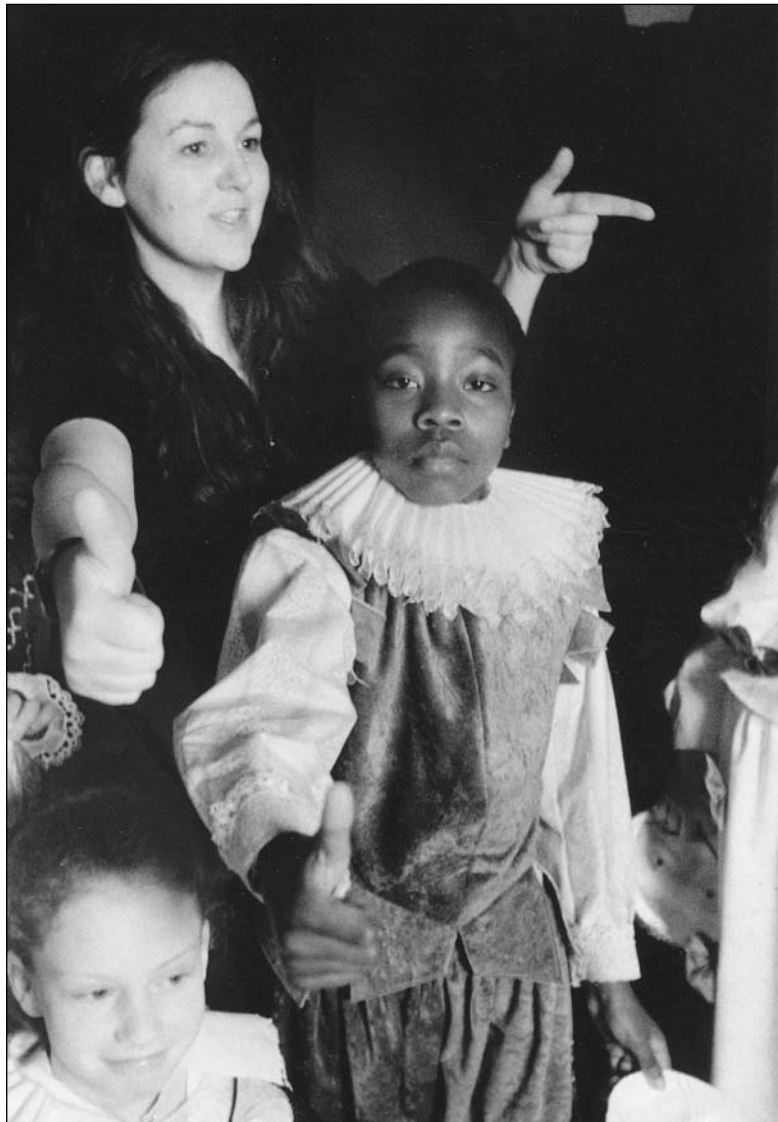
Research on the value of formal education from nursery level onward has demonstrated the economic benefits of investment in education. It is likely that similar studies of museum learning would also validate expenditure on economic grounds alone. Education is, however, more than investment in human capital. Other measures, qualitative as well as quantitative, are needed if research is to capture the ways in which enriched personal experience can change the lives of individuals and communities.

Studies of the value of museum learning would enable managers, governing bodies and national Government to allocate resources efficiently. Such studies are also needed by the museum sector for advocacy on behalf of museums and museum education. In the absence of existing models, a national research project, supported by case studies of institutions, is required to establish appropriate methodologies. It is clear that the results could be used by many individual museums and would be of real practical value.

In the breadth of its coverage of education in the *Museums Journal*, and the increasingly forward-looking debates at its annual conferences, as well as the development of its advisory services to members, the Museums Association (MA) has done much to create a climate within the profession that is supportive of museum education. Following publication of the first edition of this report, the Association took the lead in the museum sector in pressing for implementation of its recommendations. At its conference in September 1997, the MA passed a resolution to adopt the report as its policy; and revised its definition of a museum to give

greater emphasis to learning. The Association was also determined to promote the development of museum education, and established a Campaign for Learning through Museums, coordinated by the MA itself with the support of the Campaign for Learning, Association of Independent Museums (AIM), ENGAGE, and other museum organisations.

Further advocacy will be needed from the MA and other professional bodies if museums are to be perceived as an important part of the learning society by other educational and cultural institutions, independent policy and research bodies, and Government. Individual museums and their staff can support this process by promoting the value of museums for learning within their communities.



Trestle Theatre Company, drama and history workshop for Key Stage 2 pupils at the National Portrait Gallery.  
*(Photo: Roger Hargreaves)*

## Conclusions

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Museums find their voice through their educational work. Over the last decade, learning has become a central concern of Government, industry and arts organisations, and the subject of many reports. It is seen as a connective purpose which is fundamental to the development of this country in the twenty-first century, and permeates every aspect of the life of the individual. Kierkegaard wrote, 'Life can only be understood backwards, but must be lived forwards'; and museums are places where people, through learning, can do both. A full commitment to learning has become an imperative for museums if they wish to be part of the mainstream of society.

Education in the United Kingdom is in transition from a model of predominantly state provision through formal institutions, to the broader concept of a mixed economy of formal and informal learning in which community participation, training and formal education are mutually enriching processes. The formal education sector once grew out of voluntary provision and it is likely that informal and self-directed learning, which is such an important part of the function of museums, may now do the same. Museums will make a vital contribution to this new world of personal learning

Museums, then, are only at the beginning of a process of fundamental change into proactive centres for public learning. This change will transform their image, give them a central role in cultural development and bring them, together with other cultural institutions such as libraries, to the centre of public policy.

The current separation of different kinds of institutions in the cultural and educational sectors has in the past had organisational and professional logic. However, if museums and other institutions are to meet the needs of the public, they also need to develop strong cross-sectoral links, particularly in support of education. Many museums are currently very active, within the limits of their resources, at developing local networks. Their educational efforts will be much more effective if they are coordinated in support of wider policy objectives for lifelong learning and cultural development which could provide a purpose and context for their work.

A small national investment each year would produce extraordinary results. What is required to transform the use of museums for learning and to provide access for large numbers of additional users is, in effect, the last piece of the jigsaw. Many of the necessary resources, in terms of care of the collections, the research expertise of staff and displays, are already in place,

although more investment is needed here too. Education is the logical next step. Many indicators – the increase in student numbers, the growth in resource-based learning, demand created by the National Lottery – all point towards this conclusion. These positive developments will be frustrated without sustained structural investment in resources for museum learning, and the development of an enabling environment of policy support and leadership.

Lifelong formal and informal learning can provide museums with a rationale for their work as public institutions. It remains for the museum sector and Government to decide whether learning, by staff and the public, by museums and their communities is, or is not, to be the central purpose of museums. If it is, then it should be done professionally and with commitment at all levels.

Museums are a vast public learning resource that awaits development. They are a resource we can no longer afford to neglect.

# Appendices

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## Appendix 1

### The Steering Committee, 1993 - 1997

Eileen Aird, Principal, Hillcroft College.

Sue Bennett, Professional Officer for History, National Curriculum Council/School Curriculum and Assessment Authority.

Valerie Bott, Deputy Director, Museums and Galleries Commission (from 1996).

The Baroness Brigstocke, Commissioner, Museums and Galleries Commission.

Neil Chalmers, Director, Natural History Museum.

Patrick Fallon, Department of National Heritage (Chairman from August 1996).

Jemima Fraser, Museum Education Officer, Glasgow Museums.

Philip Gregory, Department of National Heritage (Chairman until August 1996).

Pat Higgins, Department of Education, Northern Ireland.

Walter Jones, Head of Education (until 1995), National Museums and Galleries of Wales.

Ian Loveless, Department for Education and Employment.

Jane Middleton, Chair (from 1995), Group for Education in Museums.

Ian Miller, Welsh Office (from 1996).

Hazel Moffat, Museum and Heritage Education Consultant, formerly HMI with responsibility for museum education.

Chris Newbery, Deputy Director, Museums & Galleries Commission (until 1995); Director, Museum Training Institute (from 1995).

Emyr Roberts, Welsh Office (to 1996).

Jessica Rutherford, Head of Libraries and Museums, Director of the Royal Pavilion (Brighton and Hove).

Katrina Siliprandi, Chair (until 1995), Group for Education in Museums.

Sheela Speers, Head of Education (until 1995), Ulster Museum.

Ian Taylor, Director, North West Museums Service.

Mark Taylor, Director, Museums Association.

John Wastle, Scottish Office.

Christopher Zeuner, Director, Weald and Downland Museum.

## Appendix 2

### Recommendations from the first edition of the report

#### ***The Government is recommended to:***

1. Implement its proposals to use new media technologies to link cultural and educational institutions.
2. Ask public bodies with responsibility for curricula and assessment to encourage every school, through statutory definitions of the curriculum and non-statutory guidance, to make regular, effective and creative use of museums.
3. Ask school inspectors to monitor, and publish regular statistical reports on, schools' use of museums.
4. Review, and if possible extend, the role of AMCs in development of museum education.
5. In consultation with MLAC, identify strategic national goals for development of museum education.
6. Establish a Standing Committee on Museum Education or on education through the cultural sector.
7. Consider introducing legislation to make it a statutory requirement for local authorities throughout the United Kingdom to make adequate provision in their area for cultural activities, including museums and museum education.
8. Ensure that MLAC and AMCs are adequately funded to enable them to extend their leadership role in development of museum education.

#### ***The Museums, Libraries and Archives Council (then the Museums and Galleries Commission) is recommended to:***

9. Develop guidelines for museum staff on good practice in research, evaluation and comparative studies on public learning in museums.
10. With the Arts Council, investigate the potential for open and distance-learning providers to produce and disseminate distance-learning packages for educators in all sectors, and to establish national training initiatives, on the educational use of museums, art galleries and sites.

11. Investigate, in collaboration with interested public bodies and relevant professional associations, how training resources and courses on the educational use of museums can be provided for teachers in further, higher and adult education as well as for youth, arts and community educators.
12. In consultation with AMCs, investigate the feasibility of establishing selected museums throughout the United Kingdom as centres of excellence in museum education.
13. Implement the proposals in *Treasures in Trust* for development of museum education.
14. Set national targets for development of museum education.
15. Establish standards of provision for education through the publication and promotion of guidelines (and where possible, through the Registration Scheme), then monitor the achievement of these standards.
16. Develop a full policy and plan for education within the framework of its business plan. For this it needs a senior full-time museum educator with support staff to enable it to fulfil its educational responsibilities.
17. Consider creating a 'Museum for Learning' Award scheme that would give recognition to museums that achieve high standards, including the requirements of the MGC's *Guidelines* on museum education.
18. Commission research on the social and economic value of museum learning to individuals, communities and society as a whole.
19. Establish an independent museum learning research committee to develop a national research agenda and provide guidance on development of museum learning research.

***The Cultural Heritage National Training Organisation (then the Museum Training Institute) is recommended to:***

20. Review its standards of competence and qualifications. Take into account the requirements of both specialist educators and other staff in museums, and include a unit or units on education in the mandatory framework of all museum qualifications.

***Museum Documentation Association is recommended to:***

21. In collaboration with CHNTO, develop guidelines and training programmes on good practice in the production of educational digital media programmes based on museum resources.
22. Set up a digital media learning group to exchange information, run demonstrations and conferences, and provide advice for museums and staff who want to develop digital media learning resources.

***The Teacher Training Agency and other public bodies with responsibility for teacher training are recommended to:***

23. Consider, when developing a framework of standards for teacher training, conducting research on the training of teachers in the use of museums; including these competencies in its criteria for accreditation of institutions to run teacher training courses; and ensuring that all teachers have access to in-service training and advanced qualifications in these skills.

***The Office for Standards in Education in England, Her Majesty's Inspectors in Scotland and Wales and the Department of Education, Northern Ireland are recommended to:***

24. Enhance the training of inspectors to enable them to monitor and report on the use of museums by school and initial teacher training institutions.

***The National Heritage Memorial Fund is recommended to:***

25. In collaboration with MLAC and the MDA, consider funding a limited number of flagship projects on digital media learning from museum resources.
26. With other Lottery distributing bodies, consult with relevant bodies including MLAC, the Association of Independent Museums (AIM) and the Museums Association (MA), to identify how National Lottery funding might better support the development of public learning in museums at a local and a national level.

***Area Museum Councils are recommended to:***

27. Develop and implement a policy and plan for education, and appoint specialist education advisory staff to improve provision of museum education in their areas.
28. In consultation with MLAC and CHNTO, provide advice, establish long-term training programmes on museum education for their members, and establish a new programme

of grants to enhance the range and quality of educational provision in member museums.

***The Museums Association is recommended to:***

29. Adopt a new definition of a museum which is more inclusive of the public.

***Local Authorities are recommended to:***

30. Undertake for their areas a review of public need and provision for lifelong learning through museums and other organisations, enable the development of a plan for such learning, and monitor its development, at least once every three years.

***National Museums are recommended to:***

31. Develop their role as centres for research and good practice in museum education, and support the development of museum education throughout the sector.

***ENGAGE and GEM are recommended to:***

32. Consider establishing additional arrangements for consultation and collaboration.

***Higher Education Institutions are recommended to:***

33. Establish a centre or centres to encourage and enable research, teaching and development in museum education.
34. Include museum education as a core element in museum studies courses.

***Museum staff are recommended to:***

35. Seek guidance if they are museum educators new to the profession from experienced practitioners; these in turn should develop their knowledge and skills through secondments, exchanges, study leave, peer reviews and involvement in professional associations and networks.
36. Adopt the MA's scheme for Continuing Professional Development.

***Trusts, Foundations and Sponsors are recommended to:***

37. Encourage museums to adopt good practice in their educational work.

***The MA, AIM, GEM and ENGAGE, as well as individual museums, are recommended to:***

38. Promote the value of museums as educational institutions to Government, public bodies, funding bodies and other organisations inside and outside the museum sector.

***Individual Museums are recommended to:***

39. Implement the MGC's *Guidelines* on museum education in full.
40. Through their directors and governing bodies, ensure that education is central to their missions, policies and strategic plans, and is accepted by all staff as a core function of the museum.
41. Through their governing body, have a commitment to and responsibility for the strategic development of education.
42. Accommodate a diversity of learning needs in the design and operation of their galleries.
43. Use their education programmes as instruments of change to develop new audiences, and enhance the capabilities and enjoyment of the public.
44. Encourage and help the public to use their resources for self-directed learning and provide services and facilities to enable them to do so.
45. Use skilled outside specialists of all kinds to enhance the public's experience of the museum.
46. Develop the potential for using new media technologies to enhance their educational provision.
47. Aim to have one (or more) comfortable, well-equipped space(s) for use in a variety of formal and informal educational activities.
48. Employ a specialist museum educator, alone or with a group of other museums, to guide and develop its educational work.
49. Adopt a staff training and development policy, and ensure that all staff who provide services for the public have the appropriate training and experience to equip them for it.
50. Make educational research and evaluation a high priority, and encourage their staff to make it an integral part of all projects for the public.
51. Make greater use of comparative education studies when undertaking new project for the public.

52. Identify their audiences and direct educational provision to target groups, taking account of the needs of people for learning throughout life.
53. Research the learning needs of their own current and potential users.
54. Make a sustained long-term commitment to work with their communities.
55. Explore the potential for development of educational services for industry.
56. Develop closer contacts with the child, youth, further, higher and adult education sectors.
57. Enhance access to their educational resources by taking active steps to identify and overcome barriers in their policies and provision.
58. Provide their public with varied education opportunities for active participation and progression in learning skills, in and beyond the institution.
59. Seek to provide opportunities for educators from other sectors to participate in their activities, and consider establishing and funding local fellowships for teachers and lecturers.
60. Seek opportunities for educational partnerships with other agencies and institutions.
61. Make a long-term commitment, through their governing bodies, of core funds to support educational provision.
62. With AMCs, assess the need for, and provide if required, training courses for specialist, freelance and non-specialist museum education staff.

## Appendix 3

### Colloquia held for the report in 1995

1. **Identifying the economic and other value of museum education**, held at the University of Leicester, Department of Museum Studies, on 26 May 1995. Key presenters: Kevin Thompson, Dartington College of Arts; Peter Johnson and Barry Thomas, University of Durham.
2. **The significance of developments in new media technologies for museum learning**, held at the North of England Museums Service, Newcastle-upon-Tyne, on 3 June 1995. Key presenter: Tim Benton, Open University.
3. **Developing learning research in the museum sector**, held at the Ulster Museum, Belfast, on 12 June 1995. Key presenters: Eilean Hooper-Greenhill, University of Leicester; Lynn Dierking, Science Learning Inc, USA; Annie Storr, Smithsonian Institution, USA.
4. **Managing museums for learning**, held at St Mungo's Museum, Glasgow, on 19 June 1995. Key presenter: Patrick Greene, Museum of Science and Industry in Manchester.
5. **Britain and abroad: examples and opportunities**, held at the South Eastern Museums Service, London, on 23 June 1995. Key presenter: Tim Ambrose, City University, London.
6. **Adult non-formal learning through museums**, held at Birmingham Museum of Science and Industry, on 10 July 1995. Key presenter: Lalage Bown, University of Warwick.
7. **Maximising provision of education services in the context of resource constraints: the role of other museum specialists in the development of museum education**, held at the Area Museum Council for the South West, Taunton, on 17 July 1995. Key presenters: Sue Wilkinson, South Eastern Museums Education Unit, and Caroline Dudley, Royal Cornwall Museum.
8. **Museums and their communities: integrating educational opportunities**, held at the Yorkshire and Humberside Museums Council, Leeds, on 19 July 1995. Key presenter: Hazel Moffat, Museum and Heritage Education Consultant.

9. **Families and children in museums**, held at the Museum of the Science and Industry in Manchester, on 25 July 1995. Key presenters: Gillian Thomas, Science Museum, London, and Lesley Abbott, Manchester Metropolitan University.
10. **Museum education in Scotland**, held at the City Art Gallery, Edinburgh, on 28 August 1995. Chair: Ronnie Cramond; key presenters: Graham Watson, Highland Council, Andrew Hill, Aberdeenshire Heritage and Chris McElroy, Scottish Office Education Department.
11. **Museum education in Northern Ireland**, held at the Ulster Folk and Transport Museum, Holywood, on 18 September 1995. Chair: Ruth Jarman, Queen's University, Belfast.
12. **The contribution of museums in the development of schools' learning**, held at the Museum of Welsh Life, Cardiff, on 22 September 1995. Key presenter: John Reeve, British Museum.
13. **Museum education in Wales**, held at the Ceredigion Museum, Aberystwyth, on 6 October 1995. Chair: Walter Jones, formerly National Museums and Galleries of Wales.
14. **Museums and higher education**, held at the Royal Pavilion, Brighton, on 1 December 1995. Key presenter: Christopher Frayling, Royal College of Art.

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