

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

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

Fig. 14: What the teachers learnt through Anim8ted

The impact on communities

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

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

As a result of the community provision there were:

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

The impact on learning for community members

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

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

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

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

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

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

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

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

The significance to the participants included:

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

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

Individual learning identified

As part of the Moving Minds project in Manchester, the Imperial War Museum North worked with Chinese students from Cedar Mount School to produce a video of oral history interviews from the Wai Yin Community Centre. One student involved in Manchester identified his own learning outcomes using the table of Generic Learning Outcomes:

- Knowledge and understanding - learning about the past
- Skills - video recording, interviewing skills
- Attitudes and values - he felt that elders were more valued in Chinese communities than in the West, and he already enjoyed this relationship - the project confirmed this for him
- Enjoyment, inspiration, creativity - enjoying the project, being creative with video and making collage
- Action, behaviour, progression - he felt he could learn faster in the museum because the project was progressing rapidly through specific identifiable steps over a long period of time (whole afternoons)

Museums and communities

Community outreach work is not yet fully developed. However, the work observed as part of this evaluation shows how very effective work with communities, especially vulnerable communities, can be. An engagement with communities is a very significant and important part of the work of museums, but it has to be planned for in the long term, and in acknowledgement of the issues.

The research found strong examples of the value of museums to communities, especially vulnerable and/or new communities. Museums can provide links between old familiar worlds and new worlds by using collections to compare the familiar and the unfamiliar across cultures. Museums can establish a sense of place and have the potential to enable a broadening of identity.

Museums as resources where schools struggle - working with community organisations

Museums in partnership with community organisations, such as hospital schools, language centres and centres for children and young people at risk, can offer highly successful alternative approaches to learning, providing different routes to learning for these children and young people. This is a strength that can complement the work of schools and colleges, but as yet the structures are not in place to enable this strength to be exploited.

Barriers for communities

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

- Lack of awareness of museums
- Feeling excluded - "Not for the likes of me"
- Lack confidence, for example - "Understanding art"
- Perceptions that museums are: "Fusty, boring, and unwelcoming"
- Perception of actual provision as inadequate: "Food in restaurant for Muslims, prayer rooms"
- Limited experience of travel outside immediate home area
- Costs of travel
- Time required for the visit if the museum is distant
- Language difficulties

Part two: Museums and contemporary issues

Ambitious projects in the museums

The museums were able to find ways to engage with children and young people across the social spectrum. Through empowering successful learning, the museums engendered increased self-esteem and a higher sense of self-worth. This is valuable for all, but especially important for those who are disadvantaged or disempowered. Vulnerable teenagers, facing challenges because of pregnancy, learning difficulties, family disruption, or even loss of home, family and culture, found involvement with a museum encouraged a degree of inner resilience. Sometimes this was apparently very slight, but of huge significance to the person concerned. Sometimes, the individual was already very confident and looking for new challenges and opportunities.

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

MUSEUMS... inspiring young people

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

Children in Bradford inspired by paintings at Cartwright Hall

Many examples of enjoyment and creativity can be found in the case-studies. Anim8ed offered a chance to think in imaginative and creative ways, which engaged the children deeply. The children were inspired by the paintings at Cartwright Hall. They looked at Nursery Rhymes for Dmitri by Balraj Khanna, and used their imaginations to find shapes for their animations. The interest and engagement at the museum inspired creative thinking after the visit.

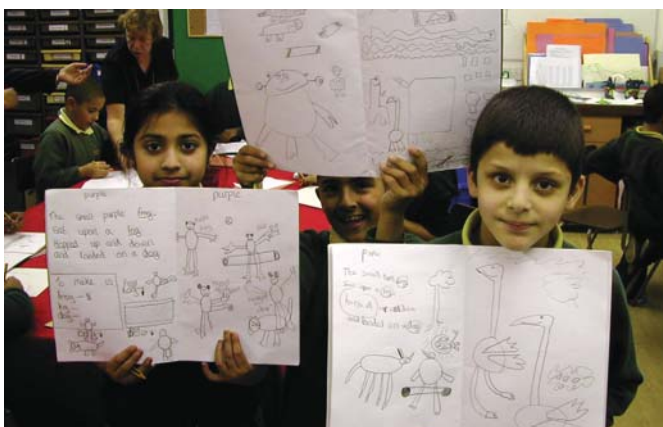
Teenage boys inspired by the Imperial War Museum North in Manchester

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

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

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

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



MUSEUMS... encouraging citizenship

The 12 projects worked towards community cohesion and social inclusion. Projects were designed to enable the development of a shared sense of belonging based on common goals. The acknowledgement of the positive value of difference and the acceptance of reciprocal rights and obligations of different groups lay behind many of the projects. Pupils were brought together through shared experiences generated by involvement in projects.

In Bradford, Cartwright Hall worked with Education Bradford and their Linking programme to bring together two schools from different parts of the city. Margaret McMillan Primary School in the Heaton area of Bradford, an inner city school with 90% Pakistani pupils, worked with Lees Primary School in Keighley, a school with a largely white pupil base, on an exciting project, Anim8ed. Both groups began to feel that the museum was exciting and interesting, and through the same experience of developing an animation began to appreciate that their peers in the other school shared their own attitudes and interests.

The pupils enjoyed meeting each other and were exposed to opportunities for increased understanding of cultural similarities and differences. In this example, the museum acted as a space for cultural exchange through shared events.

“It was more exciting because we can make friends with the people and learn about them and the different things that they like to do.” (Pupil, Margaret McMillan School).

The teachers were surprised at how easy it was for the children to work together. “We were amazed how easily they (the children) mixed together” (Teacher, Margaret McMillan School).

MUSEUMS... working with refugees and asylum seekers

A teenage asylum-seeker in Liverpool found repeated use of the National Museums as a curriculum resource meant that he began to feel that this might be a suitable place to do voluntary work. He began to feel a sense of place and belonging. He was part of a group of teenagers from many different countries, all with traumatic experiences in their recent past. Working together at the museum gave them all a common experience to talk about as they began to remap their lives and remodel their individual identities to take them forward into a new phase of their lives.

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

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

- Learning about the city and the countryside, both orientating themselves geographically and gathering historical information
- Learning about English culture, which enables them to recognise and grasp references in books they read
- Specific language-based follow-up uses the museum experience to extend vocabulary and understanding

- Social interaction and relationships are encouraged (these teenagers came from a large number of diverse countries and did not know each other prior to the involvement with the college - they made friends during the museum visit and told each other their often harrowing stories)
- Deeper relationships with the lecturers and other adults were facilitated
- The motivation to find out more was stimulated
- The possibility of return visits was raised
- Students became aware of possibilities for work-placements or volunteer work
- They used knowledge gained in earlier visits on the later visits (i.e. they identified birds (greenfinches) they had seen on the trip to the nature centre when they saw the bird skins behind the scenes at the museum)
- They developed an enthusiasm to learn because of the often slightly bizarre museum experiences

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





MUSEUMS... motivating learners with specific health needs

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

This project was challenging, working with young people whose experiences are very different from the mainstream; terminally ill children, vulnerable young people with complex mental health experiences, and teenage mothers. Some of the hospital school staff were less confident about the long-term benefits for their young people from paintings and art activities. However, by the end of the project, confidence was beginning to grow, although the development of trust

demands work across the long-term. The children themselves, after initial hesitation and suspicion, began to explore new things such as mixing plaster and casting bits of their bodies.

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

MUSEUMS... working with rural schools

Rural schools often find it difficult to manage museum visits. They are often very small and need to bring the whole school on the visit. This will include the youngest children, who may find travelling long distances difficult. Transport costs can be high because of distance, especially if the coach has to be used during the times of normal school runs. Teachers are uncertain whether museums will be able to cope with teaching mixed age groups. Beningbrough Hall, working with the National Portrait Gallery, worked effectively with rural schools from North Yorkshire. And in Eastern England, rural schools appreciated transport bursaries that enabled them to visit IWM Duxford, and Norfolk and Luton Museum Services.

Pupils from Goathland School, on the North Yorkshire moors, were fascinated by the portraits they saw at Beningbrough, and worked on the themes of portraits for many weeks after their visit. They used the ideas they learnt from 18th century portraits about the construction of self-images, and the projection of personal identity, in the production of digital photographs, and then pastel portraits in the style of Picasso.



Pupils were impressed by their exposure to real portraits: "It just felt like I've seen the first one in my whole entire life." Pupils made personal connections to the paintings - "Well when you start drawing them it takes quite a while... you kind of feel like you've known this person."

Pupils from Norfolk schools were inspired by the aeroplanes and hangars they saw at Duxford to explore the concept of structures; they learnt about various kinds of structures (including their own skeletons) in the morning, and applied their knowledge by constructing a structure in a group in the afternoon. Their enthusiasm, new knowledge and skills, and ability to work together to solve the challenges presented resulted in increased confidence and self-esteem and gave them all, including a child with considerable difficulties in concentrating, an experience of successful learning.

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

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

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

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



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

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

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

Part three: Successful projects

Innovation and experiment

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

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

New audiences

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



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

New partnerships

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

The theme of Understanding Slavery linked the National Maritime Museum, National Museums Liverpool, the British Empire and Commonwealth Museum and Bristol Museums and Art Galleries. Research and consultation has been carried out with teachers and pupils that will benefit all the museums as they develop resources in this sensitive area.

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

Existing partnerships used in new ways

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



Expanded scope and scale

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

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

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

Extended existing work into new subject areas

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

At IWM Duxford an outreach service that used artefacts to teach historical themes in schools had been established, funded with a Heritage Lottery Fund grant. The National/Regional Museum Education Partnerships presented an opportunity to sustain the scheme and also to extend it to teach science in addition to history.

The teaching of science and technology-based themes was new for Duxford; working in partnership with SATRO Ltd, the success of this project (which involved schools in science workshops in school and at the museum) means that the museum has now expanded what it can offer to schools on a regular basis.



Critical success factors for projects

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

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

Limited innovation

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

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

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

Strong museum-related ideas

With a large range of organisations (some non-museum organisations), spread across several geographical regions and working in different ways on different interpretations of one over-all idea, that idea is itself crucial. A very strong, well-developed idea that can be clearly articulated and communicated is essential. This idea needs to be based on the museum and its collections. Some projects identified themselves through the audiences they were seeking to reach. This meant that while the audience could be identified, the content of any activities was left wide open. Themes enable purpose and focus and give an overall identity to



the work that is done. Themes enable the selection of ideas and collections, and suggest the kinds of activities that might be carried out. As museums have no curriculum, vast resources, and are capable of working with a great number of different audiences, the identification of a theme, combined with the identification of one or more audiences, is an essential prerequisite of any project.

Appropriate management

These were complex, multi-stranded projects, frequently working in new areas (new audiences and/or new subject-matter). The time-scale was short, and there was a feeling of compulsion to achieve objectives funded through an external source. The management of the projects was time-consuming and needed to be proactive. Highly skilled project management was therefore required to oversee these frequently large and diverse networks of agencies and events, where there

were many professional cultures, styles of working and reasons for being part of the project. Understanding these differences, and mediating and sustaining communication between all parties was key to the success of a number of projects.

One successful strategy, used by the Image and Identity project, was the involvement of the Arts Project co-ordinator from NCH in all monthly project meetings on the same basis as all the museum partners. These monthly meetings were essential in supporting all involved and in sharing problems and solutions. A second successful strategy, used at the National Portrait Gallery, was the close involvement of a senior member of the museum management team (the Head of Education), who was able to call on additional help and resources as required. Where project co-ordinators were on temporary appointments, unfamiliar with the museum, and unable to call on (in fact had to fight for) additional resources, things were much more difficult.

Project workers with appropriate skills and experience

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

Participants and partners needs are met

For partnership projects to work, all partners must feel a sense of ownership. This means careful negotiation of agendas and approaches, and thoughtful consideration of multiple perspectives by all parties. It is not enough to inform people what is going to happen; if this does not accommodate their interests, requirements and constraints, then problems will ensue. An understanding of how other organisations and individuals operate, and a realistic identification of the strengths and weaknesses of all partners is essential at the start of projects. Where projects built on existing networks and relationships, it was easier to identify both what partners needed and what could be achieved with the resources available. Museums attempting to build successful partnerships with community groups face a considerable challenge as the value positions of museums and community groups are unlikely to be very close. The issues that emerge can only be resolved through discussion and mutual accommodation.

The need for time, support, experience and planning

The five critical success factors are all required if projects are to be successful. The evaluation showed that in some projects, some of these elements were in place, but others were not, and thus, however strong the existing critical success factors, problems emerged. The five elements all take time to build and critically review.

In order for projects to have maximum chance of success and maximum impact within the museum, the director and senior staff need to actively support the work. Only by understanding the project can it be used for effective advocacy with the museum's stakeholders and governors - and these projects have considerable potential to be used in this way.

The museum staff who manage and deliver these projects require considerable levels of experience, skill and knowledge. The evaluation has shown the sophistication of the decisions and judgements that have to be made, and the range of knowledge of diverse organisations that is needed to both develop and monitor the projects. High-level leadership and management skills are essential in overseeing these complex, innovative and fast-moving projects, which need to be well planned in advance.



Laying the foundations for future developments

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

New resources from the programme include:

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



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

- A network of artists and freelancers established. At the Laing Art Gallery, for example, the artists used for Take One Picture North East have developed their capability of working with disadvantaged young people and museums
- Training and development of volunteers; for example at Manchester Museum, and Montacute House
- Greater understanding of the issues and challenges faced by partner museums and organisations
- Increased understanding of the needs of target groups and audiences; for example Beningbrough Hall (rural schools), National Museums Liverpool and partner museums (refugees and asylum seekers)
- A range of new partners and contacts, with whom skills and expertise can be shared. For example, National Museums Liverpool worked with the LEA advisor for refugees and asylum seekers to target specific groups. Beningbrough Hall responded to the needs of rural schools through consultation with LEA senior Humanities advisor, who had a clear understanding of the issues around rural exclusion in North Yorkshire
- Consolidation of relationships between former partners and the establishment of plans for the future. For example, the V&A had already worked with NCH to reach young disadvantaged young people, often excluded from school, through the regional networks established by the Charity; the DCMS/DfES programme confirmed the value of the partnership for both organisations and its success has led to the extension of the partnership for a further 2 years



- New schools are using museums. 66% of teachers involved in the DCMS/DfES programme were visiting that museum with a class for the first time. Transport subsidies helped many schools from areas of rural and urban deprivation to cover the costs of visiting museums. Norfolk Museums Service reported to IWM Duxford that many schools were using them for the first time because they perceived them as flexible and able to fit into their needs
- Professional development for staff. For many of the museum staff involved in the programme, coping with the demands of the tight timescale, managing larger budgets and administration across partner museums and organisations was significant for their own professional development. This remains as an important long-term benefit to the organisation and the profession. Specific examples are at Duxford and the Laing
- Development and trialling of current educational workshops and new projects. Understanding Slavery acted as a pilot phase for the museums involved, and a second phase will consider long-term learning and access strategies for future partnership working

Last Thoughts



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

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





Department for Culture,
Media and Sport
2-4 Cockspur Street
London SW1Y 5DH
www.culture.gov.uk