

## Section 4 Data collection using Forms C and E

### 4.0 Summary

As part of the data gathering process for the DCMS/DfES evaluation, the partner organisations involved were asked to complete Forms C and E.

Form C asked the museums and galleries working with schools to provide total numbers of pupil contacts from September 2003 to March 31<sup>st</sup> 2004 regarding museum visits and outreach sessions. Figures from Form C provided by partner organisations show that there were 29,701 contacts with school pupils as part of the 12 DCMS/DfES projects during this period.

Form E was designed to collect numbers of direct participants, workers and other participants from those museums that were involved in sessions, workshops and events for community participants from August 2003 to March 31<sup>st</sup> 2004. Museums were not asked to describe the activities on these forms as this information was collected using Form H (see Section 2). However, during and at the end of the data collection period, additional information was sought from partner organisations to justify figures and to verify which types of participants should be included or excluded.

Figures from Form E provided by the partners show that there were 34,147 contacts with participants in Community events, workshops and activities in the 12 DCMS/DfES projects during this period. There were 1609 contacts with Community workers who facilitated these events, and also 1748 contacts with other participants who benefited from the projects more indirectly.

## **4.1 Numbers of contacts with school pupils between September 2003 and March 2004**

### **4.1.1 Collecting pupil contacts using Form C**

Form C asked the partner organisations to collect total numbers of pupil contacts each month from September 2003 to March 31<sup>st</sup> 2004. This included school visits to museums and outreach visits to schools. Partner organisations were asked to count pupils each time that they took part in a museum activity, since several projects involved repeat contacts. Other forms of pupil contact were not counted, including teachers' packs or Internet use.

Form C asked museums to record pupil contacts only, not teachers or accompanying adults. At the seminar in July 2003, it was found that most museums collected records of pupil contact but not all collected numbers of teachers or accompanying adults. Only schools that were visiting as part of a DCMS/DfES related project were recorded using Form C. The DCMS/DfES scheme was project based and, unlike the Renaissance in the Regions Education Programme, did not focus solely on development of services to schools so no attempt was made to compare or calculate any increase in museum visits made by schools.

The DCMS/DfES programme consisted of 42 organisations which were involved in 12 projects. Overall, 32 of the 42 organisations worked with school groups in some way. From these, 27 organisations completed Form C (in some cases, National partners completed forms for all partners in the project). Two of the organisations who filled in Form C took part in more than one project, so these submitted more than one Form C. This meant that 30 Forms C were received in total.

### **4.1.2 Data from Form C**

Based on the 30 Forms C received, the total number of pupil contacts in DCMS/DfES funded projects from September 2003 to March 2004 was 29,701. Table 4.1 shows the numbers of pupil contacts that were returned to RCMG.

Numbers of pupil contacts are very variable from month to month in some cases, and are also very different across partner organisations. There are several reasons for this, relating to the timing, aims and activities undertaken in the different projects, and the nature of project-based work.

1. The museum-based phases of the projects, during which the school pupils visited, began and ended at different times. This depended on the time taken to prepare, set up relationships, develop resources and obtain objects on loan

Examples:

The *Texts in Context* project consisted of two phases: a pilot phase to recruit teachers and introduce both teachers and museums to the methodologies of the project, and a museum-based phase which began in January, during

which the teachers' classes visited the museums and used the resources. Therefore there are no entries on Form C until this time.

The workshops for the *Anim8ed* project also began in December and January, after a planning meeting to finalise details with teachers was held in November. Pupils from Margaret McMillan and Lees Primary Schools, (as visited on the case study in January 2004) had previously visited Bradford Industrial Museum as part of the 'Linking Schools' Initiative to meet each other before working together on the *Anim8ed* project, and this visit is not included in the contact figures for this project.

Workshops at Abbot Hall Art Gallery, for the *Supporting Regional Schools* project, only began in February because the artworks on loan from Tate were not available until this time.

2. Some projects were affected by sites closing for the winter (National Trust properties) or closing for refurbishment

Examples:

Beningbrough Hall closed for the winter at the beginning of November so pupil contact numbers are reduced sharply at this point. After this, Beningbrough began to hold outreach sessions in schools.

Montacute House also closed at the beginning of November and reopened in March, and undertook outreach sessions during the winter.

The Laing Art Gallery focused on teachers' INSET and completed all its workshops with schools in a concentrated period in November. All of the work took place in schools as the gallery was closed for refurbishment at this time.

3. Some projects worked with particular classes from a school in a sustained way over several visits or sessions. This meant that the numbers of contacts shown on Form C were lower and that some of the figures represented the same participants making repeat visits

Examples:

The *Texts in Context* project worked with a small number of specific school classes, each of which undertook two museum visits, and also used resources from the project in the classroom.

Dove Cottage undertook poetry and creative writing workshops with small groups of pupils from three schools. Each group attended two workshops. Most of these took place before Christmas, although a new poet was recruited later so one more workshop took place in March with some of the same pupils.

4. The aims and nature of some projects meant that they showed high contact numbers in some months and no contacts in others

Examples:

National Maritime Museum ran a 10-week dance project, which culminated in a performance at the end of November. It also ran a Trade and Empire project, which took place twice in the duration of the programme, once in October and once in March. This meant that no contacts were shown between November and March.

The *Image and Identity* project at the V&A involved small numbers of pupils in November, January and February, who watched and talked to Bollywood artists, took part in the Day of Record event and helped to make films of the project. However, the figure of contacts in March is much higher (220) as the V&A hosted a young people's conference in this month, to which young people and teachers were invited from across the *Image and Identity* project. (Young people and workers from NCH also attended the event as part of the Community element of the project.)

5. It was difficult in some cases to separate DCMS/DfES funded work from ongoing work at a museum or gallery. This means that some organisations have included figures for pupils whose involvement with DCMS projects was briefer than others

Examples:

At Beningbrough Hall, some groups visited specifically for the *People, Places Portraits* project, while others took part in activities related to the project briefly as part of a visit for other purposes (this affects 50 pupils in September and 226 pupils in October). All of the groups using the project-related activities were counted in Form C and given Evaluation Packs. Those who were not visiting specifically for the project were only asked to fill in the teachers' evaluation (Form A) and not pupils' evaluations (Form B).

| Table 4.1 DCMS/DfES Programme Form C: Total number of pupil contacts for September 2003 to March 2004 for each of the organisations that returned Form C |  |             |    |     |      |     |      |      |      |             |
|--|--|-------------|----|-----|------|-----|------|------|------|-------------|
| Project  | Organisations                          | Code        | S  | O   | N    | D   | J    | F    | M    | Total       |
| <b>The Story of Money</b>  | British Museum                         | DCMS/<br>A1 |    |     |      |     |      |      |      | 0           |
|  | Manchester Museum                      | DCMS/<br>A2 | 0  | 145 | 273  | 32  | 228  | 184  | 795  | 1657        |
|  | <b>Total</b>                           |             |    |     |      |     |      |      |      | <b>1657</b> |
| <b>Texts in context</b>  | All partners                           | DCMS/<br>B  |    |     |      |     |      |      |      |             |
|  | British Library*                       | DCMS/<br>B1 | 0  | 0   | 0    | 0   | 151  | 151  | 151  | 453         |
|  | University of Bristol *                |             |    |     |      |     |      |      |      | 0           |
|  | Lyme Regis Philpot Museum              | DCMS/<br>B2 | 0  | 0   | 0    | 0   | 0    | 0    | 22   | 22          |
|  | Dorset County Museum                   | DCMS/<br>B3 | 0  | 0   | 0    | 0   | 0    | 76   | 0    | 76          |
|  | Roman Baths Museum                     | DCMS/<br>B4 | 0  | 0   | 0    | 0   | 0    | 51   | 51   | 102         |
|  | British Empire and Commonwealth Museum | DCMS/<br>B5 | 0  | 0   | 0    | 0   | 0    | 0    | 34   | 34          |
|  | <b>Total</b>                           |             |    |     |      |     |      |      |      | <b>687</b>  |
| <b>Partners in time</b>  | All partners                           | DCMS/<br>C  |    |     |      |     |      |      |      |             |
|  | Imperial War Museum Duxford**          | DCMS/<br>C1 | 88 | 528 | 1387 | 527 | 1812 | 2061 | 3855 | 10258       |

|                                  |  |              |     |     |     |     |     |     |     |              |
|----------------------------------|--|--------------|-----|-----|-----|-----|-----|-----|-----|--------------|
|                                  | Norfolk Museums and Archaeology Service**                    | DCMS/<br>C2  |     |     |     |     |     |     |     |              |
|                                  | Luton Museums Service (Stockwood Craft Museum and Gardens)** | DCMS/<br>C3  |     |     |     |     |     |     |     |              |
|                                  | Mid Anglia SATRO **  |              |     |     |     |     |     |     |     |              |
|                                  | <b>Total</b>   |              |     |     |     |     |     |     |     | <b>10258</b> |
| <b>People, Places, Portraits</b> | National Portrait Gallery                                    | DCMS/<br>DM1 |     |     |     |     |     |     |     |              |
|                                  | Beningbrough Hall  | DCMS/<br>DM2 | 50  | 350 | 17  | 63  | 76  | 0   | 292 | 848          |
|                                  | Montacute House  | DCMS/<br>DM3 | 493 | 835 | 864 | 149 | 195 | 131 | 499 | 3166         |
|                                  | Sheffield Galleries and Museums Trust                        | DCMS/<br>DM4 | 0   | 10  | 18  | 20  | 158 | 35  | 0   | 241          |
|                                  | Sunderland Museum and Winter Gardens                         | DCMS/<br>DM5 | 0   | 0   | 90  | 220 | 8   | 425 | 271 | 1014         |
|                                  | Dove Cottage and the Wordsworth Museum                       | DCMS/<br>DM6 | 33  | 59  | 0   | 45  | 6   | 0   | 15  | 158          |
|                                  | <b>Total</b>   |              |     |     |     |     |     |     |     | <b>5427</b>  |
| <b>Understanding Slavery</b>     | National Maritime Museum                                     | DCMS/<br>EN1 | 187 | 259 | 278 | 0   | 0   | 0   | 104 | 828          |
|                                  | British Empire and Commonwealth Museum                       | DCMS/<br>EN2 | 0   | 192 | 130 | 220 | 104 | 92  | 245 | 983          |
|                                  | National Museums Liverpool (Merseyside Maritime Museum)      | DCMS/<br>EN3 | 0   | 0   | 256 | 49  | 60  | 98  | 227 | 690          |
|                                  | Bristol City Museums and Art Gallery ***                     | DCMS/<br>EN4 |     |     |     |     |     |     |     | 0            |
|                                  | <b>Total</b>   |              |     |     |     |     |     |     |     | <b>2501</b>  |
| <b>Anim8ed</b>                   | All partners   | DCMS/<br>F   |     |     |     |     |     |     |     |              |

|                                    |   |             |   |    |     |     |     |    |     |             |
|------------------------------------|---|-------------|---|----|-----|-----|-----|----|-----|-------------|
|                                    | National Museum of Photography, Film and Television                 | DCMS/<br>F1 | 0 | 0  | 0   | 0   | 366 | 60 | 60  | 486         |
|                                    | Bradford Museums, Galleries and Heritage (Cartwright Hall)          | DCMS/<br>F2 | 0 | 0  | 0   | 226 | 156 | 0  | 0   | 382         |
|                                    | York Museums Trust (York Castle Museum)                             | DCMS/<br>F3 | 0 | 0  | 0   | 0   | 176 | 98 | 48  | 322         |
|                                    | <b>Total</b>  |             |   |    |     |     |     |    |     | <b>1190</b> |
| <b>Creative Canals</b>             | All partners  | DCMS/<br>G  |   |    |     |     |     |    |     |             |
|                                    | National Museum of Science and Industry**                           | DCMS/<br>G1 | 0 | 0  | 57  | 99  | 190 | 24 | 102 | 472         |
|                                    | Ragged School Museum **   | DCMS/<br>G2 |   |    |     |     |     |    |     |             |
|                                    | London Canal Museum **  | DCMS/<br>G3 |   |    |     |     |     |    |     |             |
|                                    | Beauchamp Lodge Settlement **                                       |             |   |    |     |     |     |    |     |             |
|                                    | <b>Total</b>  |             |   |    |     |     |     |    |     | <b>472</b>  |
| <b>Supporting Regional Schools</b> | Tate Britain  | DCMS/<br>H1 |   |    |     |     |     |    |     | 0           |
|                                    | New Art Gallery, Walsall  | DCMS/<br>H2 | 0 | 0  | 80  | 0   | 0   | 82 | 242 | 404         |
|                                    | Norfolk Museums and Archaeology Service (Norwich Castle Museum)**** | DCMS/<br>H3 |   |    |     |     |     |    |     | 0           |
|                                    | Abbot Hall Art Gallery  | DCMS/<br>H4 | 0 | 0  | 0   | 0   | 0   | 12 | 401 | 413         |
|                                    | Sheffield Galleries and Museums Trust                               | DCMS/<br>H5 | 0 | 64 | 230 | 75  | 30  | 30 | 65  | 494         |
|                                    | <b>Total</b>  |             |   |    |     |     |     |    |     | <b>1311</b> |

|   |  |           |                                     |     |      |     |     |    |     |             |
|---|--|-----------|-------------------------------------|-----|------|-----|-----|----|-----|-------------|
| <b>Image and Identity</b>                   | Victoria and Albert Museum                               | DCMS/I L1 | 0                                   | 0   | 20   | 0   | 25  | 5  | 220 | 270         |
|   | Birmingham Museums and Art Gallery                       | DCMS/I L2 | 0                                   | 74  | 222  | 0   | 0   | 0  | 0   | 296         |
|   | Manchester Art Gallery*****                              | DCMS/I L3 | 21                                  | 243 | 122  | 32  | 15  | 58 | 98  | 589         |
|   | Royal Pavilion, Libraries and Museums, Brighton and Hove | DCMS/I L4 | 0                                   | 86  | 733  | 159 | 45  | 0  | 0   | 1023        |
|   | Sheffield Galleries and Museums Trust                    | DCMS/I L5 | 0                                   | 57  | 18   | 56  | 300 | 85 | 30  | 546         |
|   | Harris Museum and Art Gallery                            | DCMS/I L6 | 0                                   | 100 | 32   | 31  | 207 | 55 | 0   | 425         |
|   | <b>Total</b>   |           |                                     |     |      |     |     |    |     |             |
| <b>Take One Picture</b>                     | The National Gallery                                     | DCMS/ JK1 |                                     |     |      |     |     |    |     | 0           |
|   | Bristol City Museums and Art Gallery                     | DCMS/ K1  | 0                                   | 0   | 111  | 199 | 86  | 0  | 301 | 697         |
|   | Laing Art Gallery  | DCMS/ J1  | 0                                   | 0   | 2352 | 0   | 0   | 0  | 0   | 2352        |
|   | <b>Total</b>   |           |                                     |     |      |     |     |    |     | <b>3049</b> |
| <b>Engaging Refugees and Asylum Seekers</b> | All partners   | DCMS/ O   | <b>N/A – Community Project only</b> |     |      |     |     |    |     |             |
|   | National Museums Liverpool                               | DCMS/ O1  |                                     |     |      |     |     |    |     | 0           |
|   | Sunderland Museum and Winter Gardens                     | DCMS/ O2  |                                     |     |      |     |     |    |     | 0           |
|   | Leicester City Museums Service                           | DCMS/ O3  |                                     |     |      |     |     |    |     | 0           |
|   | Salford Museum and Art Gallery                           | DCMS/ O4  |                                     |     |      |     |     |    |     | 0           |
| <b>Moving Minds</b>                         | All partners   | DCMS/ P   | <b>N/A – Community Project only</b> |     |      |     |     |    |     |             |

|   |   |             |  |            |             |             |             |             |             |              |              |
|---|---|-------------|--|------------|-------------|-------------|-------------|-------------|-------------|--------------|--------------|
|   | Imperial War Museum North                                     | DCMS/<br>P1 |  |            |             |             |             |             |             | 0            |              |
|   | Leeds Museums and Galleries                                   | DCMS/<br>P2 |  |            |             |             |             |             |             | 0            |              |
|   | Bradford Museums, Galleries<br>and Heritage (Cartwright Hall) | DCMS/<br>P3 |  |            |             |             |             |             |             | 0            |              |
| <b>Monthly Totals</b>   |   |             |  | <b>872</b> | <b>3002</b> | <b>7290</b> | <b>2202</b> | <b>4394</b> | <b>3813</b> | <b>8128</b>  | <b>29701</b> |
| <b>Total number of pupil contacts from September to March</b> |   |             |  |            |             |             |             |             |             | <b>29701</b> |              |

**Table 4.1 DCMS/DfES Programme Form C: Total number of pupil contacts for September 2003 to March 2004 for each of the organisations that returned Form C**

- \* The figures for the British Library reflect classroom work when schoolteachers used the texts and resources produced in school. University of Bristol acted as a lead partner in the project but did not work directly with school groups. Therefore it did not complete Form C
- \*\* For *Creative Canals* and *Partners in Time*, the lead museum recorded Form C data for all partners in the project
- \*\*\* Bristol City Museums and Art Gallery produced a resource pack only and did not work with school groups. Therefore it did not complete Form C
- \*\*\*\* Norwich Castle Museum worked with a small group of young people with challenging behaviour through Norfolk Youth and Community Services rather than working with school groups, therefore it completed Form E rather than Form C
- \*\*\*\*\* The figure for Manchester Art Gallery in October includes 56 Foundation Art Students. These have been counted into the total in Form C, but did not complete Evaluation Packs since they were in Higher Education

## 4.2 Recording community-based activities between August 2003 and March 2004

### 4.2.1 Collecting community-based data using Form E

Form E was designed to collect numbers of participants and community workers from those partner organisations that were involved in sessions, workshops and events for community participants outside of formal learning, between 1<sup>st</sup> August 2003 and 31<sup>st</sup> March 2004. This included activities which took place at museums and galleries and at other venues.

Organisations were asked to record the numbers of contacts with participants, the numbers of community workers involved (e.g. artists, poets, scientists and writers) and other participants who benefited indirectly from the project. Those who listed 'Other Participants' were asked to specify who these were and how they were involved. Individuals were counted each time that they took part in a museum activity, since several projects involved repeat contacts.

As with Form C, the project-based nature of the DCMS/DfES scheme meant that it was not appropriate to attempt to calculate any increase in use by community participants. Organisations were not asked to describe the activities on this form, as this was included in Form H. Specific points were checked and verified with partner organisations throughout and at the end of the data collection process.

Overall, the DCMS/DfES programme consisted of 42 organisations which were involved in 12 projects. Twenty-seven out of the total of 42 organisations undertook a Community-based element. Twenty-four of these 27 completed Form E. Not all of the organisations involved in Community elements completed Form E, since in some cases National partners completed forms for their partners. Three of the 24 organisations who completed the form were involved in more than one project, so 27 Forms E were received in total.

Some projects such as *Engaging Refugees and Asylum Seekers* were designed exclusively for community rather than school participants. Seventeen organisations out of the total of 42 undertook both Community and Education elements within the same project. Some of these organisations worked primarily with schools but undertook Community elements alongside this work.

As with Form C figures, the numbers of contacts vary greatly from month to month and between partner organisations. Looking more closely at the types of activities undertaken and the types of participants involved helps to answer questions about the variability of the figures.

Some examples of Community elements within projects include:

- Family Days and Adult Study Days at Montacute House (October to December) followed by outreach sessions with Brownie packs
- A small group of blind and partially sighted people working with Beningbrough Hall (January and February)

- Youth groups working with British Empire and Commonwealth Museum to produce a community travelling exhibition (October to March)
- Informal 'object of the month' talks for adults at Abbot Hall Art Gallery (February and March), although the artworks were on loan from Tate primarily for school workshops
- Approximately 2000 people taking part in the Big Draw linked to the *Image and Identity* project in Brighton and Hove (October)
- A mixture of large and small scale events and workshops held by the V&A, including 1250 people who were involved in the 'Day of Record' project at London Asian Mela, 2231 people involved in the Big Draw in October, and much smaller numbers of young people from NCH and the Gifted and Talented programme taking part in Saturday workshops
- 1072 people who attended a community event at Merseyside Maritime Museum in March, which aimed to raise awareness of African culture
- For the *People, Places, Portraits* project, Sunderland Museum and Winter Gardens worked with community groups to produce an exhibition until December. When the exhibition opened in January, the museum ran structured family activities related to the project so the number of contacts increases sharply

Based on the 27 Forms E received, Table 4.2 shows that between 1<sup>st</sup> August 2003 and 31<sup>st</sup> March 2004, 34,147 participants were involved in community-based activities at organisations involved in the DCMS/DfES scheme. In addition, 1748 other participants were also involved. Table 4.3 shows that there were 1609 contacts with Community workers who facilitated these events.

#### **4.2.2 Participants in community activities: criteria and data**

Certain criteria were used to define which individuals should be counted on Form E, and to ensure that the same conditions were applied across the projects.

In some cases, the figures that organisations supplied on Form E were adjusted retrospectively to take account of these criteria. The summary of data in Tables 4.2 and 4.3 shows the figures adjusted in line with these criteria.

The principles followed in determining which individuals should be counted are as follows:

1. Teachers and people visiting exhibitions were excluded from the count where museums specified these

Example:

Beningbrough Hall included several teachers among the Community Participants, however these were excluded since teachers form part of the Education strand of the project rather than the Community strand

2. Contact people in other organisations, who may have been contacted to set up projects, were not included if they did not facilitate or participate in activities themselves

Example:

The *Moving Minds* project provided a list of people who were contacted to initialise stages of the project. These were not included as Participants or Workers.

3. Those attending events such as launches or private views resulting from projects, but not directly taking part in projects themselves, were included as 'Other Participants'

Examples:

341 people attended the *Moving Minds* showcase in March and were counted as 'Other Participants'.

142 people attended the private view of the *Image and Identity* exhibition at the Booth Museum in Brighton in February, and these were also counted as 'Other Participants'.

4. General museum visitors were included where additional provision or facilities have been provided

Example:

At Manchester Museum, part of the project funds were used to create a new handling station open to all visitors to the museum, and staffed by volunteers. Visitors who used the new resource were counted as direct 'Participants', and the volunteers were counted as 'Community Workers'

Table 4.2 Total number of community participants and other participants August 2003- March 2004

| Project                          | Organisations  | Code     | A                                   | S | O    | N   | D   | J    | F    | M    | Total       |
|----------------------------------|--|----------|-------------------------------------|---|------|-----|-----|------|------|------|-------------|
| <b>The Story of Money</b>        | British Museum   | DCMS/A1  |                                     |   |      |     |     |      |      |      | 0           |
|                                  | Manchester Museum  | DCMS/A2  | 0                                   | 0 | 1737 | 873 | 498 | 1625 | 2957 | 1901 | 9591        |
|                                  | <b>Total</b>   |          |                                     |   |      |     |     |      |      |      | <b>9591</b> |
| <b>Texts in context</b>          | All partners   | DCMS/B   | <b>N/A – Education Project only</b> |   |      |     |     |      |      |      |             |
|                                  | British Library  | DCMS/B1  |                                     |   |      |     |     |      |      |      | 0           |
|                                  | University of Bristol                                      |          |                                     |   |      |     |     |      |      |      | 0           |
|                                  | Lyme Regis Philpot Museum                                  | DCMS/B2  |                                     |   |      |     |     |      |      |      | 0           |
|                                  | Dorset County Museum                                       | DCMS/B3  |                                     |   |      |     |     |      |      |      | 0           |
|                                  | Roman Baths Museum   | DCMS/B4  |                                     |   |      |     |     |      |      |      | 0           |
|                                  | British Empire and Commonwealth Museum                     | DCMS/B5  |                                     |   |      |     |     |      |      |      | 0           |
| <b>Partners in time</b>          | All partners   | DCMS/C   | <b>N/A – Education Project only</b> |   |      |     |     |      |      |      |             |
|                                  | Imperial War Museum Duxford                                | DCMS/C1  |                                     |   |      |     |     |      |      |      | 0           |
|                                  | Norfolk Museums and Archaeology Service                    | DCMS/C2  |                                     |   |      |     |     |      |      |      | 0           |
|                                  | Luton Museums Service (Stockwood Craft Museum and Gardens) | DCMS/C3  |                                     |   |      |     |     |      |      |      | 0           |
|                                  | Mid Anglia SATRO   |          |                                     |   |      |     |     |      |      |      | 0           |
| <b>People, Places, Portraits</b> | National Portrait Gallery                                  | DCMS/DM1 |                                     |   |      |     |     |      |      |      |             |
|                                  | Beningbrough Hall  | DCMS/DM2 | 796                                 | 0 | 178  | 0   | 0   | 8    | 5    | 0    | 987         |

|                              |   |          |     |      |      |     |      |     |     |      |             |
|------------------------------|---|----------|-----|------|------|-----|------|-----|-----|------|-------------|
|                              | Montacute House                             | DCMS/DM3 | 0   | 64   | 44   | 11  | 230  | 68  | 47  | 16   | 480         |
|                              | (Other participants)                        |          |     | (42) | (25) |     | (50) | (9) | (9) | (4)  | (139)       |
|                              | Sheffield Galleries and Museums Trust       | DCMS/DM4 | 0   | 0    | 0    | 0   | 0    | 44  | 10  | 0    | 54          |
|                              | Sunderland Museum and Winter Gardens        | DCMS/DM5 | 0   | 0    | 0    | 9   | 76   | 331 | 884 | 50   | 1350        |
|                              | Dove Cottage and the Wordsworth Museum*     | DCMS/DM6 |     |      |      |     |      |     |     |      | 0           |
|                              | <b>Total</b>                                |          |     |      |      |     |      |     |     |      | <b>2871</b> |
|                              | <b>Other participants</b>                   |          |     |      |      |     |      |     |     |      | <b>139</b>  |
| <b>Understanding Slavery</b> | National Maritime Museum                    | DCMS/EN1 | 129 | 0    | 0    | 0   | 0    | 0   | 0   | 0    | 129         |
|                              | British Empire and Commonwealth Museum      | DCMS/EN2 | 0   | 0    | 539  | 255 | 17   | 30  | 0   | 82   | 923         |
|                              | National Museums Liverpool, Maritime Museum | DCMS/EN3 | 0   | 0    | 8    | 31  | 6    | 8   | 14  | 1084 | 1151        |
|                              | (Other participants)                        |          |     |      | (8)  | (2) |      |     | (6) | (2)  | (18)        |
|                              | Bristol City Museums and Art Gallery**      | DCMS/EN4 |     |      |      |     |      |     |     |      | 0           |
|                              | <b>Total</b>                                |          |     |      |      |     |      |     |     |      |             |
|                              | <b>Other participants</b>                   |          |     |      |      |     |      |     |     |      | <b>18</b>   |
| <b>Anim8ed</b>               | All partners                                | DCMS/F   |     |      |      |     |      |     |     |      |             |

|                                    |   |          |      |    |      |     |    |       |    |     |            |
|------------------------------------|---|----------|------|----|------|-----|----|-------|----|-----|------------|
|                                    | National Museum of Photography, Film and Television***              | DCMS/F1  |      |    |      |     |    |       |    |     | 0          |
|                                    | Bradford Museums, Galleries and Heritage, Cartwright Hall***        | DCMS/F2  |      |    |      |     |    |       |    |     | 0          |
|                                    | York Museums Trust, York Castle Museum***                           | DCMS/F3  | 0    | 0  | 0    | 0   | 0  | 40    | 40 | 20  | 100        |
|                                    | <b>Total</b>  |          |      |    |      |     |    |       |    |     | <b>100</b> |
| <b>Creative Canals</b>             | National Museum of Science and Industry                             | DCMS/G1  | 0    | 0  | 0    | 0   |    |       |    |     | 357        |
|                                    | Ragged School Museum ****   | DCMS/G2  |      |    |      |     |    |       |    |     |            |
|                                    | London Canal Museum ****  | DCMS/G3  |      |    |      |     |    |       |    |     |            |
|                                    | Beauchamp Lodge Settlement ****                                     |          |      |    |      |     |    |       |    |     |            |
|                                    | <b>Total</b>  |          |      |    |      |     |    |       |    |     | 357        |
| <b>Supporting Regional Schools</b> | Tate Britain  | DCMS/H1  |      |    |      |     |    |       |    |     | 0          |
|                                    | New Art Gallery, Walsall  | DCMS/H2  |      |    |      |     |    |       |    |     |            |
|                                    | Norfolk Museums and Archaeology Service, Norwich Castle Museum***** | DCMS/H3  | 0    | 0  | 26   | 11  | 2  | 0     | 2  | 0   | 41         |
|                                    | Abbot Hall Art Gallery  | DCMS/H4  | 0    | 0  | 0    | 0   | 0  | 0     | 74 | 12  | 86         |
|                                    | Sheffield Galleries and Museums Trust                               | DCMS/H5  |      |    |      |     |    |       |    |     | 0          |
|                                    | <b>Total</b>  |          |      |    |      |     |    |       |    |     | <b>127</b> |
| <b>Image and Identity</b>          | Victoria and Albert Museum (Other participants)                     | DCMS/IL1 | 1250 | 12 | 4585 | 776 | 55 | 34    | 0  | 30  | 6742       |
|                                    |   |          |      |    |      |     |    | (145) |    | (8) | (153)      |

|   |  |          |   |     |            |     |            |     |            |              |               |
|---|--|----------|---|-----|------------|-----|------------|-----|------------|--------------|---------------|
|   | Birmingham Museums and Art Gallery                       | DCMS/IL2 | 0 | 0   | 193        | 0   | 50         | 100 | 100        | 3004         | 3447          |
|   | Manchester Art Gallery                                   | DCMS/IL3 | 0 | 0   | 60         | 0   | 0          | 40  | 68         | 36           | 204           |
|   | Royal Pavilion, Libraries and Museums, Brighton and Hove | DCMS/IL4 | 0 | 43  | 2072       | 65  | 101        | 0   | 0          | 0            | 2281          |
|   | Sheffield Galleries and Museums Trust                    | DCMS/IL5 | 0 | 0   | 150        | 0   | 0          | 20  | 9          | 0            | 179           |
|   | Harris Museum and Art Gallery                            | DCMS/IL6 | 0 | 0   | 80         | 77  | 31         | 10  | 260        | 0            | 458           |
|   | <b>Total</b>   |          |   |     |            |     |            |     |            |              | <b>13,311</b> |
|   | <b>Other participants</b>                                |          |   |     |            |     |            |     |            |              | <b>153</b>    |
| <b>Take One Picture</b>                     | National Gallery   | DCMS/JK1 | 0 | 189 | 1479       | 165 | 0          | 0   | 224        | 0            | 2057          |
|   | Bristol City Museums and Art Gallery                     | DCMS/K1  | 0 | 0   | 280        | 0   | 0          | 0   | 0          | 0            | 280           |
|   | Laing Art Gallery *****                                  | DCMS/J1  |   |     |            |     |            |     |            |              | 0             |
|   | <b>Total</b>   |          |   |     |            |     |            |     |            |              | <b>2,337</b>  |
| <b>Engaging Refugees and Asylum Seekers</b> | All partners   | DCMS/O   |   |     |            |     |            |     |            |              |               |
|   | National Museums Liverpool (Other participants)          | DCMS/O1  | 0 | 25  | 12<br>(12) | 74  | 98         | 33  | 200        | 69           | 511<br>(12)   |
|   | Sunderland Museum and Winter Gardens                     | DCMS/O2  | 0 | 0   | 65         | 0   | 125        | 45  | 168        | 176          | 579           |
|   | Other participants                                       |          |   |     | 51         |     |            |     |            |              | 51            |
|   | Leicester City Museums Service (Other participants)      | DCMS/O3  | 0 | 0   | 0          | 0   | 20<br>(15) | 0   | 0          | 310<br>(390) | 330<br>(405)  |
|   | Salford Museum and Art Gallery (Other participants)      | DCMS/O4  | 0 | 0   | 0          | 0   | 90         | 104 | 84<br>(16) | 176<br>(154) | 454<br>(170)  |

|   |   |         |             |             |              |             |             |              |              |               |                             |
|---|---|---------|-------------|-------------|--------------|-------------|-------------|--------------|--------------|---------------|-----------------------------|
|   | <b>Total</b>  |         |             |             |              |             |             |              |              |               | <b>1874</b>                 |
|   | <b>Other participants</b>                                 |         |             |             |              |             |             |              |              |               | <b>638</b>                  |
| <b>Moving Minds</b>   | Imperial War Museum North<br>(Other participants)         | DCMS/P1 | 0           | 38          | 29           | 184         | 162         | 117          | 36           | 26            | 592                         |
|   | Leeds Museums and Galleries<br>(Other participants)       | DCMS/P2 | 0           | 0           | 0            | 0           | 0           | 20           | 73           | 256           | 349                         |
|   | Bradford Museums, Galleries and Heritage, Cartwright Hall | DCMS/P3 | 0           | 32          | 0            | 45          | 5           | 29           | 236          | 88            | 435                         |
|   | <b>Total</b><br><b>(Other participants)</b>               |         |             |             |              |             |             |              |              |               | <b>1376</b><br><b>(800)</b> |
| <b>Monthly Totals</b>   |   |         | <b>2175</b> | <b>403</b>  | <b>11537</b> | <b>2576</b> | <b>1582</b> | <b>2860</b>  | <b>5624</b>  | <b>7390</b>   | <b>34147</b>                |
| <b>Other Participants</b>                                       |   |         |             | <b>(42)</b> | <b>(96)</b>  | <b>(2)</b>  | <b>(65)</b> | <b>(234)</b> | <b>(290)</b> | <b>(1019)</b> | <b>(1748)</b>               |
| <b>Overall total of community contacts from August to March</b> |   |         |             |             |              |             |             |              |              |               | <b>34,147</b>               |
| <b>Total of Other Participants</b>                              |   |         |             |             |              |             |             |              |              |               | <b>1,748</b>                |

**Table 4.2 DCMS/DfES Programme Form E: Total number of Community Participant and Other Participant contacts for August 2003 to March 2004 for each of the museums that returned Form E**

- \* Dove Cottage worked only with school groups therefore did not complete Form E
- \*\* Bristol City Museums and Art Gallery produced a resource pack only and did not work with community participants. Therefore it did not complete Form E
- \*\*\* NMPFT and Cartwright Hall worked only with school groups, while York Museums Trust also worked with community participants
- \*\*\*\* National Museum of Science and Industry recorded Form E data for all its partners since they all took part in a single project
- \*\*\*\*\* Norwich Castle Museum worked with a small group of young people rather than working with school groups, therefore it completed Form E rather than Form C
- \*\*\*\*\* The Laing Art Gallery worked only with school participants therefore did not complete Form E

### 4.2.3 Workers in community activities: criteria and data

Partner organisations were also asked to provide the numbers of contacts with community workers who were involved in the DCMS/DfES programme community activities. The total number of contacts based on these responses was 1609.

Certain criteria were also applied here in deciding which individuals should be counted as community workers, to ensure that the same conditions were applied across the projects. In some cases, the figures that organisations supplied on Form E were adjusted retrospectively to take account of these criteria. The summary of data in Table 4.3, and all instances where totals from Form E are cited, were adjusted in line with these criteria.

The criteria for counting community workers were as follows:

1. Teachers and Museum staff were excluded from the count where museums specified these

Example:

The Museums and Galleries staff and exhibition visitors were excluded from the figures supplied by Leeds Museums and Galleries.

2. Contact people in other organisations who may have been contacted to set up projects were not included if they did not facilitate or participate in activities themselves

Example:

The *Moving Minds* project provided a list of people who were contacted to initialise stages of the project. These were not included as Participants or Workers.

3. Volunteers and community representatives were counted as 'Community Workers'

Examples:

Beningbrough Hall included an RNIB link person in 'Other Participants', but this person was counted as a Community Worker.

At Manchester Museum, part of the project funds were used to create a new handling station open to all visitors to the museum, and staffed by volunteers. These volunteers were counted as 'Community Workers'.

4. Community workers were not counted when involved in planning activities, but only when actually facilitating events. Where it was clear that planning time had been included, this was excluded from contact figures

Example:

The British Empire and Commonwealth Museum included 15 contacts with Community workers involved in planning sessions in the figures for February and these were excluded from the count.

| Project                   | Organisations  | Code                      | A                                   | S | O  | N  | D  | J  | F  | M  | Total      |
|---------------------------|--|---------------------------|-------------------------------------|---|----|----|----|----|----|----|------------|
| <b>The Story of Money</b> | British Museum   | DCMS/A1                   |                                     |   |    |    |    |    |    |    | 0          |
|                           | Manchester Museum  | DCMS/A2                   | 0                                   | 0 | 12 | 12 | 12 | 24 | 24 | 24 | 108        |
|                           | <b>Total</b>   |                           |                                     |   |    |    |    |    |    |    | <b>108</b> |
| <b>Texts in context</b>   | All partners   | DCMS/B                    | <b>N/A – Education Project only</b> |   |    |    |    |    |    |    |            |
|                           | British Library  | DCMS/B1                   |                                     |   |    |    |    |    |    |    | 0          |
|                           | University of Bristol                                      |                           |                                     |   |    |    |    |    |    |    | 0          |
|                           | Lyme Regis Philpot Museum                                  | DCMS/B2                   |                                     |   |    |    |    |    |    |    | 0          |
|                           | Dorset County Museum                                       | DCMS/B3                   |                                     |   |    |    |    |    |    |    | 0          |
|                           | Roman Baths Museum   | DCMS/B4                   |                                     |   |    |    |    |    |    |    | 0          |
|                           | British Empire and Commonwealth Museum                     | DCMS/B5                   |                                     |   |    |    |    |    |    |    | 0          |
| <b>Partners in time</b>   | All partners   | DCMS/C                    | <b>N/A – Education Project only</b> |   |    |    |    |    |    |    |            |
|                           | Imperial War Museum Duxford                                | DCMS/C1                   |                                     |   |    |    |    |    |    |    | 0          |
|                           | Norfolk Museums and Archaeology Service                    | DCMS/C2                   |                                     |   |    |    |    |    |    |    | 0          |
|                           | Luton Museums Service (Stockwood Craft Museum and Gardens) | DCMS/C3                   |                                     |   |    |    |    |    |    |    | 0          |
|                           | Mid Anglia SATRO   |                           |                                     |   |    |    |    |    |    |    | 0          |
|                           | <b>People, Places, Portraits</b>                           | National Portrait Gallery | DCMS/DM1                            |   |    |    |    |    |    |    |            |
|                           | Beningbrough Hall  | DCMS/DM2                  | 12                                  | 0 | 2  | 0  | 0  | 3  | 4  | 1  | 22         |
|                           | Montacute House  | DCMS/DM3                  | 0                                   | 4 | 4  | 7  | 10 | 2  | 2  | 2  | 31         |

|                              |  |          |   |   |   |    |    |    |    |    |            |
|------------------------------|--|----------|---|---|---|----|----|----|----|----|------------|
|                              | Sheffield Galleries and Museums Trust                        | DCMS/DM4 | 0 | 0 | 0 | 0  | 0  | 1  | 1  | 0  | 2          |
|                              | Sunderland Museum and Winter Gardens                         | DCMS/DM5 | 0 | 0 | 0 | 1  | 18 | 22 | 31 | 2  | 74         |
|                              | Dove Cottage and the Wordsworth Museum*                      | DCMS/DM6 |   |   |   |    |    |    |    |    | 0          |
|                              | <b>Total</b>   |          |   |   |   |    |    |    |    |    | <b>129</b> |
| <b>Understanding Slavery</b> | National Maritime Museum                                     | DCMS/EN1 | 2 | 0 | 0 | 0  | 0  | 0  | 0  | 0  | 2          |
|                              | British Empire and Commonwealth Museum                       | DCMS/EN2 | 0 | 0 | 5 | 1  | 1  | 5  | 0  | 31 | 43         |
|                              | National Museums Liverpool, Maritime Museum                  | DCMS/EN3 | 0 | 0 | 1 | 29 | 1  | 1  | 0  | 0  | 32         |
|                              | Bristol City Museums and Art Gallery **                      | DCMS/EN4 |   |   |   |    |    |    |    |    | 0          |
|                              | <b>Total</b>   |          |   |   |   |    |    |    |    |    | <b>77</b>  |
| <b>Anim8ed</b>               | All partners   | DCMS/F   |   |   |   |    |    |    |    |    |            |
|                              | National Museum of Photography, Film and Television***       | DCMS/F1  |   |   |   |    |    |    |    |    | 0          |
|                              | Bradford Museums, Galleries and Heritage, Cartwright Hall*** | DCMS/F2  |   |   |   |    |    |    |    |    | 0          |
|                              | York Museums Trust, York Castle Museum***                    | DCMS/F3  | 0 | 0 | 0 | 0  | 0  | 4  | 4  | 2  | 10         |
|                              | <b>Total</b>   |          |   |   |   |    |    |    |    |    | <b>10</b>  |
| <b>Creative Canals</b>       | National Museum of Science and Industry****                  | DCMS/G1  | 0 | 0 | 0 | 0  | 0  | 6  | 4  | 8  | 18         |
|                              | Ragged School Museum ****                                    | DCMS/G2  |   |   |   |    |    |    |    |    |            |

|  |  |          |    |   |    |    |    |    |    |    |            |
|--|--|----------|----|---|----|----|----|----|----|----|------------|
|  | London Canal Museum<br>****  | DCMS/G3  |    |   |    |    |    |    |    |    |            |
|  | Beauchamp Lodge<br>Settlement ****   |          |    |   |    |    |    |    |    |    |            |
|  | <b>Total</b>   |          |    |   |    |    |    |    |    |    | <b>18</b>  |
| <b>Supporting<br/>Regional Schools</b> | Tate Britain   | DCMS/H1  |    |   |    |    |    |    |    |    | 0          |
|  | New Art Gallery, Walsall   | DCMS/H2  |    |   |    |    |    |    |    |    |            |
|  | Norfolk Museums and<br>Archaeology Service,<br>Norwich Castle<br>Museum***** | DCMS/H3  | 0  | 0 | 8  | 15 | 6  | 0  | 1  | 0  | 30         |
|  | Abbot Hall Art Gallery   | DCMS/H4  | 0  | 0 | 0  | 0  | 0  | 0  | 0  | 0  | 0          |
|  | Sheffield Galleries and<br>Museums Trust                                     | DCMS/H5  |    |   |    |    |    |    |    |    | 0          |
|  | <b>Total</b>   |          |    |   |    |    |    |    |    |    | <b>30</b>  |
| <b>Image and Identity</b>              | Victoria and Albert<br>Museum  | DCMS/IL1 | 12 | 1 | 61 | 40 | 4  | 4  | 0  | 13 | 135        |
|  | Birmingham Museums<br>and Art Gallery  | DCMS/IL2 | 0  | 0 | 1  | 0  | 6  | 12 | 12 | 6  | 37         |
|  | Manchester Art Gallery   | DCMS/IL3 | 0  | 0 | 4  | 0  | 0  | 25 | 43 | 17 | 89         |
|  | Royal Pavilion, Libraries<br>and Museums, Brighton<br>and Hove               | DCMS/IL4 | 0  | 9 | 35 | 17 | 16 | 0  | 0  | 0  | 77         |
|  | Sheffield Galleries and<br>Museums Trust                                     | DCMS/IL5 | 0  | 0 | 2  | 0  | 0  | 1  | 1  | 0  | 4          |
|  | Harris Museum and Art<br>Gallery   | DCMS/IL6 | 0  | 0 | 3  | 22 | 1  | 12 | 22 | 0  | 60         |
|  | <b>Total</b>   |          |    |   |    |    |    |    |    |    | <b>402</b> |
| <b>Take One Picture</b>                | National Gallery   | DCMS/JK1 | 0  | 1 | 22 | 16 | 0  | 0  | 8  | 0  | 47         |
|  | Bristol City Museums<br>and Art Gallery                                      | DCMS/K1  | 0  | 0 | 0  | 0  | 0  | 0  | 0  | 0  | 0          |
|  | Laing Art Gallery  | DCMS/J1  |    |   |    |    |    |    |    |    | 0          |

|   |   |         |           |           |            |            |            |            |            |            |             |
|---|---|---------|-----------|-----------|------------|------------|------------|------------|------------|------------|-------------|
|   | <b>Total</b>  |         |           |           |            |            |            |            |            |            | <b>47</b>   |
| <b>Engaging Refugees and Asylum Seekers</b> | All partners  | DCMS/O  |           |           |            |            |            |            |            |            |             |
|   | National Museums Liverpool                                | DCMS/O1 | 0         | 2         | 3          | 0          | 3          | 1          | 5          | 0          | 14          |
|   | Sunderland Museum and Winter Gardens                      | DCMS/O2 | 0         | 0         | 1          | 0          | 16         | 13         | 8          | 26         | 64          |
|   | Leicester City Museums Service                            | DCMS/O3 | 0         | 0         | 0          | 0          | 8          | 0          | 0          | 43         | 51          |
|   | Salford Museum and Art Gallery                            | DCMS/O4 | 0         | 0         | 0          | 0          | 3          | 3          | 2          | 7          | 15          |
|   | <b>Total</b>  |         |           |           |            |            |            |            |            |            | <b>144</b>  |
| <b>Moving Minds</b>                         | Imperial War Museum North                                 | DCMS/P1 | 0         | 34        | 70         | 116        | 124        | 21         | 18         | 6          | 389         |
|   | Leeds Museums and Galleries                               | DCMS/P2 | 0         | 0         | 0          | 12         | 12         | 12         | 13         | 13         | 62          |
|   | Bradford Museums, Galleries and Heritage, Cartwright Hall | DCMS/P3 | 0         | 29        | 25         | 16         | 28         | 19         | 48         | 28         | 193         |
|   | <b>Total</b>  |         |           |           |            |            |            |            |            |            | <b>644</b>  |
| <b>Monthly Totals</b>                       |   |         | <b>26</b> | <b>80</b> | <b>259</b> | <b>304</b> | <b>269</b> | <b>191</b> | <b>251</b> | <b>229</b> | <b>1609</b> |
| <b>Overall total for August to March</b>    |   |         |           |           |            |            |            |            |            |            | <b>1609</b> |

**Table 4.3 DCMS/DfES Programme Form E: Total number of Community Worker contacts for August 2003 to March 2004 for each of the museums that returned Form E**

- \* Dove Cottage worked only with school groups therefore did not complete Form E
- \*\* Bristol City Museums and Art Gallery produced a resource pack only and did not work with community participants. Therefore it did not complete Form E
- \*\*\* NMPFT and Cartwright Hall worked only with school groups, while York Museums Trust worked with community participants
- \*\*\*\* National Museum of Science and Industry recorded Form E data for all partners since they all took part in a single project
- \*\*\*\*\* Norwich Castle Museum worked with a small group of young people rather than working with school groups, therefore it completed Form E

## 4.3 Conclusions

Objective 1 of the Evaluation of the DCMS/DfES National / Regional Partnerships Museum Education Programme was to ascertain who benefited from the scheme and to measure the volume of education-based and community-based activity.

Form C collected numbers of pupil contacts. Figures received from the 27 organisations who completed Form C reveal that the total number of pupil contacts related to the DCMS/DfES programme was 29,701.

Form E asked the organisations involved in community-based activities to record the numbers of participants and community workers at these activities. From information supplied by the partner organisations, there were 34,147 contacts with participants (and 1748 with other participants) who attended community-based activities during the programme. There were 1609 contacts with community workers such as writers, poets, scientists or artists, who facilitated these events.

## Section 5 Developing a picture of the impact of museum provision for schools: the teachers, the pupils and the schools involved

### 5.0 Evaluation Packs completed and included in the data

A total of 620 Evaluation Packs were distributed to teachers and students by 27 organisations across 10 of the 12 projects in the DCMS/DfES Programme. Five hundred and forty-five packs were received back by RCMG, so the overall response rate was 87.9%.

Of these 545 packs, 4 packs were not included in the data because they were completed by community groups, adult groups, or postgraduate students. Therefore 541 of the 545 packs were sent to Infocorp for data analysis.

Of the 541 packs included in the data analysis, 503 packs included a Form A completed by a teacher. The remaining 38 packs contained students' Forms B but no Form A, either because this was not completed by the teacher, or because the form had been photocopied and stapled in such a way that it could not be processed. In some large groups, only one teacher may have completed Form A while there may have been over 40 students completing forms from two or more packs.

It is possible to estimate the maximum number of Evaluation Packs that partner organisations could have distributed, based on the total number of pupil contacts reported in Form C (29,701), by dividing this figure by the average number of pupils in each group (28.52), as reported by teachers on Form A. This gives a total of 1041 packs which could potentially have been distributed. There are several reasons why the actual number of packs distributed (620) was lower. It was not appropriate to distribute packs in all cases, and in some cases organisations worked with the same group of pupils over a sustained period of time and therefore did not distribute packs every time pupils took part. These issues are described in full in Section 5.2.1, where the number of pupils reported by teachers on Form A is also compared with the total number of pupils reported by organisations on Form C.

### 5.0.1 Issues relating to distribution of Evaluation Packs in specific cases

The *Partners in Time* project did not distribute Evaluation Packs during outreach visits, but only on visits to the partner museums. The pupils in outreach sessions were still counted on Form C. This is one of the reasons for the difference between the numbers of forms completed and the numbers of pupils involved, discussed further in Section 5.2.1. All of the groups participating in outreach still completed Evaluation Packs on their museum visits, since the project required them to undertake at least one visit during the programme. Overall, *Partners in Time* still generated the highest number of Evaluation Packs of all the projects (224 packs). The distribution and completion of Evaluation Packs was a major administrative burden, especially with the large numbers of groups that took part in *Partners in Time*. A part-time staff member was employed to administrate the project at Imperial War Museum Duxford, including distributing and collecting RCMG Evaluation Packs and the museum's own evaluation forms, as well as monitoring schools' bookings on a database.

The *Anim8ed* and *Texts in Context* projects worked with specific groups of pupils over a period of time. Each class was allocated one Evaluation Pack, although there were multiple contacts with the same pupils. For *Texts in Context*, groups were asked to complete the packs after the second museum visit. It can also be noted that the response rates for these two projects were relatively low, perhaps because there was no one period of time set aside for the completion of forms during the ongoing project, in contrast to a one-off visit where groups ideally completed forms at the end of the visit.

In *People, Places, Portraits*, Montacute House distributed Evaluation Packs to several Brownie packs who participated in the same outreach sessions as school groups. A few of these groups did not complete or only partially completed Form A since it was not considered appropriate. At Beningbrough Hall, some groups visited specifically for the *People, Places Portraits* project, while others took part in activities related to the project briefly as part of a visit for other purposes. (This affects 50 pupils in September and 226 pupils in October). Those who were not visiting specifically for the project were only asked to fill in the teachers' Form A and not pupils' Forms B.

At Sheffield Galleries and Museums Trust, Evaluation Packs became mixed up between the three National/Regional partnerships projects in which Sheffield was involved (*Image and Identity*, *Supporting Regional Schools* and *People, Places, Portraits*). Since packs were individually numbered under the different projects this was problematic in terms of working out response rates. However, it was possible to match pack numbers back up with projects at the end of data collection. This raises the issue that some partner organisations may have been over-committed in participating in more than one National/Regional partnership within the programme.

Some of the organisations who used Evaluation Packs on outreach sessions changed the wording of Forms B from 'visit' and 'place' (which implied a visit to a museum or gallery) to read 'workshop', 'day' or 'today'. In particular, Sunderland Museum and Winter Gardens and Beningbrough Hall used adjusted wording.

## **5.0.2 Comparison with Renaissance in the Regions**

Section 5 discusses which schools were involved in the DCMS/DfES Programme, and, where relevant, compares these findings with the results of the evaluation of Renaissance in the Regions.

## 5.1 The museums and galleries visited by school groups who completed Evaluation Packs

Section 2.10 showed the response rates for each partner organisation, based on Evaluation Packs distributed and received back.

Table 5.1 below shows the number of Forms A received from museums that distributed Evaluation Packs. The data is based on Form A Question 1, where teachers were asked to name the museum that they were visiting or working with. Although museum and gallery names had been spelled or written in different ways, they were individually coded under the 'official' museum names as given in the table. The table shows the museum name, the project(s) in which that museum was involved, and the number of Forms A received.

Since some of the organisations were involved in more than one project, for instance Sheffield Galleries and Museums Trust, the entries for all projects are combined in the total. In some cases, several individual museums are combined under one heading, for instance Norfolk Museums and Archaeology Service, which includes Norwich Castle Museum, The Royal Norfolk Regimental Museum, Strangers' Hall, Roots of Norfolk at Gressenhall, Town House Museum of Lynn Life, Thetford Ancient House Museum, the Tolhouse Museum and the Elizabethan House Museum in Great Yarmouth. Where teachers had not written the museum name but had described outreach sessions, for instance 'Visiting Artist Leader' or 'Your Visit to All Saints School', it was possible to identify the organisation from the unique DCMS code.

The organisations are listed in descending order by the number of Forms A received. The table shows that the largest number of Forms A by far were completed by teachers taking part in the *Partners in Time* project. Projects which worked with small numbers of pupils over several sessions, such as *Anim8ed*, *Texts in Context* and *People, Places Portraits* at Dove Cottage, only returned a small number of Packs.

The table also shows the number of Evaluation Packs received from each organisation that did not include a Form A completed by a teacher, or where the Form A had been photocopied and stapled so was unable to be processed. There were 38 Evaluation Packs without a Form A. The pupils' Forms B from these packs were analysed as normal, but these 38 packs are excluded from the Form A analysis.

| Name of Museum (based on Form A Question 1)               | Project(s)  | Forms A received | Packs missing Form A |
|---|---|------------------|----------------------|
| Imperial War Museum Duxford                               | <i>Partners in Time</i>   | 91               |                      |
| Norfolk Museums and Archaeology Service                   | <i>Partners in Time</i>   | 80               |                      |
| Stockwood Craft Museum and Gardens                        | <i>Partners in Time</i>   | 52               | 1                    |
| Montacute House   | <i>People, Places, Portraits</i>  | 51               | 13                   |
| Manchester Museum   | <i>The Story of Money</i>   | 37               |                      |
| Sunderland Museum and Winter Gardens                      | <i>People, Places, Portraits</i>  | 27               | 2                    |
| Beningbrough Hall   | <i>People, Places, Portraits</i>  | 20               | 2                    |
| Sheffield Galleries and Museums Trust                     | <i>People, Places, Portraits</i><br><i>Image and Identity</i><br><i>Supporting Regional Schools</i> | 18               | 8                    |
| British Empire and Commonwealth Museum                    | <i>Understanding Slavery</i><br><i>Texts in Context</i>   | 17               | 2                    |
| National Maritime Museum                                  | <i>Understanding Slavery</i>  | 17               |                      |
| Creative Canals Project                                   | <i>Creative Canals</i>  | 16               | 2                    |
| Royal Pavilion, Libraries and Museums (Brighton and Hove) | <i>Image and Identity</i>   | 10               | 2                    |
| Manchester Art Gallery                                    | <i>Image and Identity</i>   | 10               |                      |
| Abbot Hall Art Gallery                                    | <i>Supporting Regional Schools</i>  | 9                |                      |
| Bristol City Museum and Art Gallery                       | <i>Take One Picture</i>   | 9                | 1                    |
| New Art Gallery Walsall                                   | <i>Supporting Regional Schools</i>  | 9                | 1                    |
| Harris Museum and Art Gallery                             | <i>Image and Identity</i>   | 8                |                      |
| Birmingham Museums and Art Gallery                        | <i>Image and Identity</i>   | 7                | 1                    |
| Merseyside Maritime Museum                                | <i>Understanding Slavery</i>  | 4                | 2                    |
| Dove Cottage and the Wordsworth Museum                    | <i>People, Places, Portraits</i>  | 3                | 1                    |
| Dorset County Museum                                      | <i>Texts in Context</i>   | 2                |                      |
| National Museum of Photography, Film and Television       | <i>Anim8ed</i>  | 2                |                      |
| Bradford Industrial Museum*                               | <i>Anim8ed</i>  | 1                |                      |
| Lyme Regis Philpot Museum                                 | <i>Texts in Context</i>   | 1                |                      |
| Roman Baths Museum  | <i>Texts in Context</i>   | 1                |                      |
| York Castle Museum  | <i>Anim8ed</i>  | 1                |                      |
| Not stated  |   | 0                |                      |
| Total packs with and without Form A                       |   | 503              | 38                   |
| <b>Total packs received</b>                               |   | <b>541</b>       |                      |

**Table 5.1 Numbers of packs received from partner organisations with and without a teacher's Form A**

\* One teacher who took part in the *Anim8ed* project gave Bradford Industrial Museum as the name of the museum visited. This visit took place as part of the 'Linking Schools' Initiative, to introduce the two schools prior to the animation project. The form is dated in January, and therefore is understood to refer to the *Anim8ed* workshops rather than the visit to the Industrial Museum alone.

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

In Form A (Questions 8, 9 and 10) teachers were asked to specify the number of pupils, accompanying teachers and other adults in their group.

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

Overall some 424 distinct museum visits were identified from the total of 503 teacher questionnaires. Therefore 15.7% of the teacher questionnaires were identified as potentially counting the same participants more than once. This figure is likely to be an over-estimate of the duplicated responses in that it will include cases where there was more than one class visiting the same museum for the same purpose on the same day and where respondents have completed independent entries for each of these classes. Whilst the figures for duplicate entries may be an overestimate this was felt to be less significant than the problem of multiple counts.

The 424 distinct 'single visits' consisted of 12,009 pupils, 735 accompanying teachers and 1458 other adult helpers.

|              | Number of children | Number of accompanying teachers | Number of accompanying adults |
|--------------|--------------------|---------------------------------|-------------------------------|
| <b>Total</b> | <b>12,009</b>      | <b>735</b>                      | <b>1458</b>                   |

*Base: 424 teachers*

**Table 5.2: Form A. Questions 8, 9 and 10. Total number of pupils, accompanying teachers and accompanying adults visiting with a group**

### 5.2.1 Comparison of Participant numbers from Form C and numbers of groups completing Evaluation Packs

The number of pupils in groups that completed Evaluation Packs based on 'single visit' entries (12,009) makes up 40.4% of the total number of pupil contacts reported on Form C (29,701).

It was not expected that all pupils would necessarily complete an evaluation form, or that an equal number of forms would be completed as the number of pupil contacts. There are several reasons why each pupil contact did not necessarily result in an evaluation form.

1. Form C counts all pupil contacts including repeat visits or sessions with the same pupils. However, most projects (with the exception of *Partners in Time* and Dove Cottage in *People, Places, Portraits*) did not issue Evaluation Packs to the same pupils more than once. The *Anim8ed* and *Texts in Context* projects worked with specific groups of pupils over a period of time. Each class was allocated one Evaluation pack, although there were several contacts with the same pupils. Therefore the numbers of pupil contacts for these two projects are higher than the number of Evaluation Packs given out would suggest.
2. In addition, the response rates for these two projects were relatively low, perhaps because there was no one period of time set aside for the completion of forms during the ongoing project, in contrast to a one-off visit where groups ideally completed forms at the end of the visit. These low response rates also mean that some pupils have not been counted in the figure of 12,009, which was based on teachers' questionnaire responses.
3. Form C includes outreach and workshops held in schools as well as visits to museums and galleries. However, the *Partners in Time* project led by Imperial War Museum Duxford did not issue Evaluation Packs at outreach sessions but only on museum visits. This means that the figure of 12,009 from teacher Evaluation forms excludes a substantial number of pupils in *Partners in Time* outreach sessions.
4. Thirty-eight of the Evaluation Packs received did not include a teacher's Form A but only pupils' Forms B. These pupils will not have been counted in the 12,009, since this figure is based on information from teachers about the size of their group. 12,009 is a slightly conservative estimate in any case due to the measure taken to exclude double counting, as mentioned previously.
5. In two cases, organisations worked with schools and counted pupil contacts in Form C but did not issue Evaluation Packs (British Library and Laing Art Gallery). The Laing Art Gallery focused on teachers' INSET sessions to enable work to take place in schools, so the Evaluation forms were not considered appropriate. Some organisations, for instance in the *Understanding Slavery* project, involved pupils in consultation exercises in order to improve provision, and in these cases it was also inappropriate to use the Evaluation Packs (for instance, the pupils from St. Thomas More Catholic Secondary School, who took part in an experimental project with the British Empire and Commonwealth Museum, did not complete Evaluation forms).

6. It is also a possibility that partner organisations may have counted pupil contacts in Form C but did not issue Evaluation Packs by mistake. The Evaluation relied upon organisations to distribute packs, so this factor was beyond control.

Given that Form C counts pupil contacts, including a significant number of repeat visits or sessions, the fact that approximately 40% of these contacts are represented in the data from teachers' Forms A means that the evaluation has reached an impressive proportion of the school pupils involved in the programme.

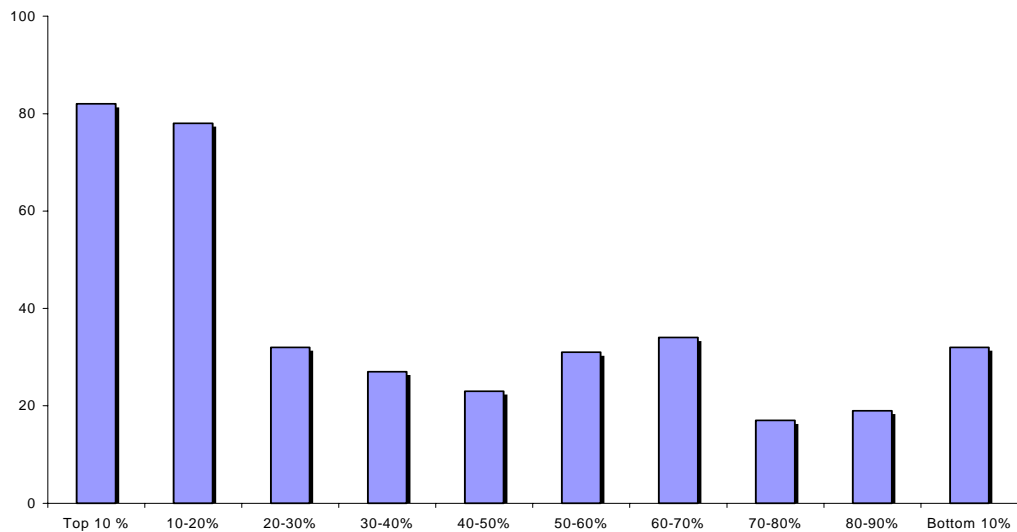
## **5.3 Reaching Schools from areas of deprivation**

Social inclusion forms an important strand of the National and Regional Education Partnerships, both in terms of the objectives set for the overall programme by DCMS and DfES (see Section 1) and within many of the individual projects being developed (see Section 3). One way which the projects may contribute to social inclusion is by connecting to school located in areas of social deprivation, either by engaging in outreach activities within such schools or by visits to museum sites by such schools.

### **5.3.1 DETR Indices of Deprivation and Child Poverty: Renaissance and National/Regional Partnerships**

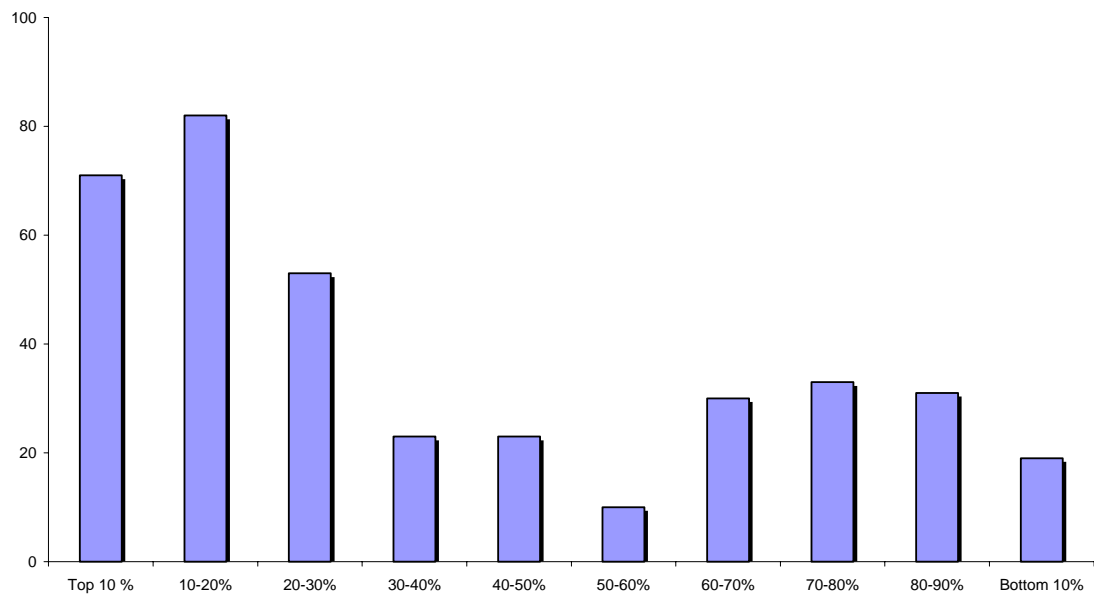
In the evaluation project on the Renaissance in the Regions Education Programme Phase 1 Hubs, the issue of social inclusion was addressed through an evaluation of the extent to which museums were attracting visits from schools located in areas with differing levels of social deprivation. The analysis drew upon the DETR's Indices of Multiple Deprivation 2000 (or DETR IMD 2000) with the postcodes of school visiting the museums being cross-referenced against ward level indices of 'multiple deprivation' and 'child poverty index'. The research showed that regional Hub museums were attracting visits from schools located in areas with some of the highest levels of deprivation with just over 28% of the visits being made from schools located in wards classified as being amongst the ten percent most deprived wards in England, and 46% of the visits were made by schools located in wards which fell into the twenty percent most deprived wards in England. The results for the child poverty index were very similar, with just under 24% of the visits being made by schools located in wards which are amongst the highest ten percent on the child poverty index.

A similar analysis was conducted with regard to visits to the National/Regional Museum Education Partnerships, with very similar results being produced (Figures 5.1 and 5.2).



Base = 375 school visits

**Figure 5.1: Actual numbers of school visits ranked by Index of Multiple Deprivation 2000, Ward Rankings, from top 10% most deprived to bottom 10% least deprived**



Base = 375 school visits

**Figure 5.2: Actual numbers of school visits ranked by Index of Child Poverty 2000, Ward Rankings, from top 10% most deprived to bottom 10% least deprived**

For both indices, the more deprived a ward the lower its ranking (i.e. the most deprived ward in the country is given a rank of 1, and the least deprived ward is given a rank of 8414). Wards included in the DCMS/DfES programme analysis ranged in

rank from 10 to 8325 for the Index of Multiple Deprivation and from 13 to 8393 for the Index of Child Poverty, a range which closely parallels that for the Renaissance in the Regions programme (where the range was from 3 to 8397 for the Index of Multiple Deprivation and from 7 to 8358 for the Index of Child Poverty).

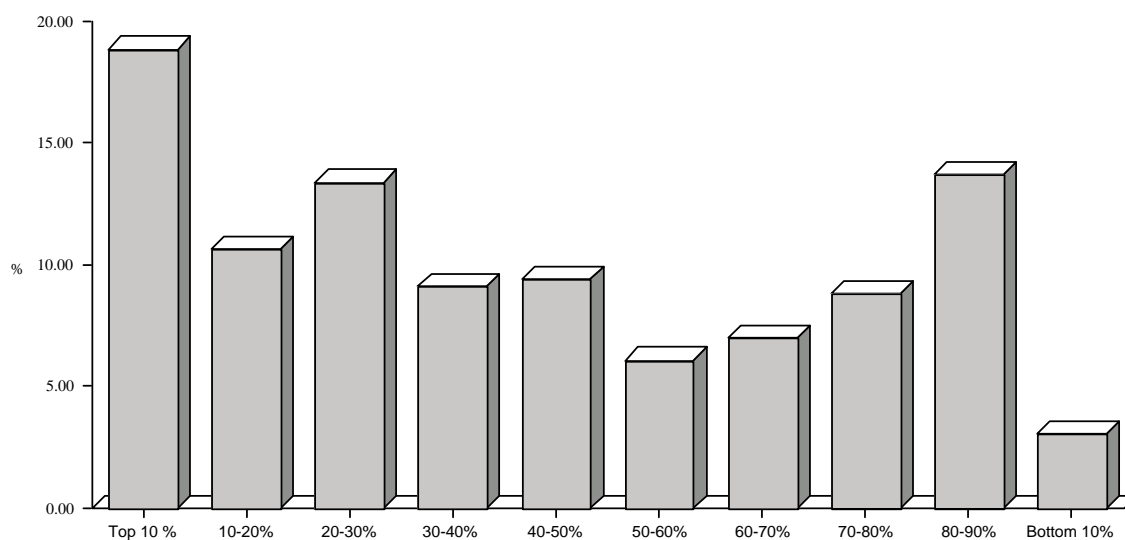
The results shows that in both programmes, museums were attracting visits from schools located in areas with some of the highest levels of deprivation right through to areas with some of the lowest levels. Indeed, just under 22% of recorded single visits for the DCMS/DfES National/Regional Partnership projects came from schools located in wards classified as being amongst the ten percent most deprived wards in England, and just under 43% of the visits were made by schools located in wards which fell into the twenty percent most deprived wards in England. In respect to child poverty, just under 19% of the visits were made by schools located in wards which are amongst the highest ten percent on the child poverty index, while 41% of the visits were made by schools located in wards classified as lying within the top twenty percent of wards in terms of child poverty.

### **5.3.2 ODPM Indices of Multiple Deprivation / Income Deprivation Affecting Children**

Just as the current project was being completed, new indices of multiple deprivation and child deprivation have been compiled by the Social Disadvantage Research Centre at the University of Oxford for the Office of the Deputy Prime Minister (ODPM). These indices are the Index of Multiple Deprivation 2004 (or IMD 2004) and the Income Deprivation Affecting Children Index (IDACI). The former, like DETR IMD 2000, is a composite index derived from a series of other indices. In the case of IMD 2004, there are 7 sub-indices which relate to income; employment; health and (dis)ability; education, skills and training; housing and services; living environment and crime, while DETR IMD 2000 contained 6 deprivation indices focused on income; employment; health and (dis)ability; education, skills and training; housing; and geographical access to services. The aim of the 2004 indices has been stated as being to broadly adopt the same approach and methodology employed in the DETR IMD 2000, although making use of more up to date information (much derived from the 2001 Census) and incorporating some additional data sources. In addition, the geographical units used for constructing the indices was changed from ward level to newly established Super Output Areas (SOAs). These areas were created in association with the 2001 Census and are designed to provide a consistent basis for the output of socio-demographic information than provided, for instance, by the use of electoral wards, which varied considerably in size, both in terms of area, extent and in population size. Furthermore, of clear benefit to the present research, these areas were created out of so-called 'output areas' which were themselves created out of an amalgamation of adjacent postcode areas. As a result IMD 2004 and IDACI held out the prospect of providing a slightly more spatially fine grained dataset (the number of SOAs listed in these indices for England is 32,482, while in IMD 2000 there were some 8,414 in England and Wales) which directly linked to postcode addresses.

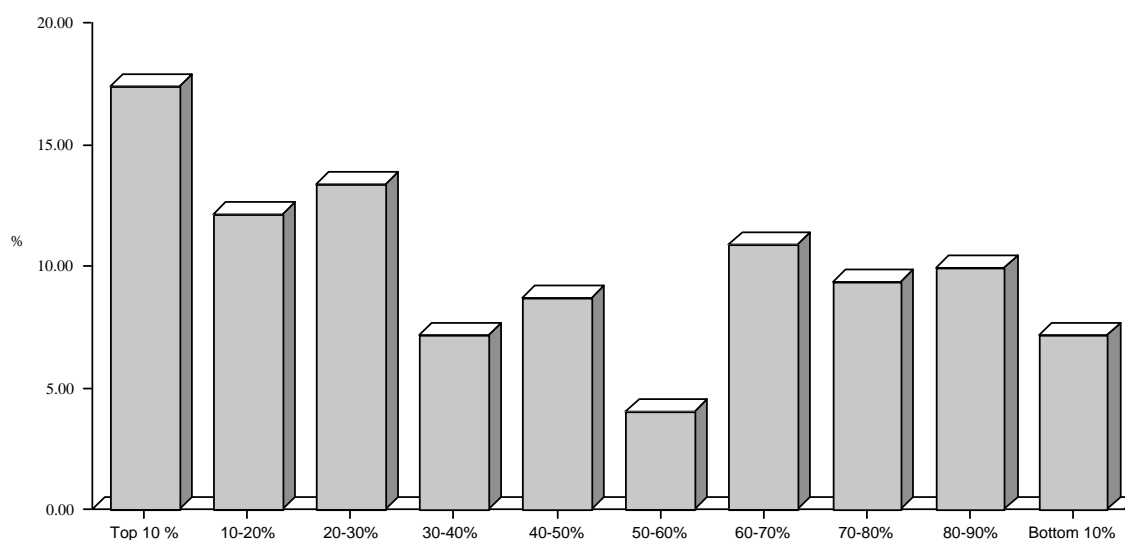
This should not be taken to mean that the dataset is unproblematic. Social exclusion and deprivation are multi-dimensional problems which even multiple criteria indices may fail to represent adequately. Second, not all questionnaires could be used in this analysis, due to incomplete or incorrect completion of addresses and postcodes and

non-appearance of postcodes in the Postcode to Output lookup tables accessed at UKBorders ([www.edina.ac.uk/ukborders](http://www.edina.ac.uk/ukborders)), and the restriction of the 2004 data at present to England. This meant that of the 424 single school visits identified, only 329 could be located in a Super Output Area and their IMD 2004 and IDACI values obtained. This compares with some 375 single school visits which were usable for the IMD 2000 ward based analysis.



Base = 329 school visits

**Figure 5.3: Percent of school visits ranked by Index of Multiple Deprivation 2004, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived**



Base = 329 school visits

**Figure 5.4: Percent of school visits ranked by Income Deprivation Affecting Children Index 2004, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived**

### 5.3.3 Comparing the 2000 and 2004 indices

Despite the problems of implementing the 2004 indices, and differences in the constituent variables and spatial units of the two sets of indices, comparison of Figures 5.1-5.4 indicate that the distribution of schools across the ten percent bandings is broadly consistent between the 2000 and 2004 measures of multiple deprivation and child poverty/income deprivation. Once again it appears that schools visiting the museums range from ones located in areas with some of the highest levels of deprivation right through to areas with some of the lowest levels (the most deprived SOA included in the analysis was ranked 59th, and the least deprived ranked 31,913 out of 32,482, while the SOA with the highest level of child income deprivation was ranked 31st and the ward with the lowest level 32,036). Just under 19% of the recorded single visits came from schools located in SOAs classified as being amongst the ten percent most deprived in England, and just under 30% of the visits were made by schools located in SOAs which fell into the twenty percent most deprived wards in England. In respect to income deprivation affecting children, just over 17% of the visits were made by schools located in SOAs which were amongst the highest ten percent on IDACI, while again almost 30% of the visits were made by schools located in areas classified as lying within the top twenty percent of SOAs.

The analyses using both the 2000 and 2004 indices do suggest some contrast with the Renaissance in the Regional Hubs in that the National/Regional partnerships show slightly higher relative involvement by schools located in the less deprived areas. If one considers schools which have indices which place them below half-way in the rankings we find the following variations:

| Index              | Renaissance in the Regions Hubs | National/Regional Partnerships |
|--------------------|---------------------------------|--------------------------------|
| IMD 2000           | 6.7                             | 33.2                           |
| Child Poverty 2000 | 7.2                             | 32.8                           |
| IMD 2004           | -                               | 38.6                           |
| IDACI 2004         | -                               | 41.3                           |

**Table 5.3: Comparison of percentage of visits from schools to Renaissance and National/Regional partnership museums from less deprived areas**

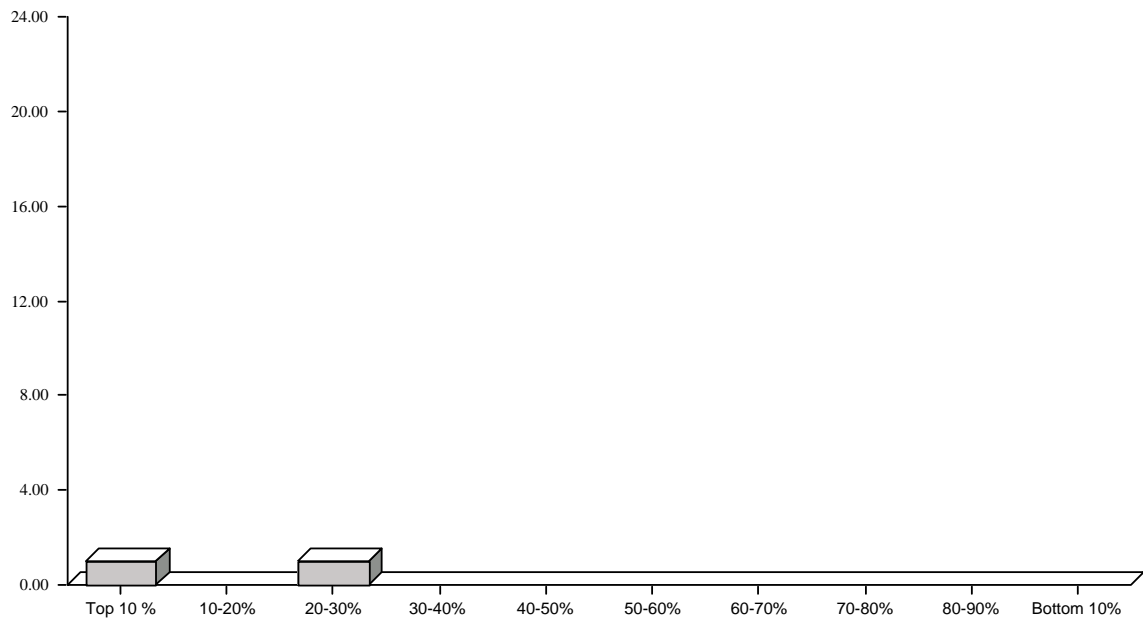
These figures suggest that the National/Regional partnerships may have been less successful in attracting visits from school located in the more deprived areas, although it should be stressed that even by the most negative of measures (IDACI 2004), the majority of school visits were from schools located in areas which figured within the more deprived half of the rankings.

This having been said, there do appear to be some differences in participation by schools in more deprived locations between the programmes. This may in part reflect the location of museums in the two programmes, with the Renaissance programme involving a series of museums located in inner city locations and in regions with a high proportion of wards classified as having high levels of deprivations. The study *What did you learn at the museum today* (Hooper-Greenhill, et al, 2004) highlighted significant variations between the regional Hubs.

### 5.3.4 Variations between projects

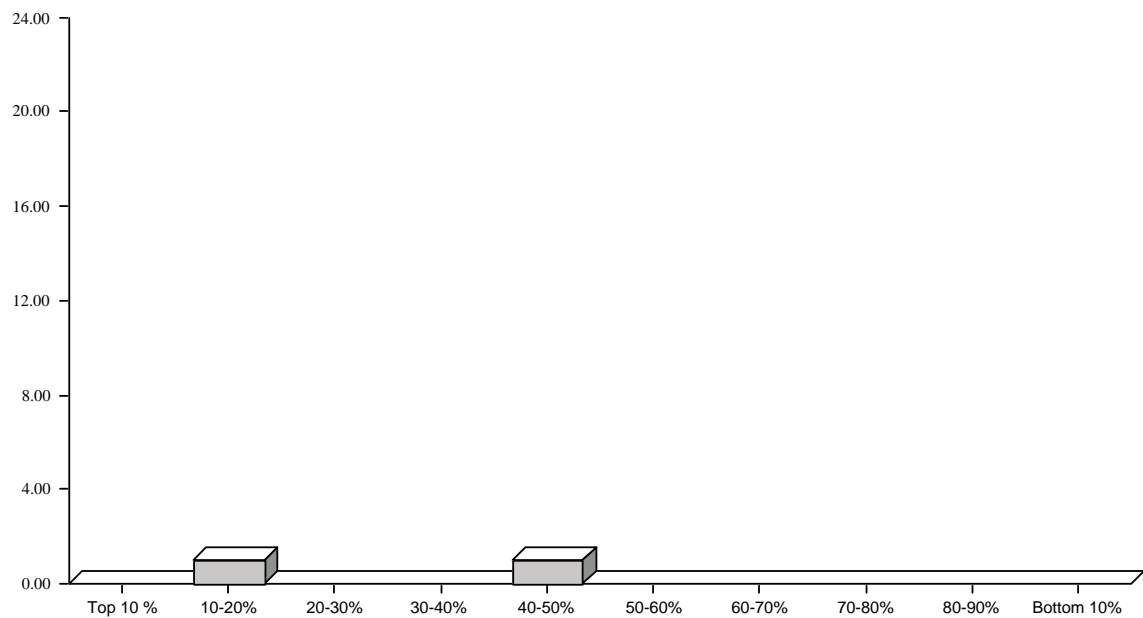
Although clearly impacted by regional socio-economic variations, regional analysis is less appropriate when examining national/regional partnerships, several of which involve quite disparate regional partners. Whilst it is possible to examine visits to individual museums, the numbers in many cases are too small to allow meaningful comparisons to be drawn. For this reason analysis will be restricted to comparisons between the partnership projects. Figures 5.5-5.24 show the distribution of school visits against the IMD 2004 and IDACI ranking for each project, and even at this level it is evident that in several cases the base number of visits from schools with identified derivation information is too limited to undertake reasonable analysis.

However, examining projects where there is a base level of 20 or above is revealing. In all of these projects (i.e. *Image and identity*; *Partners in Time*; *People, Places, Portraits*; *Story of Money*; *Understanding Slavery*) there is, as might be expected from the general level data, participation from schools located in areas with some of the highest levels of deprivation right through to areas with some of the lowest levels. Furthermore, in all of these cases 19% or more of school visits were from schools located in SOAs, which fell into the twenty percent most deprived SOAs in England on both the multiple deprivation and income deprivation affecting children indices. *People, Places, Portraits* and *Understanding Slavery* figure particularly highly in terms of the relative number of schools coming from areas which lie within the highest ten percent deprivation band. Such schools also figure in absolute terms strongly with *Partners in Time*, although relatively this project accessed more schools in the bottom twenty percent bands than it did in the top (i.e. rather more schools located within the twenty percent least deprived SOAs participated in the project than did schools located in the twenty percent most deprived SOAs).



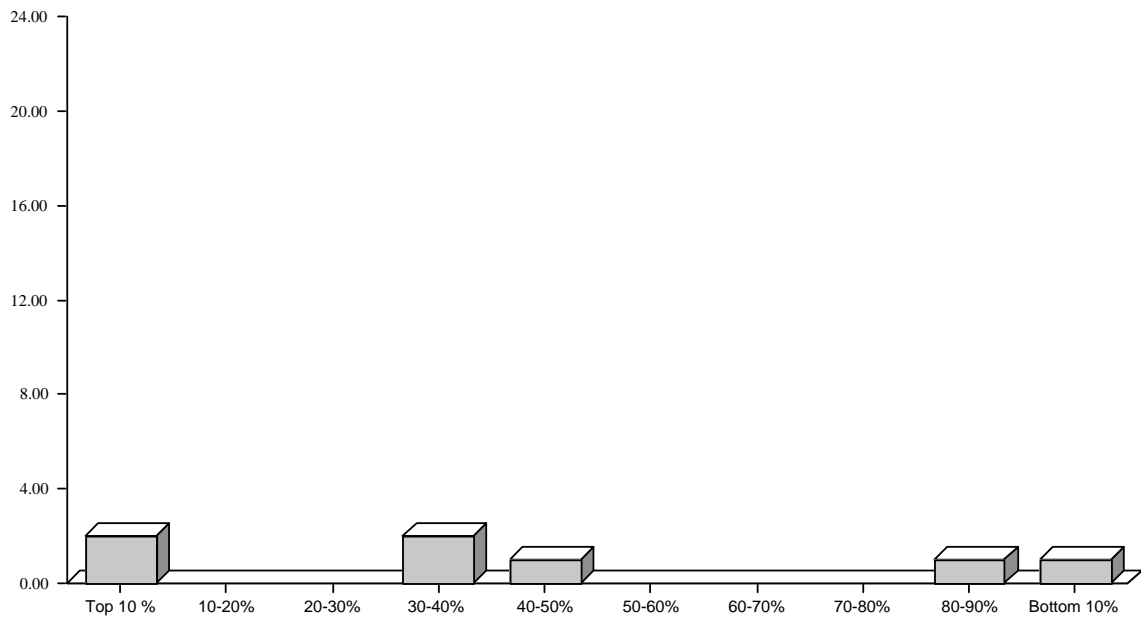
Base = 2 school visits, non-coded visits = 1

**Figure 5.5: Number of school visits to *Anim8ed* ranked by Index of Multiple Deprivation 2004, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived**



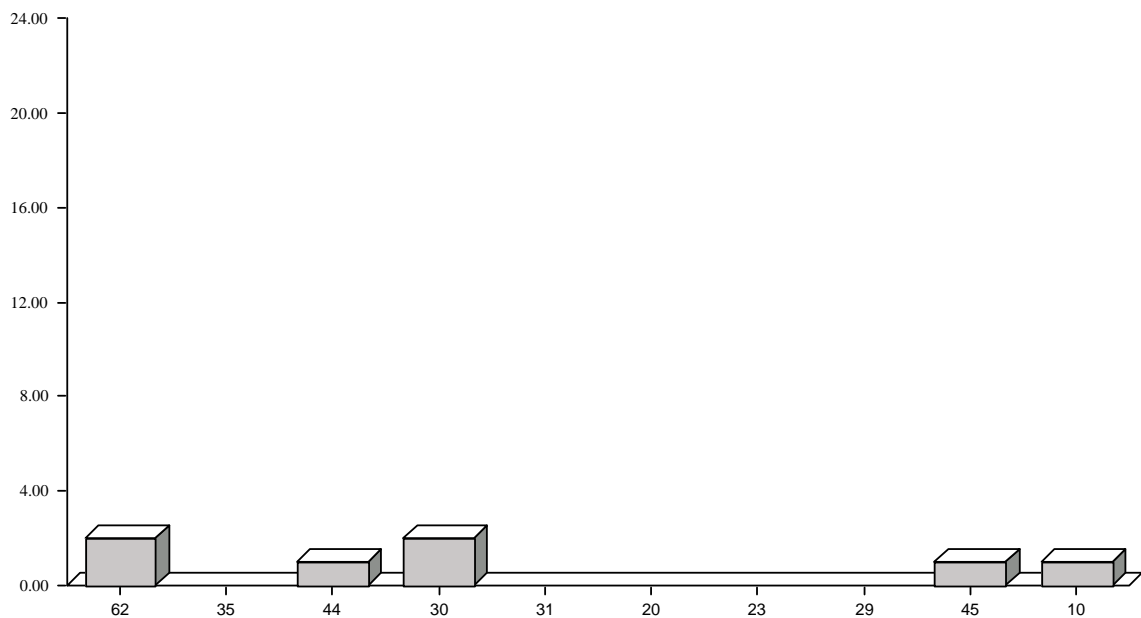
Base = 2 school visits, non-coded visits = 1

**Figure 5.6: Number of school visits to *Anim8ed* ranked by Income Deprivation Affecting Children Index, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived**



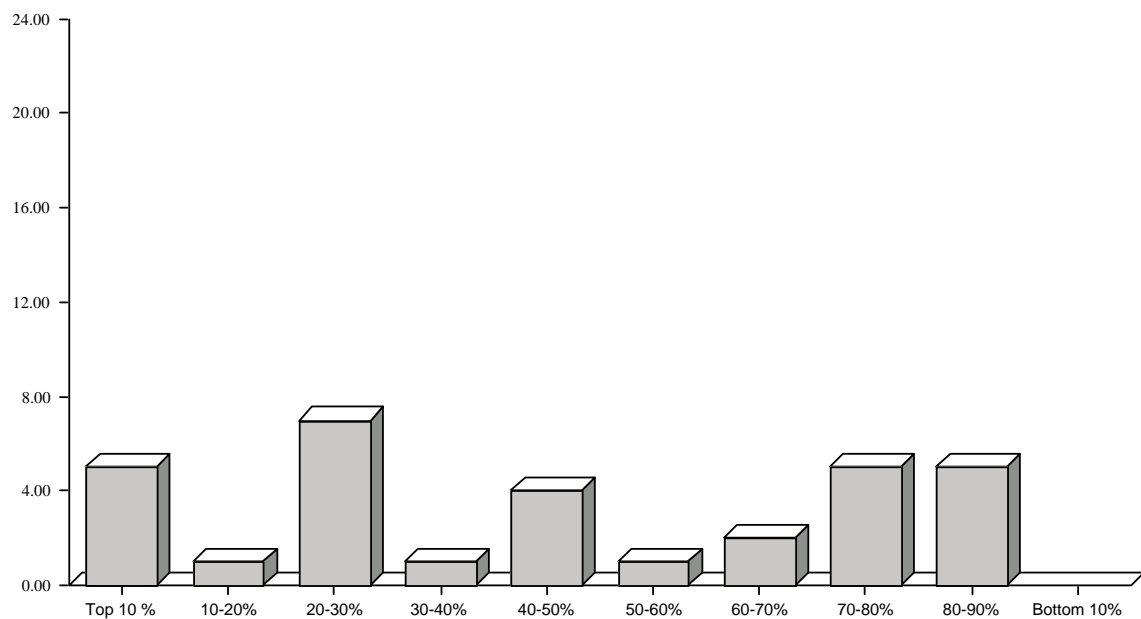
Base = 7 school visits, non-coded visits = 5

**Figure 5.7: Number of school visits to *Creative Canals* ranked by Index of Multiple Deprivation 2004, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived**



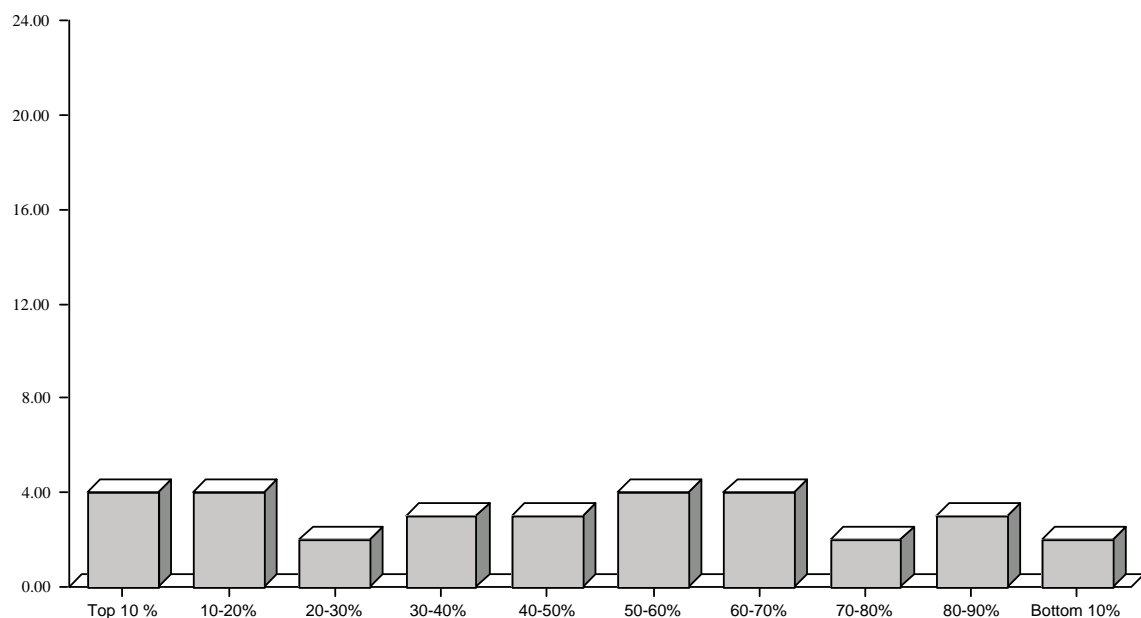
Base = 7 school visits, non-coded visits = 5

**Figure 5.8: Number of school visits to *Creative Canals* ranked by Income Deprivation Affecting Children Index, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived**



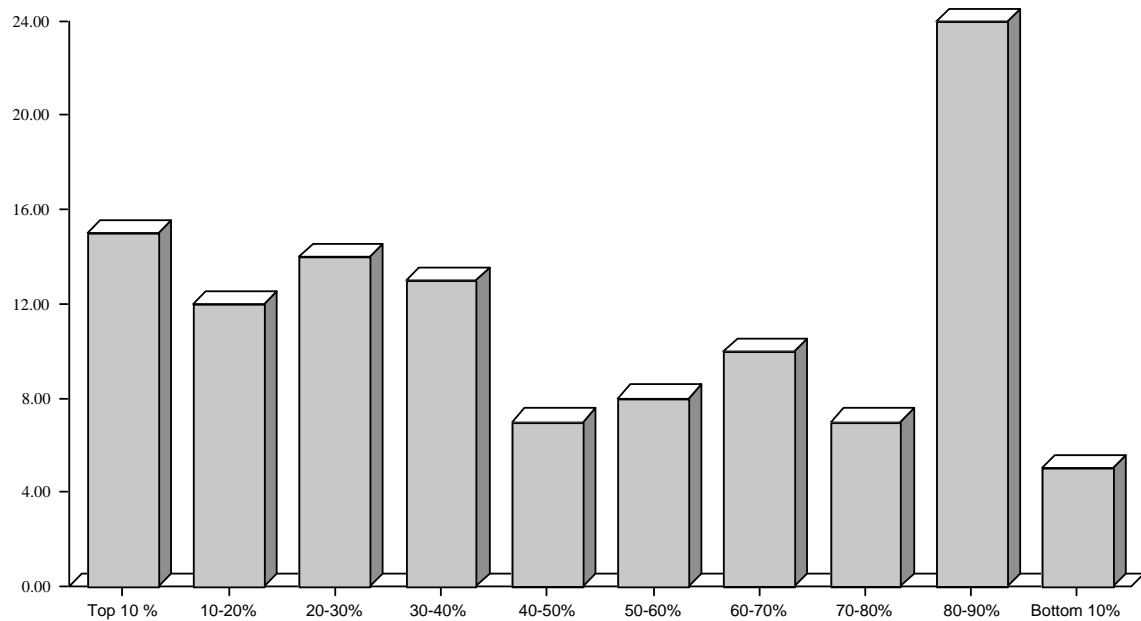
Base = 31 school visits, non-coded visits = 7

**Figure 5.9: Number of school visits to *Image and Identity* ranked by Index of Multiple Deprivation 2004, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived**



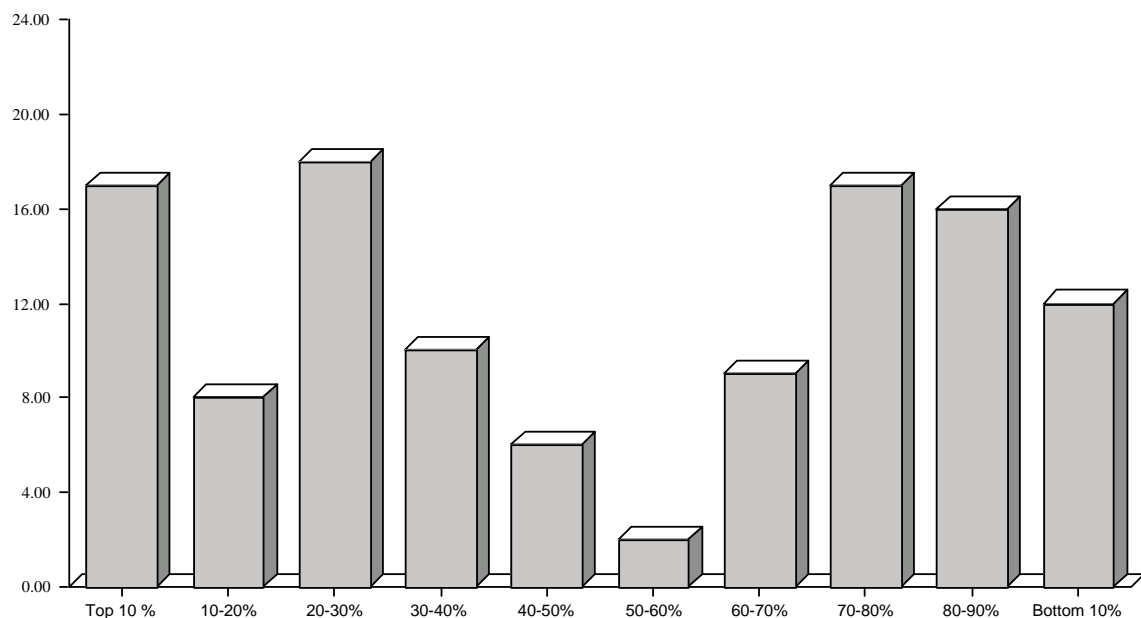
Base = 31 school visits, non-coded visits = 7

**Figure 5.10: Number of school visits to *Image & Identity* ranked by Income Deprivation Affecting Children Index, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived**



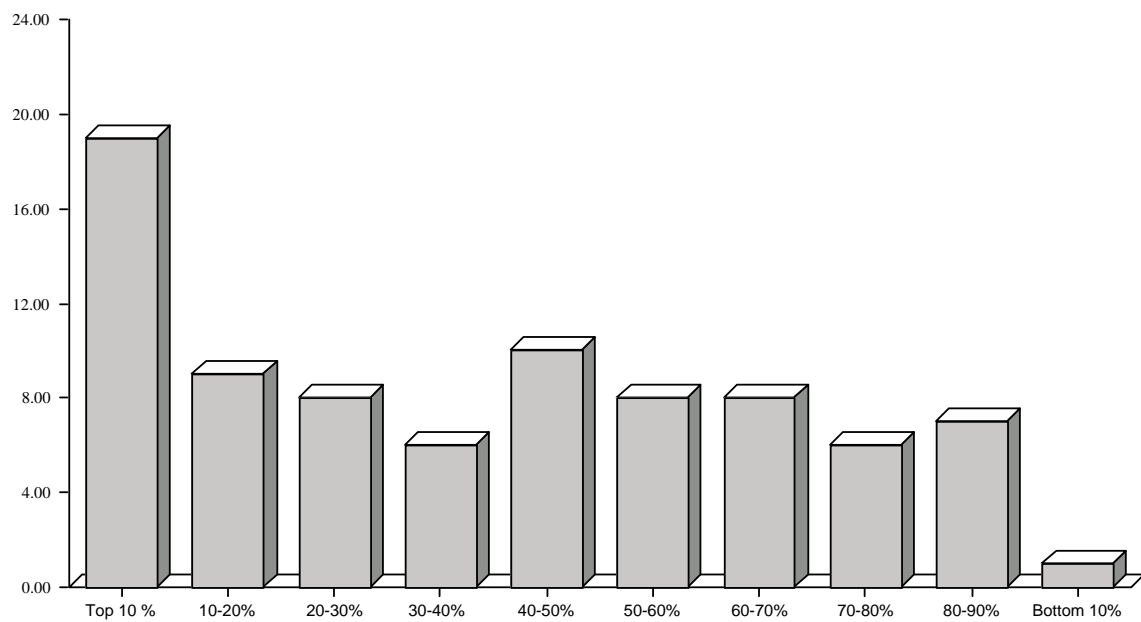
Base = 115 school visits, non-coded visits = 24

**Figure 5.11: Number of school visits to *Partners in Time* ranked by Index of Multiple Deprivation 2004, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived**



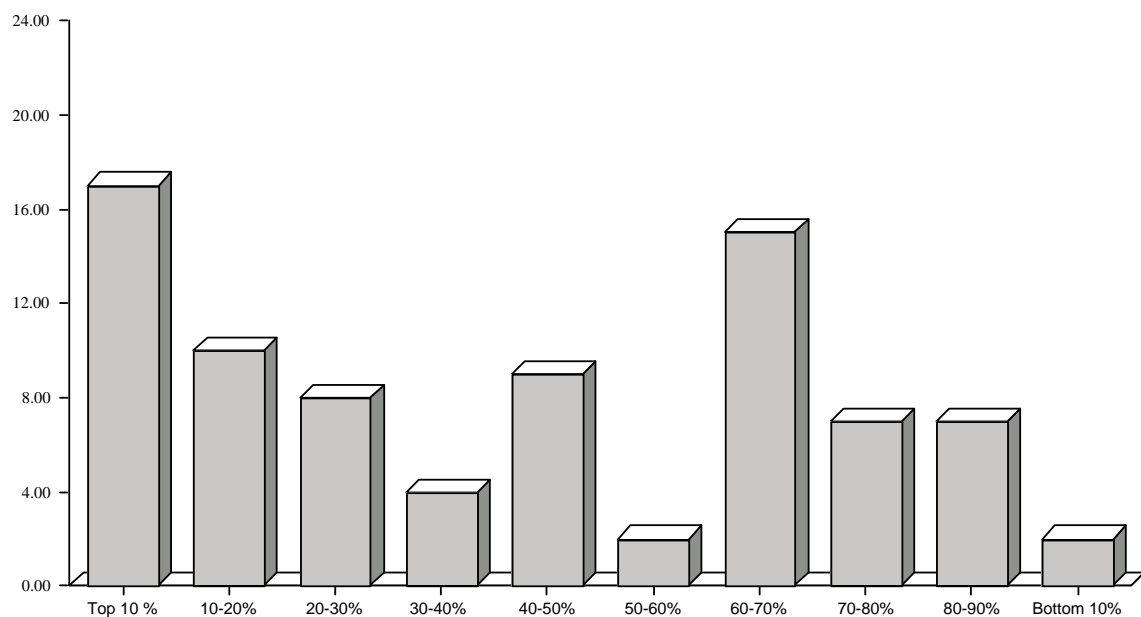
Base = 115 school visits, non-coded visits = 24

**Figure 5.12: Number of school visits to *Partners in Time* ranked by Income Deprivation Affecting Children Index, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived**



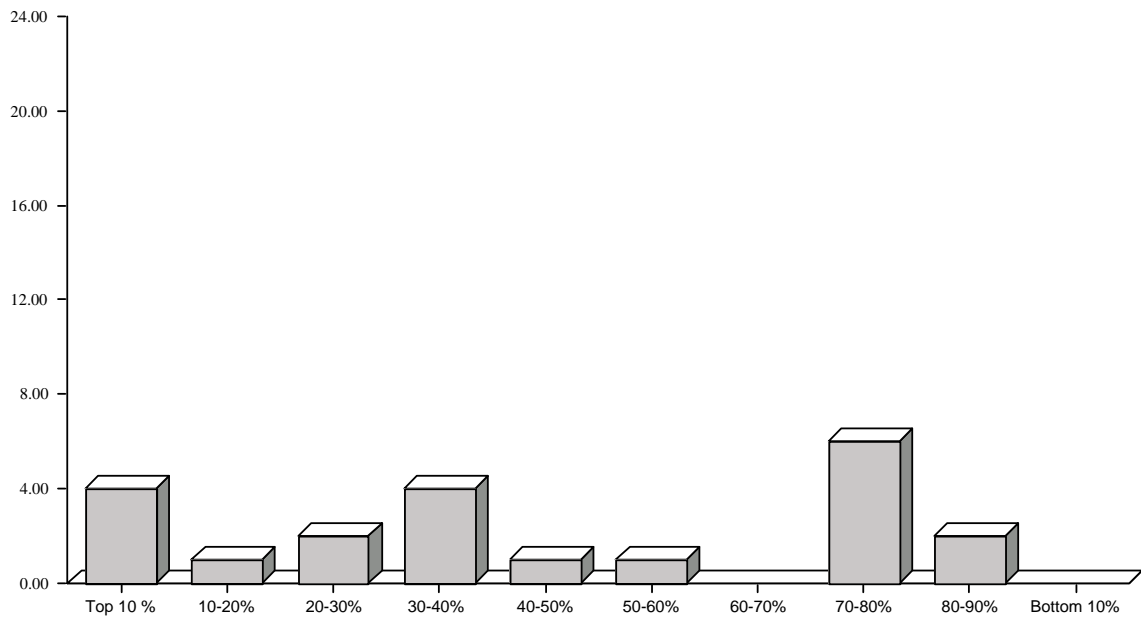
Base = 82 school visits, non-coded visits = 17

**Figure 5.13: Number of school visits to *People, Place, Portraits* ranked by Index of Multiple Deprivation 2004, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived**



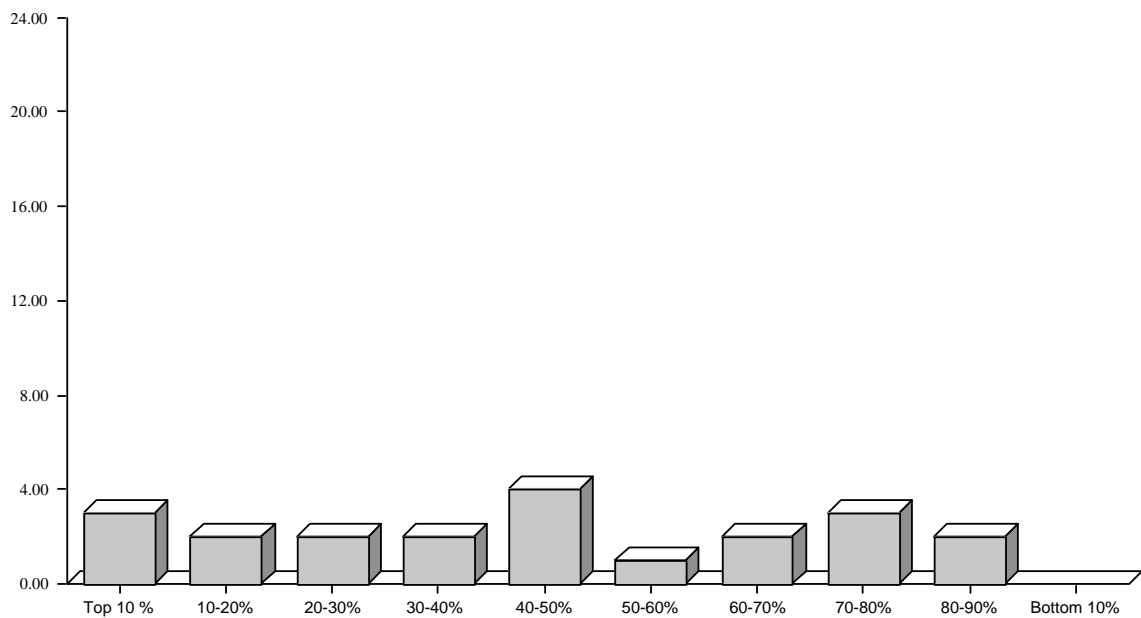
Base = 82 school visits, non-coded visits = 17

**Figure 5.14: Number of school visits to *People, Place, Portraits* ranked by Income Deprivation Affecting Children Index, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived**



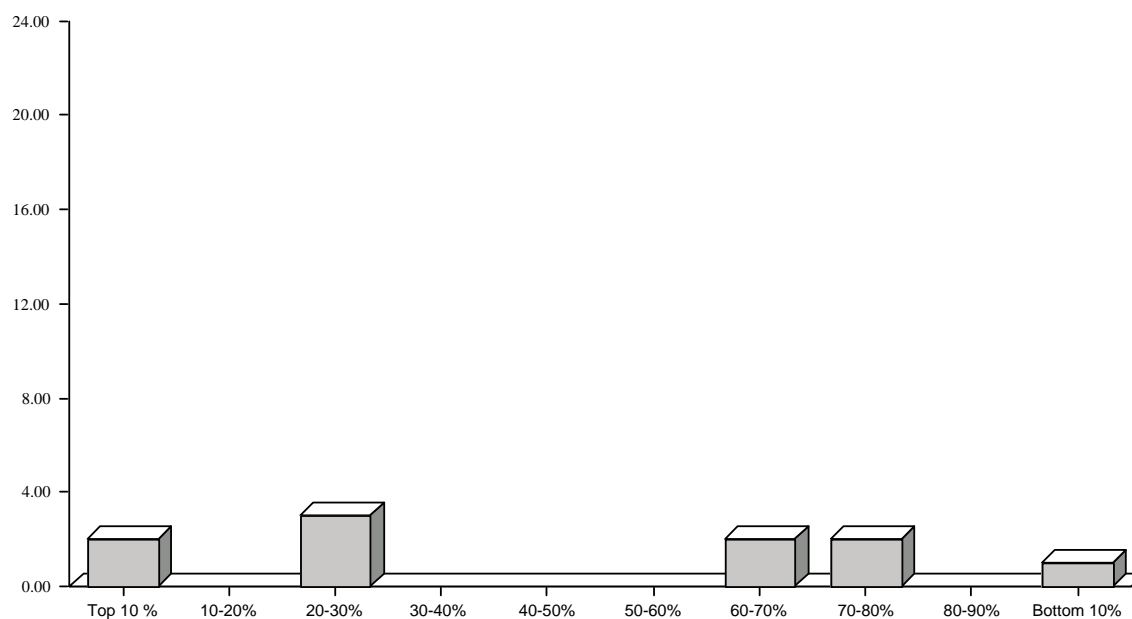
Base = 21 school visits, non-coded visits = 9

**Figure 5.15: Number of school visits to *Story of Money* ranked by Index of Multiple Deprivation 2004, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived**



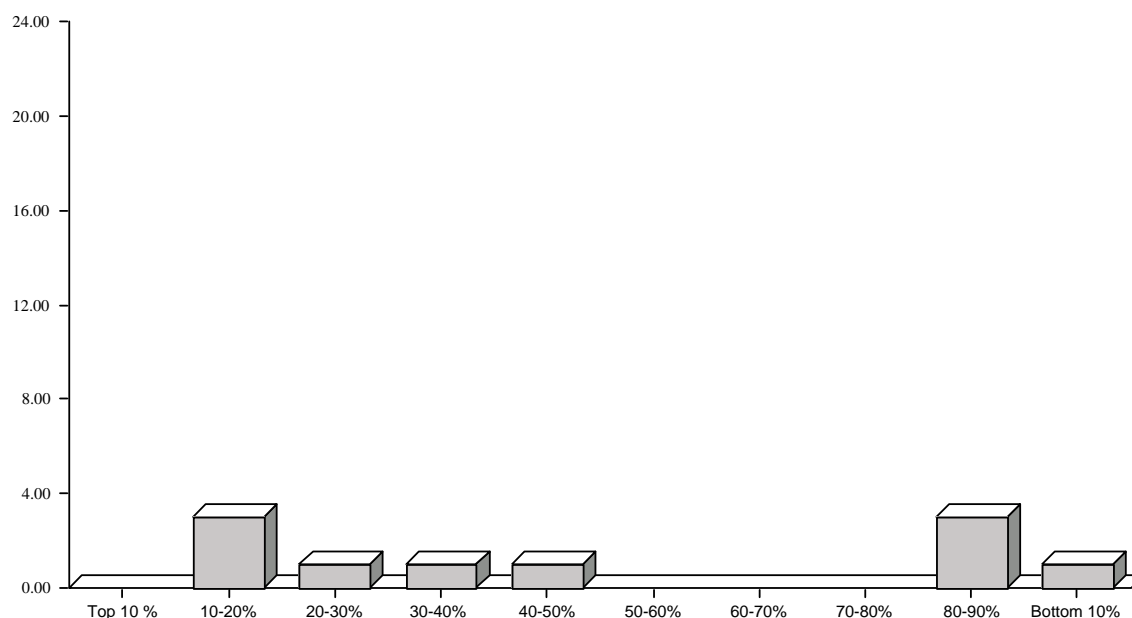
Base = 21 school visits, non-coded visits = 9

**Figure 5.16: Number of school visits to *Story of Money* ranked by Income Deprivation Affecting Children Index, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived**



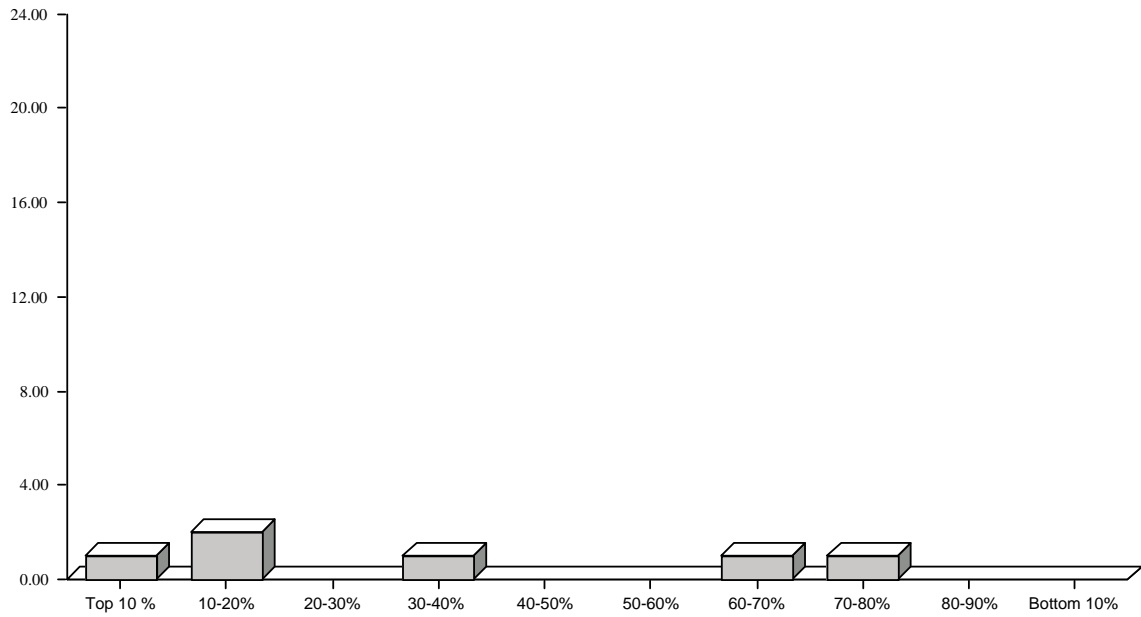
Base = 10 school visits, non-coded visits = 6

**Figure 5.17: Number of school visits to *Supporting Regional Schools* ranked by Index of Multiple Deprivation 2004, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived**



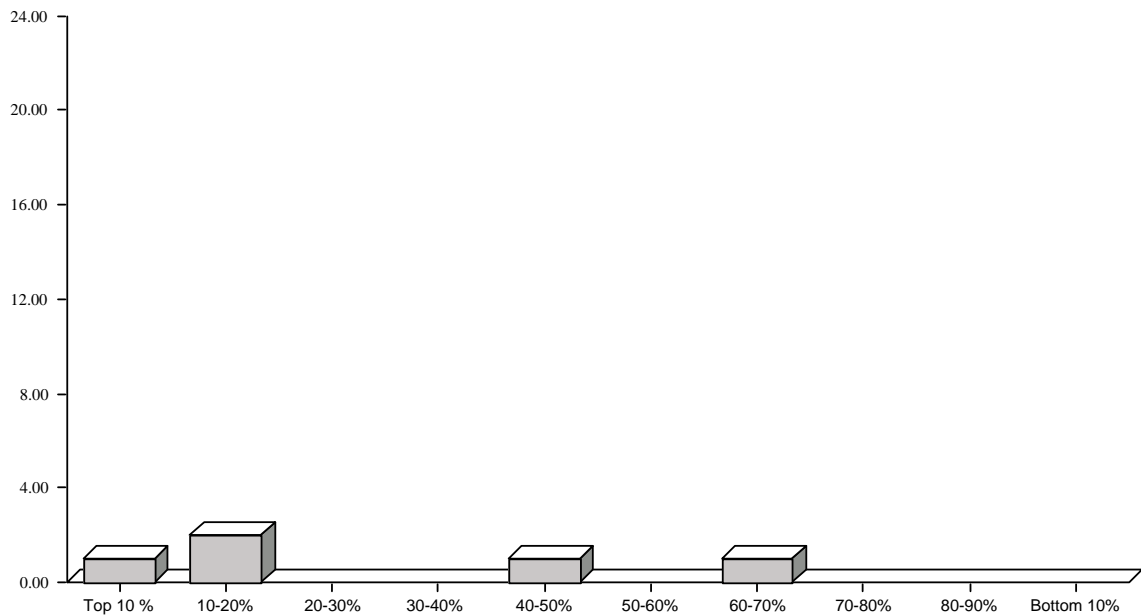
Base = 10 school visits, non-coded visits = 6

**Figure 5.18: Number of school visits to *Supporting Regional Schools* ranked by Income Deprivation Affecting Children Index, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived**



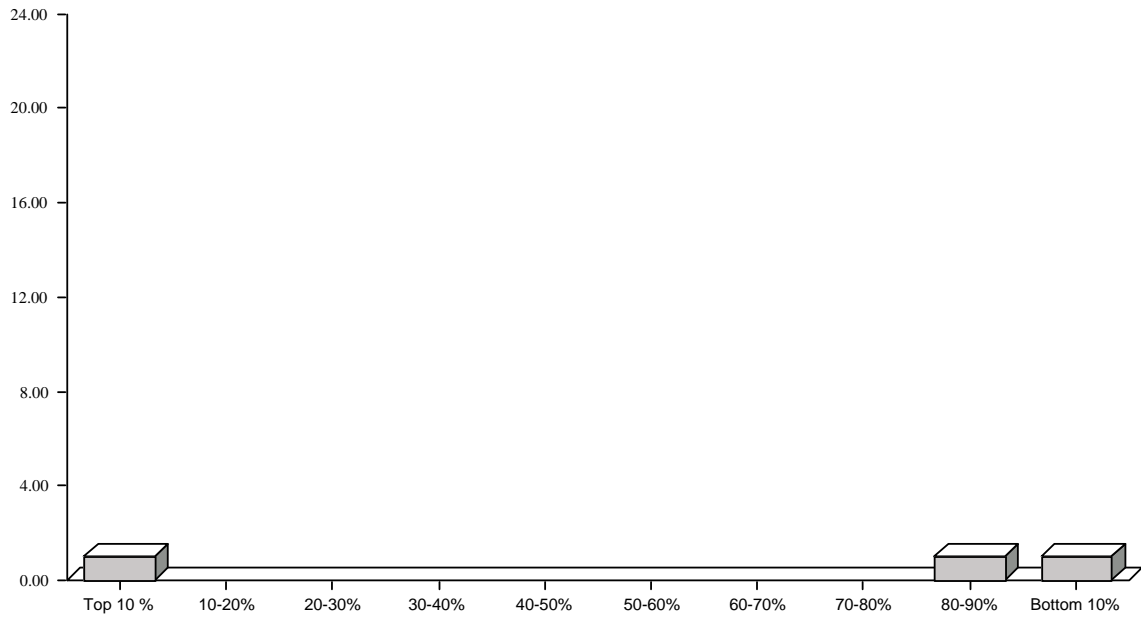
Base = 6 school visits, non-coded visits = 3

**Figure 5.19: Number of school visits to *Take One Picture* ranked by Index of Multiple Deprivation 2004, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived**



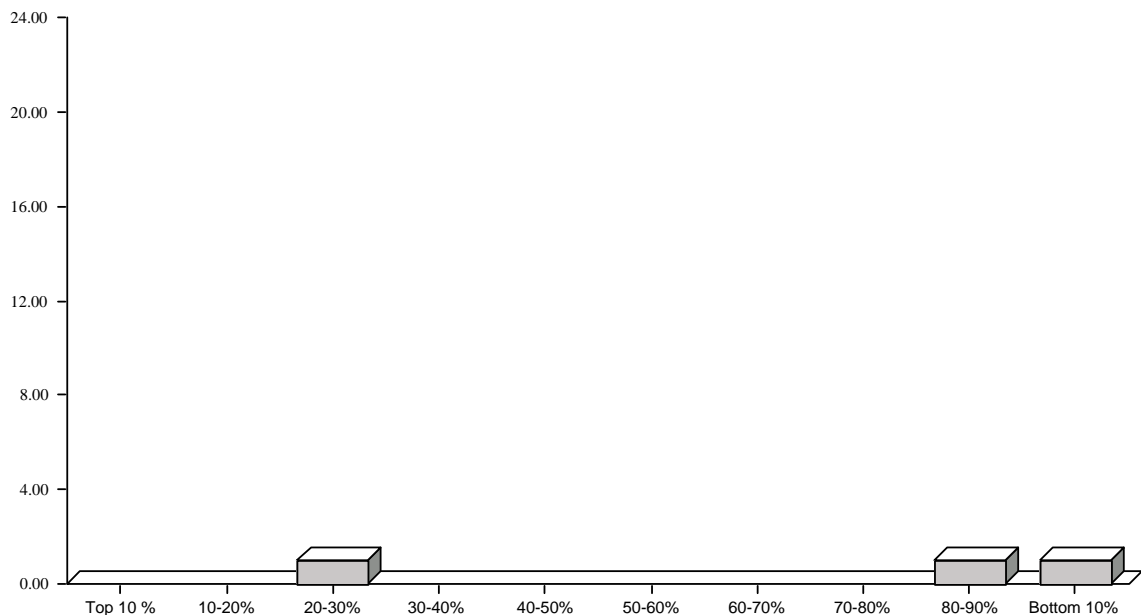
Base = 6 school visits, non-coded visits = 3

**Figure 5.20: Number of school visits to *Take One Picture* ranked by Income Deprivation Affecting Children Index, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived**



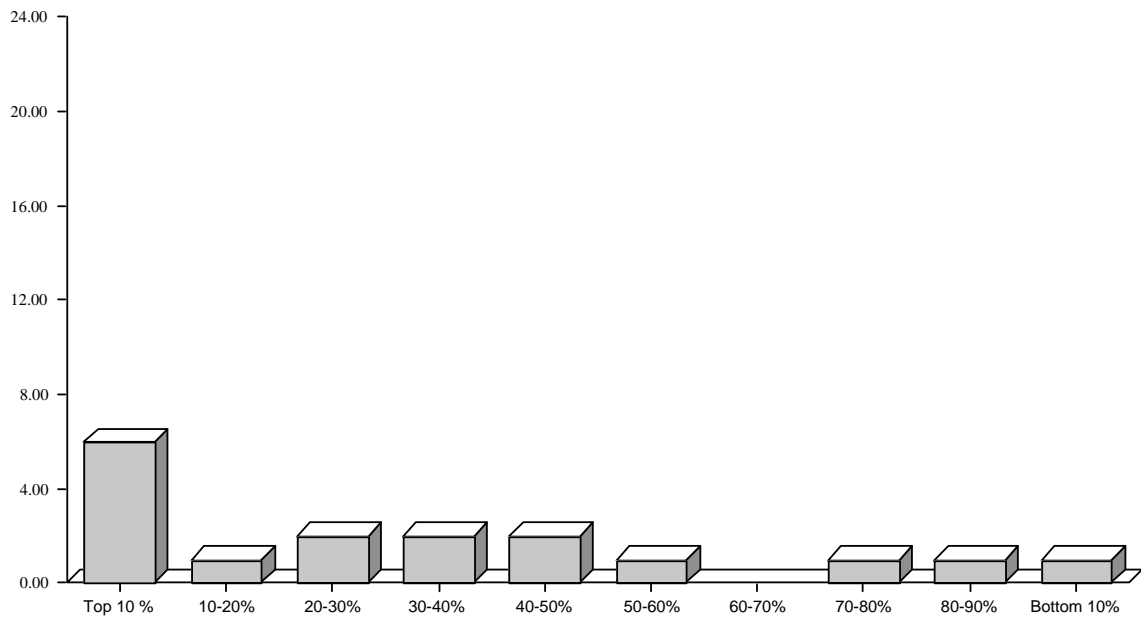
Base = 3 school visits, non-coded visits = 2

**Figure 5.21: Number of school visits to *Texts in Context* ranked by Index of Multiple Deprivation 2004, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived**



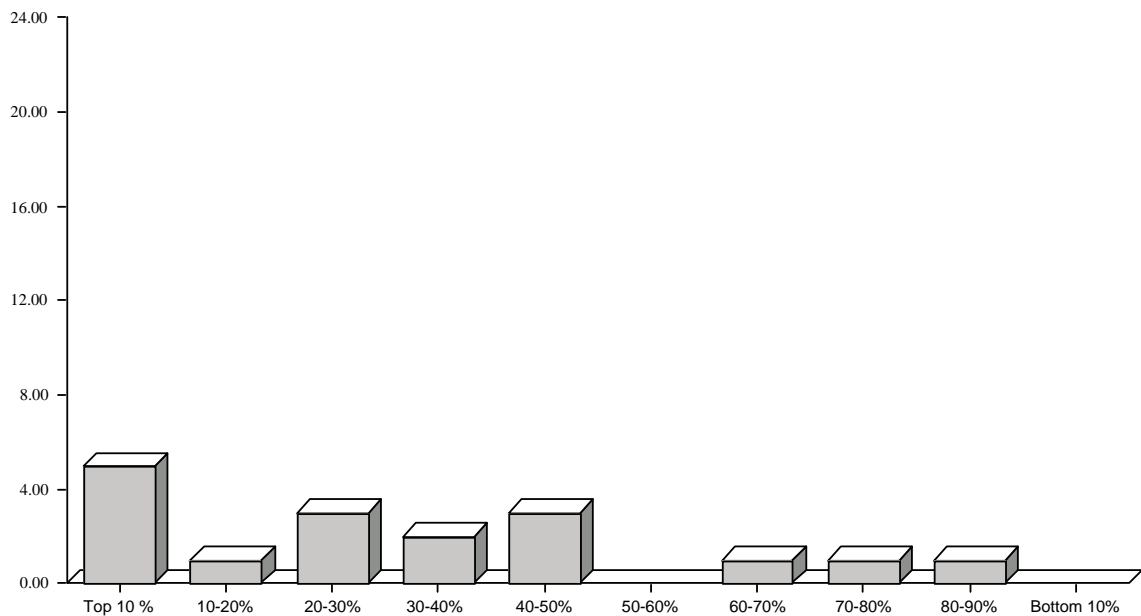
Base = 3 school visits, non-coded visits = 2

**Figure 5.22: Number of school visits to *Texts in Context* ranked by Income Deprivation Affecting Children Index, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived**



Base = 17 school visits, non-coded visits = 10

**Figure 5.23: Number of school visits to *Understanding Slavery* ranked by Index of Multiple Deprivation 2004, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived**

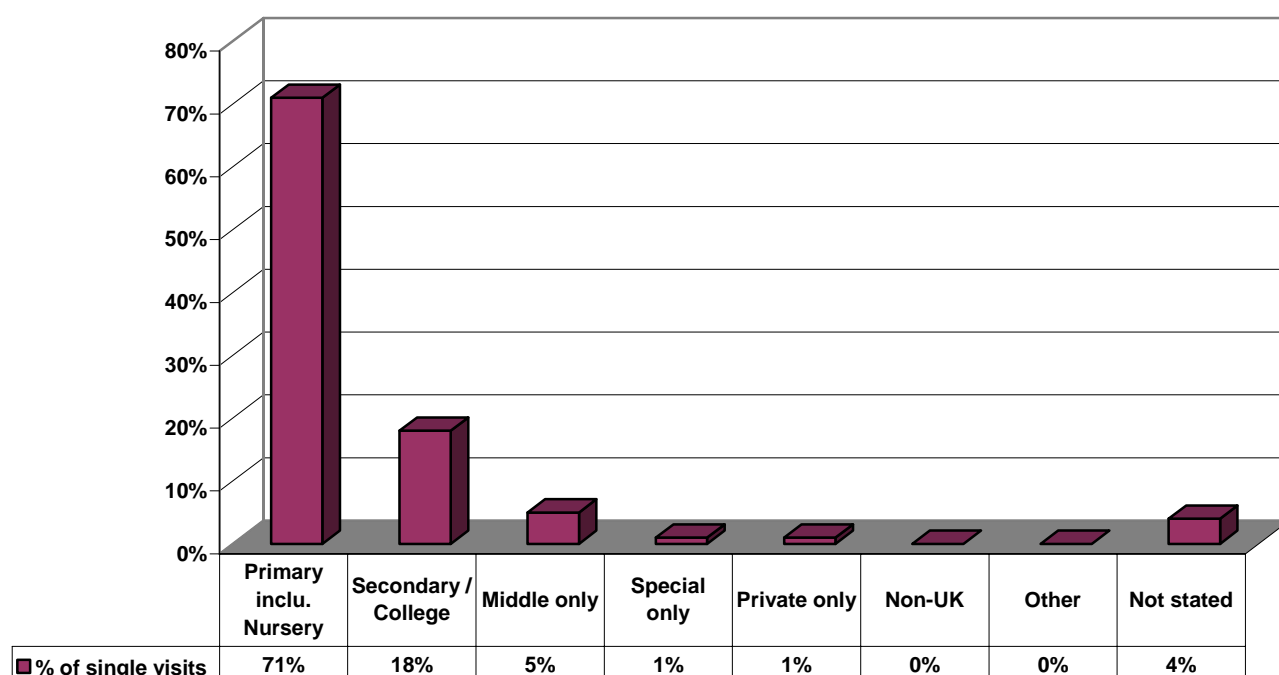


Base = 17 school visits, non-coded visits = 10

**Figure 5.24: Number of school visits to *Understanding Slavery* ranked by Income Deprivation Affecting Children Index, Super Output Area Rankings, from top 10% most deprived to bottom 10% least deprived**

## 5.4. School and Key Stage breakdown

From September 2003 to March 2004, the majority of schools visiting museums as part of the DCMS/DfES scheme were primary schools (71% of the total). Secondary schools and colleges made up 18% of the total and there were a very low proportion of other schools such as special and private schools. In the figure below, special and private schools have been included in other categories where these were also indicated.

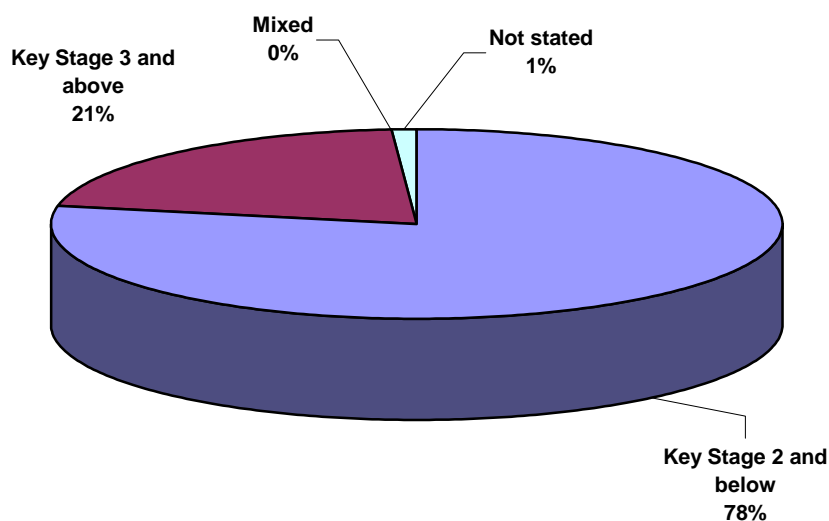


Base: 424 teachers

**Figure 5.25: Form A. Breakdown of type of school based on Question 6**

When these findings are compared with those from the Renaissance in the Regions Education Programme evaluation some differences emerge. Primary school visits to the three Phase 1 museums during September and October 2003 made up 78% of the total, with only 13% of visits from secondary schools and colleges. The DCMS/DfES programme therefore reached a slightly larger proportion of secondary school groups.

From the information given about years of pupils in Form A, it can be seen that 78% of pupils were Key Stage 2 and below and 21% of students were Key Stage 3 and above.



*Base: 424 teachers*

**Figure 5.26: Form A. Breakdown of pupils by Key Stage based on Question 7. Years of pupils / students**

In the Renaissance in the Regions Evaluation, 86% of the pupils were at Key Stage 2 or below and 14% of pupils were at Key Stage 3 and above, much lower than for DCMS/DfES funded visits. Again, this shows that the DCMS/DfES programme has reached proportionately more secondary pupils at Key Stage 3 and above.

## 5.5 The pupils who completed Form B

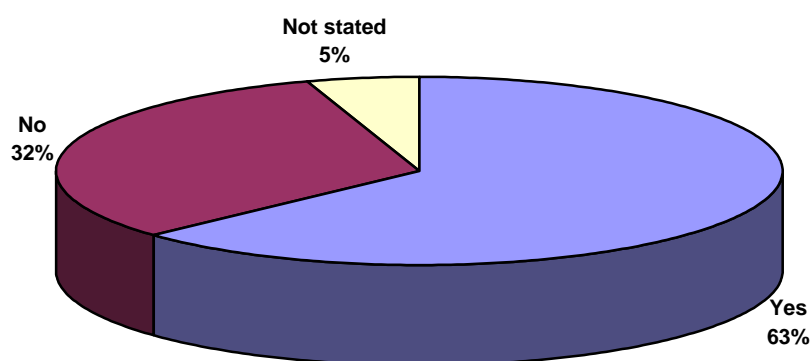
Two age-related versions of Form B were prepared for pupils to complete. Form B KS2 was designed for pupils aged 7 to 11 years. Form B KS3 and above was designed for pupils aged 11 and over. It was acknowledged that it would not be appropriate for the youngest pupils and those from special schools to be asked to complete these forms. The decision whether to complete Forms B was left to the teachers concerned.

9415 completed Forms B were returned to RCMG in the Evaluation Packs.

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

The percentages of students completing the two versions of the form match the Key Stage breakdown based on teachers' questionnaires almost exactly, as would be expected.

63% of the 503 teachers who completed Form A said that their pupils completed a Form B.



*Base: all teachers (503)*

**Figure 5.27: Form A. Question 11. Has this school completed “My Museum Visit” sheets?**

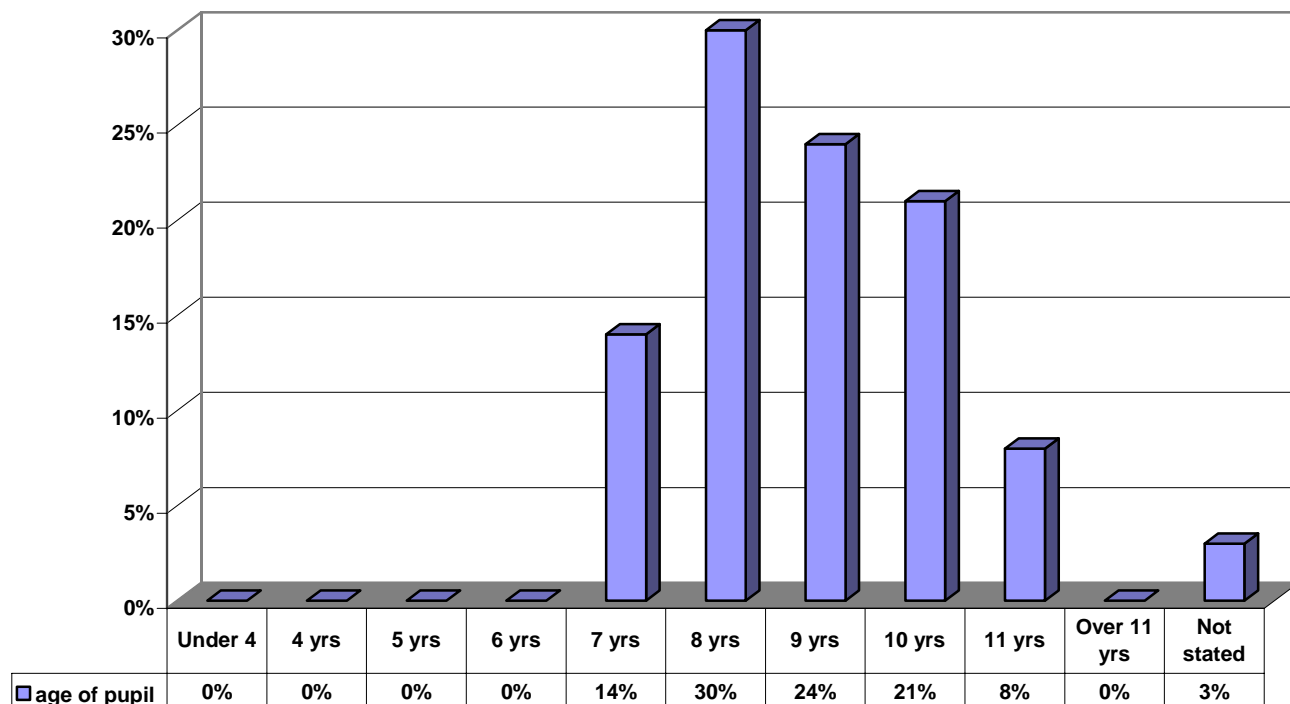
It was the teacher's decision whether their pupils could or should complete questionnaires, depending on the circumstances for each visit. Form A included instructions that Key Stage 1 pupils should not complete Form B. However, 2 of the returned questionnaires were completed by 4 year olds, 5 by 5 year olds and 26 by 6 year olds. This may be due to the mixture of ages and Key Stages present in some groups, particularly those from very small, especially rural schools, where the whole school might participate in the same activity or visit together.

Some pupils did not complete Form B where the teachers thought it would take too much time out of their visit, or where participation in the activity provided as a result of DCMS funding was only a minor part of the visit, as at Beningbrough Hall (see Section 5.0.1). A very small number of Key Stage 2 pupils in the *Partners in Time* project did not complete forms because of administrative difficulties. Some groups of pupils with Special Educational Needs did not complete forms as it was considered inappropriate.

When the number of pupils who completed Form B (9415) is compared with the estimated total number of pupils based on teachers' Forms A (12,009), it appears that approximately 78% of pupils filled in Form B, higher than the 63% claimed by teachers. However, the figure of 12,009 may be a slight underestimate of the total pupils, as it is based on 'single visit' entries only (see Section 5.2). Also 38 packs included only Forms B, returned without a teacher's Form A, so these forms are not taken into account in the total of 12,009. The difference between the figures of 63% and 78% can therefore be explained.

### 5.5.1 The pupils completing Form B KS2

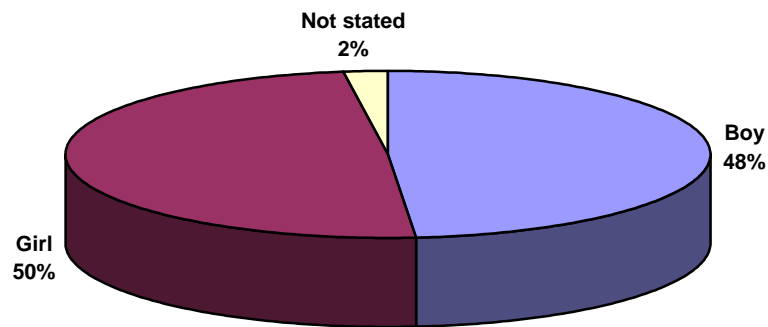
7354 KS2 and below pupils completed Form B KS2 (78% of the total), with slightly more girls than boys. The age range of pupils completing the questionnaire was varied, with 2 pupils as young as 4 years old completing a questionnaire (these numbers were too small to show up as a percentage on figure 5.28). Most pupils aged 11 and over would have been in a KS3 group. The largest proportion of Key Stage 2 pupils were 8 years old, making up 30% of the total.



*Base: all KS2 pupils (7354)*

**Figure 5.28: Breakdown of pupils completing Form B KS2 by age**

Girls made up 50% of the total and boys 48% (3622 and 3565 pupils respectively). In the Renaissance evaluation, the gender breakdown was very similar, with almost equal numbers of boys (48%) and girls (49%), and 3% not stated.



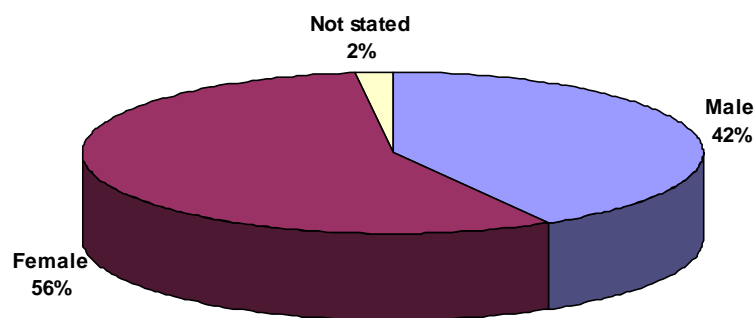
*Base: all KS2 pupils (7354)*

**Figure 5.29: Breakdown of pupils completing Form B KS2 by gender**

### 5.4.2 The pupils completing Form B KS3 and above

2061 pupils at KS3 and above completed Form B (22% of the total).

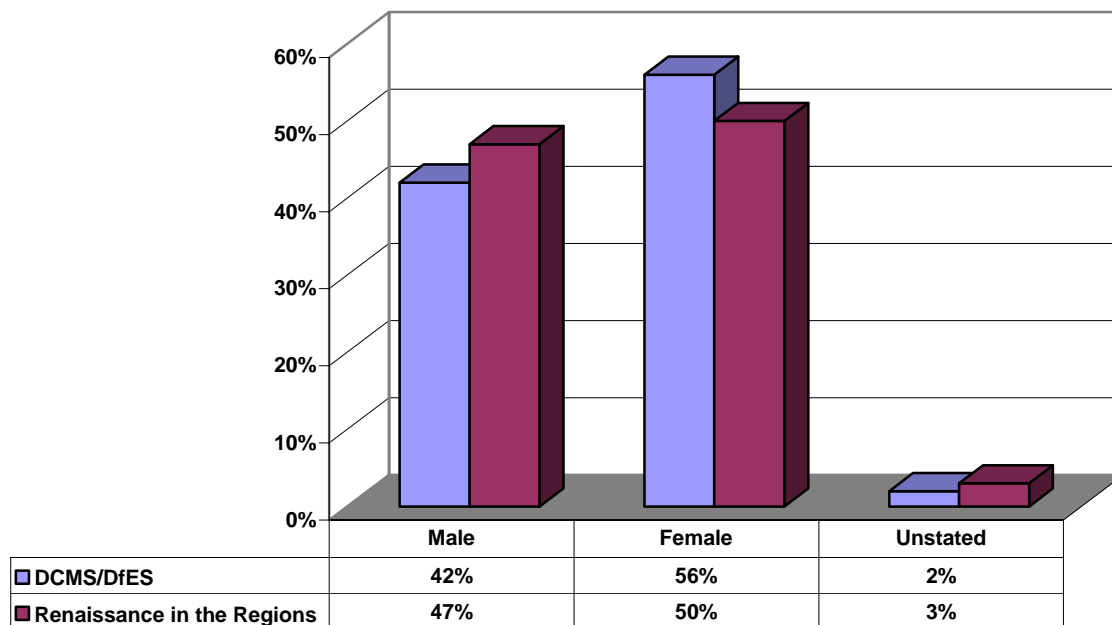
The majority of pupils who completed Form B KS3 and above were female – 56% of the total – with male pupils making up 42% of the total. The difference between the proportions of female and male pupils is much greater at KS3 and above than at KS2.



*Base: all KS3 and above pupils (2061)*

**Figure 5.30: Breakdown of pupils completing Form B KS3 and above by gender**

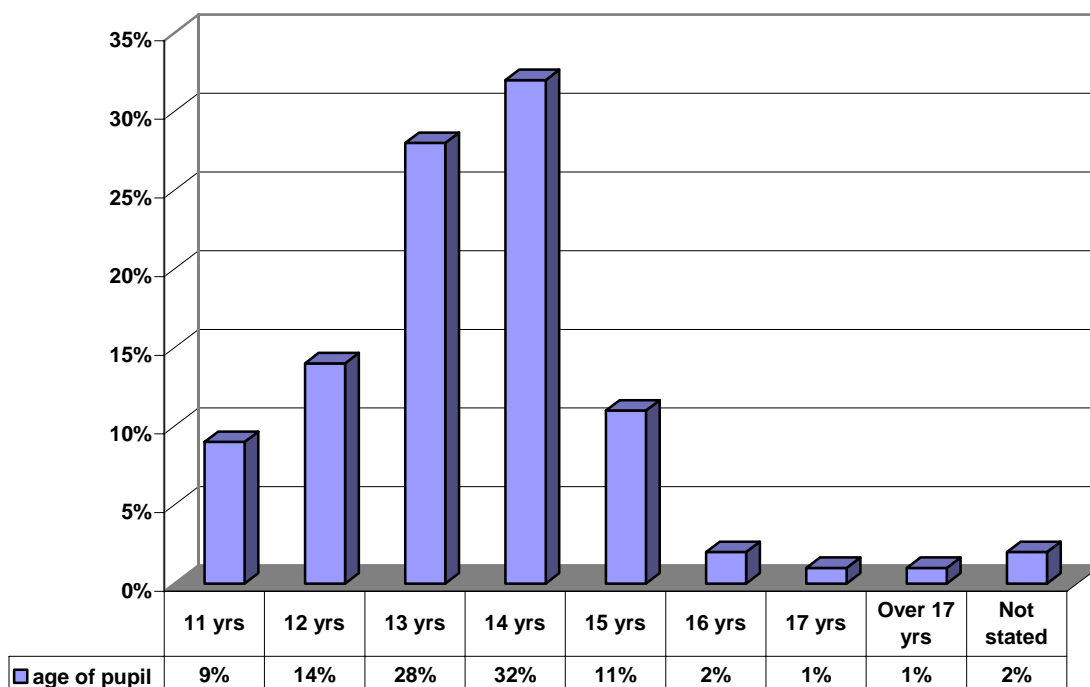
The gender breakdown for pupils of KS3 and above varies considerably from the results from the Renaissance in the Regions evaluation with a much higher proportion of girls at this age range in the DCMS/DfES programme.



*Base: all pupils who gave their gender - DCMS/DfES (2030); Renaissance (3320)*

**Figure 5.31: Comparison of gender breakdown for KS3 and above pupils, Renaissance and DCMS/DfES Programmes**

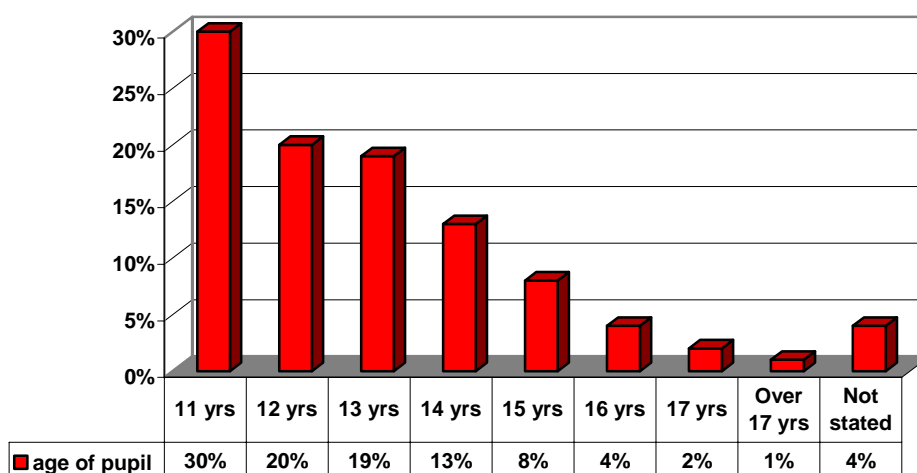
The breakdown by age of those pupils who completed Form B at KS3, shows that there was a larger number of pupils aged 13-14 years, with the largest proportion (32%) of older pupils aged 14.



Base: all KS3 and above pupils (2061)

**Figure 5.32: Breakdown of pupils completing Form B KS3 and above by age**

This is a strikingly different pattern to that of the older pupils completing evaluation forms during the Renaissance in the Regions evaluation. The Renaissance results showed a marked decline in numbers as students increased in age. The largest proportion of KS3 and above pupils were aged 11 (30%), and as the students increased in age, there was a steady decrease in their representation in the visiting groups.

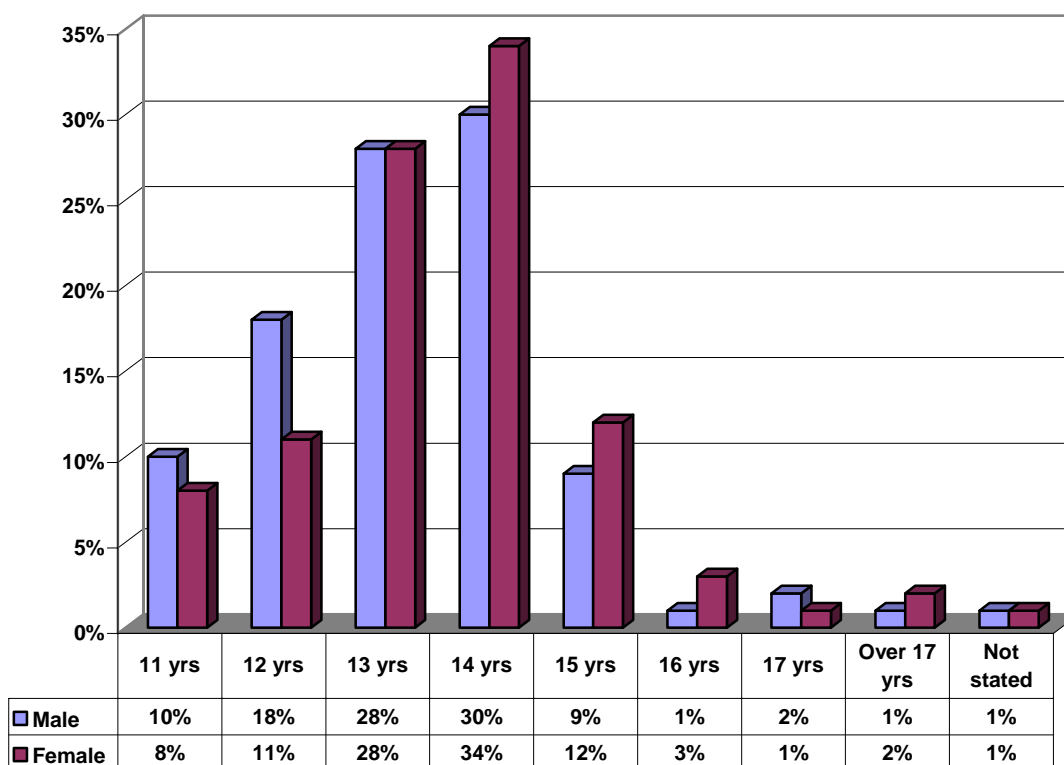


Base: all Renaissance KS3 and above pupils (3406)

**Figure 5.33: Renaissance in the Regions evaluation. Breakdown of pupils completing Form B KS3 and above by age**

When gender and age are compared, it can be seen that there were more males completing Form B KS3 at the younger end of the scale but more females in the older years: 56% of male pupils were under 14 years old, compared to 47% of female pupils. Only 14% of male pupils were aged over 14, compared to 19% of female pupils.

Age 14 was the largest category for both male and female (30% of males and 34% of females). After 14 years of age there would appear to be far fewer visits.



*Base: all KS3 and above pupils (2061)*

**Figure 5.34: Form B KS3 and above. Pupils completing Form B KS3 and above by age and gender**

Overall, the data shows that at KS2, fairly similar numbers of boys and girls completed questionnaires, while at KS3, a greater number of girls than boys did so. The numbers of pupils completing forms declined greatly after the age of 14 years, suggesting that visits become less likely as pupils move through their school careers. The pressures of examinations may explain the low proportions of pupils participating after age 14.

However, the data suggests that the DCMS/DfES projects attracted higher numbers of older pupils than the Renaissance-funded work, and that the majority of these older pupils are girls. There is more work to be done to investigate why the DCMS/DfES projects were able to attract more teachers to take their older pupils out of school, but this is beyond the scope of this research. It is well known that the organisation of school visits to museums, while not easy at any school phase, is more difficult for secondary schools because of problems of teacher cover and requirements of forthcoming exams. The findings suggest that projects that are targeted at older pupils and that meet their researched needs, do attract older pupils, but this needs further consideration before final conclusions can be drawn.