



# Efficiency and Effectiveness of Government-sponsored Museums and Galleries

Measurement and Improvement

**Education Excellence Study**

September 1999



# DCMS Review of the Efficiency and Effectiveness of the Government-sponsored Museums and Galleries

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## Appendix C: Excellence Studies – Education

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## Section 1: Executive Summary

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The purpose of this Excellence Study was to review education provision in national museums and galleries in the UK and to learn from the American experience where appropriate. Examples of good practice have been identified, from which organisations can review their own activities. Criteria for good practice were seen as innovation, efficiency and effectiveness. Examples of good practice may be demonstrated by the holding of awards, or status, within the sector. The study will also be used to inform the development of performance indicators against which activity can be evaluated.

Five national museums were studied in depth, and consultation with a number of other organisations occurred, by telephone and during a seminar held to discuss version one of this document. Comments were also received from other organisations, all of which have been incorporated into this document.

A key discussion point throughout the study was the definition of education. It was felt by many that 'learning' would be a more appropriate term. It was not universally agreed as to what learning encompasses, for example whether exhibitions should be included.

Current Government thinking on the role of museums to increase access, tackle social exclusion, contribute to life-long learning and economic prosperity are trends that have already occurred in the USA. The AAM's policy statement, Excellence and Equity: Education and the Public Dimension of Museums (1991) and its notion that education is a museum-wide endeavour is useful in the British context as it illustrates that this approach to 'learning' requires integration and accountability throughout the organisation.

Some national museums are not fulfilling the MGC's Guidelines on Managing Museum and Gallery Education which has been taken by this study as a baseline of good practice.

Greater co-operation across departments is required, rather than increased departmentalism. Thus, the location of education staff within an organisation is not a key issue. What is however, is the position of the Head of Education within the organisational structure in order that they are sufficiently senior to be involved in key decision making.

It may be appropriate for education staff to take on roles such as quality control of all learning activities across the organisation. Educators should also maintain, and in some instances begin to have input into exhibition planning and other activities e.g. development of websites, publications and some promotional materials where there is communication with the public in an 'Audience Advocate' role.

Greater priority needs to be placed on training staff who are communicating with the public. Quality will only be maintained through continual appraisal. Some national museums may be well placed to share their skills and knowledge with staff from national and non-national museums. This should be encouraged.

Some audiences continue to be under-represented. It was agreed that not all institutions are necessarily equipped to deliver programmes to all audiences, and that individual institutions should have their own objectives based on mission statements, policies and resources. Whilst there is a commitment to audience development of under-represented audiences, projects are often resource intensive and the number of beneficiaries small. Key objectives for the future could be to develop sustainable projects,

retain and build new relationships with audiences, enabling independent learning, and to develop more inclusive, cross cultural projects rather than segregating audiences. Longitudinal comparisons, rather than bilateral comparisons between organisations were therefore felt to be more useful in evaluating performance.

National museums and galleries have a role to play in advising Government on the role of museums as learning centres. One aspect of this is to encourage the DfEE to develop relationships with other training organisations for example the Teacher Trainers Agency.

Good practice is exemplified by museums and galleries with exhibits that enable learning. New approaches are being taken, with discovery areas in traditional gallery spaces. Demonstrations by staff, drama in galleries and 'explainers' are also useful tools for enhancing learning and engaging visitors. The case studies illustrate that this can bring new relationships with museum staff.

Evaluation is supported within the sector, although a lack of financial and human resources often put pressure on staff. A strategy is required for each organisation, training across the sector to support staff and channels for sharing information. The Excellence Study on Visitor Information discusses this subject in more detail.

Partnerships are useful for leveraging human and financial resources and to encourage new audiences. However, they are often project based, and visitors who are attracted by projects are not retained as audiences. Significant input and commitment is required by all parties yet a 'true' partnership does not always occur, and expectations are not realised. A strategic approach to partnerships is therefore required, with aims, objectives, budgets and implementation plans set, as with other projects.

Funding of education departments varies across the sector. The Anderson report (Anderson, 1997) found that budgets were declining. This review indicated that Nationals spend, on average, 4.6% of their budget on Education. An American study (AAM, 1997) found that overall museums were spending 5.4% of their total expenses on education programmes, excluding exhibits. This appears slightly higher than in the UK.

The amount of income generated by education departments in the UK remains modest. External funding is being sought for capital projects from large foundations and the lottery and for 'non-core' activities from a variety of public and non-public sources. The definition of 'core' activities varies within each institution. This raises questions about the sustainability of these projects in the long term. Also, as to what is an acceptable level of core activity for each organisation.

Section 8 of this report discusses recommended Next Steps and includes advice for the future.

## Section 2: Introduction

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### 2.1. Introduction and Status of this Study

LORD Cultural Resources (LORD) prepared this Excellence Study as part of the Efficiency & Effectiveness Review of the Government Sponsored Museums & Galleries commissioned by the Department for Culture, Media & Sport (DCMS). The study topic – Education – was chosen by the Review’s Working Group as a key activity for which the wider adoption of best practice was thought likely to yield significant benefits in efficiency and effectiveness.

This Study has been developed through an iterative process of consultation with the National Museums and Galleries and through discussion at a seminar. This document should be seen as a position statement contributing to the debate on Excellence within this area. It does not purport to be a guide, or manual, on excellence.

### 2.2. Scope

This study has aimed to identify good practice in many areas of museum ‘learning’. It is not exhaustive, nor does it try to highlight every example of good practice. It is designed to be a benchmark against which national museums and galleries may like to evaluate their own provision against other national institutions.

This report draws on examples from national museums, non-national museums, and where appropriate from outside the sector. Education has been defined in the broadest sense and encompasses all learning in museums including formal education programmes, adult and continuing education, informal public programming and the role of educators in exhibit development. The report does not try to cover the area of exhibit planning.

The case studies have been chosen as examples of innovation, efficiency and effectiveness. This study is not exhaustive and there are other examples of good practice, some of which are reported on in the publications listed in the attached bibliography.

Fewer examples of good practice from non-national museums and from outside the sector have been included than was originally intended due to the extent of good practice identified in national museums. It should be remembered that this report is citing good practice – this quality and level of provision is not uniform across all national museums or the sector generally.

### 2.3. Methodology

It was assumed that the MGC’s Guidelines on Managing Museum and Gallery Education (MGC, 1996) and A Common Wealth (Anderson, 1997) would be good starting points for the study. Good practice was identified as organisations which:

- place education firmly at the centre of their mission
- plan educational work based on sound market research
- evaluate the educational value of their public programming
- resource educational work adequately

- work with partners to increase the range of provision, both inside the organisation and through outreach work

A meeting was held with Jim Close, the Working Group representative for the education excellence study and David Anderson, author of *A Common Wealth* (Anderson, 1997) to review the criteria of the study. The following key issues were added to the original list:

- the contribution of museum education to well being;
- learning in museums;
- the long term impacts of visits;
- the isolation of education staff;
- training of all museum staff delivering education programmes;
- the absence of peer reviewed publications and a professional evaluation/visitor research group to share and disseminate information within the sector.

A sample of national museums representing the areas of science, art, social and natural history who are known for their good practice in delivering educational programmes were chosen as case studies. Meetings were held with the Head of Education of each of the following institutions between 25th March and 7th April 1999.

- Geffrye Museum;
- Horniman Museum;
- Natural History Museum;
- Science Museum;
- Victoria and Albert Museum.

Telephone interviews and desk research were used to review good practice in other national museums including:

- British Museum;
- Imperial War Museum;
- Museum of London;
- National Museums and Galleries on Merseyside, Liverpool;
- National Museum of Science and Industry, Manchester;
- National Museums of Scotland;
- Tate Gallery, Liverpool;
- Tate Gallery, London.

Telephone interviews and desk research were used to identify good practice in other museums, and from the heritage sector including:

- Croydon Museum and Heritage Service;
- Irish Museum of Modern Art, Dublin;
- Nottingham Museums Service;
- Walsall Museum and Art Gallery;
- Weald and Downland Museum.

Initial comments from Version 2 of this report suggested that the following areas should be covered in more depth: exhibits; digital media; the role of some nationals in giving advice and guidance on museum education to government and its agencies; and the changing role of education departments in national museums from service providers to co-ordinators.

Digital media have been briefly covered in this report, and in further detail in the IT and Collection Storage Excellence Studies. Reference to exhibits has been made in this report in the context of the role of educators in exhibit planning and trends concerning the 'educational exhibit'. A separate excellence study on exhibits was rejected by the Working Group at an earlier stage. It was also suggested that the study be called 'learning' rather than education, to reflect wider initiatives and policy documents and to encourage the sector to 'think more holistically about the learning needs of all its audiences.' The discussion on learning has been expanded, but, it was decided to retain the original title of the study.

## Section 3: Educational Mission

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Since the mid-1980s the educational role of museums has occupied the interest of a growing number of museum professionals in the United States. The American Association of Museums initiated seminal projects, such as *Museums for a New Century*, 1984, which asserted the far-reaching potential of museums as educational institutions, which was followed up by the AAM Task Force on Museum Education. The Task Force was charged with describing critical issues in museum education, which led to the development of *Excellence and Equity: Education and the Public Dimension of Museums*, 1991, which was adopted as a policy statement by AAM. *Excellence & Equity* is accepted as describing the vision for museums in America.

Three key ideas inform *Excellence & Equity*:

- The commitment to education as central to museum's public service must be clearly expressed in every museum's mission and pivotal to every museum's activities.
- Museums must become more inclusive places that welcome diverse audiences, but first they should reflect our society's pluralism in every aspect of their operations and programs.
- Dynamic, forceful leadership from individuals, institutions, and organisations within and outside in the museum community is the key to fulfilling museums' potential for public service in the coming century.

Underlying this new vision for museums is the belief that museums are instruments of social change and can make a significant contribution to addressing the broader inequities faced by many Americans.

Thus, *Excellence & Equity* is based on an expanded notion of public service and education as a museum-wide endeavour that involves:

- trustee, staff and volunteer values and attitudes;
- exhibitions;
- public and school programs;
- publications;
- public relations efforts;
- research; decisions about the physical environment of the museum; and choices about collecting and preserving.

Museum education is not therefore the exclusive domain or responsibility of education departments per se, but success requires integration and accountability throughout the entire institution.

Other key policy and program initiatives which support the present pursuit of enhancing the educational role of museums include criteria for accreditation by AAM (a program begun in 1968) and MAPII, an AAM self-study/peer review program being undertaken by more and

more museums nation-wide. This renaissance is being supported by active re-examination of museum policies, including the Mission Statement, which is seen as the primary declaration of each museum's commitment to public service.

During the last 15 years other organisations with national mandates and an interest in museums as educational institutions have made a significant contribution to the explosion of activity surrounding the educational role of museums. The Getty Centre for Arts in Education is one such institution and there has been growing interest from a wide range of academic disciplines, including education and communication theorists, behaviourists and economists as well as from advocates for community and sustainable development and environmental action.

Pressures from inside and outside the museum field have also contributed to changes of thinking throughout the Museum, not just in education departments. Museums are becoming more market oriented, as they increase efforts to maintain, increase and broaden their audiences, equally influenced by financial concerns as by mission. The impact of changes in marketplace demands is also significant, as the public seeks leisure-time, *edu-tainment* opportunities, which are influenced by enterprising commercial entertainment and technology-based attractions which are also adapting from the museum sector educational overtones, as exemplified by Disney, large-format theatres, simulators and the exploding number of interactive technologies.

Changes in priorities in funding have also had a major impact on museum practices. For instance, the Institute for Museum and Library Services (federal government), which provides operating and project funding to American museums, has adopted new expectations for the ways in which museums deliver education; foundations are driving visitor-/education- oriented initiatives, such as the Reader's Digest Lila Wallace Foundation (see Visitor Information excellence study); and corporate sponsorship is making education a priority for funding, especially as government funding for public education is decreasing.

In the UK, the educational role of museums has come to the forefront during the 1990s. The term education can encompass exhibitions, all informal and formal education programmes and support materials, although agreement on the inclusion of exhibitions is not universal.

Activities are commonly subdivided into the following categories:

- formal education groups (school, further and higher education, and special educational needs groups);
- adult and continuing education (informal programmes and activities);
- public programmes and events; and
- exhibitions.

In 1996 the Museums and Galleries Commission (MGC) produced guidelines for good practice in museum education. The key points were for museums and galleries to:

- recognise education as a core function;
- support access to education for all;
- have an education policy endorsed by the governing body;

- for the education policy to be an integral part of the forward plan;
- have a written action plan with short and long term objectives;
- give responsibility to a senior member of staff, ideally a specialist;
- ensure that staff receive training, advice and other support to fulfil their educational responsibilities; and
- ensure that the governing body supports the educational role of the museum or gallery.

This study has taken these guidelines as a baseline of good practice. It is interesting to note that the MGC's study reported on in *Museum Focus* (MGC, 1998) found that these guidelines have not been achieved across the museum sector, or throughout all national museums. In their sample only 73% of national museums had a written policy, and only 37% were endorsed by governing bodies. In 68% of national museums the educational policy was an integral part of the forward plan, although less had a written action plan (63%) or action plan with short (59%) and long term (39%) objectives.

In order for museums and galleries to evaluate their educational activities, receive institutional support and in some instances additional funding, it would appear essential for this basic level of good practice to be achieved by all.

The MGC's guidelines were followed in 1997 by the publication of David Anderson's report *A Common Wealth: Museums and Learning in the UK* (Anderson, 1997) which reported on the status of museum education and museums as learning centres in the UK. A number of issues were raised through the consultation process which were felt to exert a significant influence on the future development of museum education:

- how museums can best increase access to their resources for the educationally and socio-economically disadvantaged, people with disabilities and those under-represented amongst audiences;
- the impact of media technologies;
- how museums could work with other institutions in partnership;
- increasing financial pressure which is eroding museum services;
- the lack of in-house skills and resources to develop museum's educational role.

The report summarised the findings of research which found that provision for museum education is inconsistent, poorly resourced, with few specialist staff and that in most museums provision for life-long learning 'is an aspiration rather than a reality.' (Anderson, 1997). In the MGC's more recent *DOMUS* study (1998) only 88% of national museums were reported to provide educational facilities/services. Some audiences such as school children are more likely to be catered for, and others such as pre-schoolers, minority groups and people with special needs are least likely to be provided for.

The Anderson report was published prior to the Labour Government coming into power. However, it reflects the current Government's objectives for the museums sector: promotion of education through formal and informal learning and by promoting opportunities for lifelong

learning; physical and intellectual access to collections; social exclusion; and the support of economic prosperity by helping to sustain and regenerate communities and providing services for commercial and business users. Museums and galleries are therefore part of the new cultural network incorporating projects such as the National Grid for Learning, 24 Hour Museum, and Public Library Network.

*Some national museums in the UK are attempting to provide a wider range of programming to serve all audiences. In practice, mission statements are supporting these ideals. This was reflected by the case studies in this study and their education policies, aims and objectives. Whilst there is some research being undertaken, most remains unpublished. The Geffrye Museum's commitment to learning is illustrated by the new titles of its education staff – Officer, Schools and Formal Learning and Officer, Access and Public Programmes.*

It is interesting to compare the American and British situations. The vision for museum education in the USA is more established than in the UK, where A Common Wealth (Anderson, 1997) is still a relatively new document. Internally, museum educators appear to be committed to an expanded notion of education – exemplified as learning which pervades all activities throughout the institution as so well defined in Excellence and Equity. Externally, however, education is still often perceived as serving school groups.

In the Education seminar, it was suggested that good practice would be 'offering a diversity of programmes and strategies to audiences, making cross-references and inter-connections in different contexts.' In summary this means offering a range of programmes, using different methods of communication to audiences to serve differing learning styles, background knowledge and interests, making connections which would encourage and enhance learning through a programme of opportunities for progression.

The diversity of national museums contributes to the richness of the museum sector. Differences in size, structure, budgets, location, collections, premises, staffing, sponsorship, pricing policies and mission statements will, and should determine provision. This therefore beckons the question, should all institutions try to serve, or are they equipped to serve all audiences? The answer is probably no. This is a key issue if delivery of certain activities is linked to performance indicators or funding, as priorities will become skewed. What therefore is an acceptable level of provision? Should comparisons be made between organisations?

The term 'life-long' learning in the political arena includes elements of equipping people with new skills. Museums can do this, by teaching visitors new visual, literacy and interpretative skills which they can then use in different contexts and institutions.

**Critical Factors:**

- the term 'education' is understood internally and externally in order to break down perceptual barriers that 'education' is confined to education departments and formal education programmes – perhaps 'learning' should be used, with education referring to formal education programmes;
- learning should not be seen as a discrete function, but an activity that occurs throughout the institution, including all public and schools programming, exhibitions, publications and research;
- internally, all staff realise they are involved in learning;

- there is commitment to learning from all staff across an institution and other key stakeholders, for example funders, trustees and volunteers;
- the quality of learning activities throughout an institution is maintained through evaluation of activities, preferably by specialists from the education department;
- should all museums try to serve all audiences and be 'all things to all people' or should they focus on their strengths and expertise?
- audience development initiatives are often expensive in terms of human and financial resources – how is this measured in terms of efficiency and effectiveness?

### 3.1. Education in the Organisational Structure of Museums

The structure of national museums is diverse. Education is located in a range of different departments/divisions including public services<sup>1</sup>, museum services, communications, curatorial and communications. Some museums have a designated education department, or a combined department with exhibitions, interpretation or public events. These structures reflect the philosophy behind education provision in the different organisations.

The consultation process has illustrated that divisional structures can cause more problems than they solve. If the philosophy that the traditional term education in fact means 'learning' in an organisation, and is a cross divisional activity that encompasses all activities in a museum is adopted by organisations, it would appear unimportant that education staff are located in different divisions in museums. The critical issues are:

- that the Head of Education is significantly senior within a division or department, that they attend Senior Management meetings and are involved in key decision making;
- quality control is maintained across all 'learning' activities;
- more integration is required between departments, rather than increased departmentalism e.g. between education, marketing and visitor services departments in order to be more effective and efficient.

This already occurs in some institutions and is evident where there are large capital projects being developed. It is easier in small institutions, exemplified by the Geffrye Museum where education and marketing appear to be fully integrated due to the internal structure where the Deputy Director is responsible for both activities.

### 3.2. The Role of Educators

All the national museums contacted had designated education specialists. This does not reflect the situation across all national museums. The MGC DOMUS study reports that only 81% of national museums had education specialist(s). Approximately a quarter had paid temporary education specialists (22%), volunteer education specialists (22%) and paid freelance education specialists (27%). Of the total number of staff employed, 36% are paid permanent with 30% volunteers and 30% freelancers. (MGC, 1998)

It is recognised within the sector that specialist museum educators are more likely to offer appropriate and effective education services. The number of education staff and specialists within education varies according to the size of the national museum and their priorities.

Specialist staff include persons responsible for special education needs (SENs), community outreach, adult programmes, young people and specific minority groups. The study showed that where staff have responsibility for a specific group they are able to provide more effective services. This may be due to a number of factors:

- the public have a designated contact in the Museum and specialist information is more easily accessed;
- relationships with groups are easier for the Museum to maintain;
- specialist posts may reflect funding priorities towards a particular audience which leads to a more effective service.

The use of freelance staff enables museums to offer a broad range of programmes and is cost effective but quality control is more difficult. Good practice shows that the following can ensure quality is maintained when using freelance staff:

- continual appraisal of staff by permanent staff;
- observation of sessions;
- feedback from participants; and
- training.

The MGC's DOMUS study (1998) suggests that educational input into exhibition planning is increasing – 68% of national museums reported that exhibitions/events have structured educational input. This study found that education staff are routinely involved in exhibition planning in some institutions although it is a relatively new occurrence in others. This supports the findings of *A Common Wealth* (David Anderson, 1997). The size of the museum did not appear to effect the level of integration, although educational input appeared to be most established in the two science museums.

Visitors have different intelligence levels, learning styles, prior knowledge and learning objectives and then visit in varying social groupings. Exhibitions, as well as formal and informal programmes and educational materials, should take account of these if 'learning' is to be effective in museums and is a key reason why educators should be involved in cross-departmental exhibition planning teams.

#### *Case studies:*

*At the Science Museum educators have been seconded onto exhibition planning teams for the new Wellcome Wing where they are known as 'Audience Advocates'. Their role is to keep the teams focused on the interests, needs and learning styles of visitors. The Science Communication Department (which encompasses formal and informal programming and exhibitions) has a Visitor Research group which undertakes research, as well as training other museums staff. They have also developed guidelines e.g. for writing labels for curators.*

*A similar model is being used at the V&A on the new British Galleries. A senior member of the Education Department is heading up the exhibition planning team, whilst other education staff are working with curators to write effective exhibit labels.*

### 3.3. Training of Educators

The MGC's DOMUS survey reports that 56% of national museums provide staff training in education against an average of 29% for all museums. When compared to other areas, such as disability, training for education staff remains a lower priority. Training also needs to be broadened to encompass all staff directly and indirectly interacting and communicating with museum visitors, including curatorial staff, volunteers, explainers, tour guides and actors who are delivering formal and informal programmes and exhibitions.

National museums also have a role to play in providing training and support for other museums through:

- training courses e.g. 'Sharing our Skills', an annual programme of courses taught by staff from the Natural History Museum's Exhibitions and Education Department.
- study visits from other education staff to share ideas and experiences;
- continuing to publish case studies of good practice e.g. through GEM.

#### **Critical Factors:**

- the Head of Education is significantly senior within a division or department that they attend Senior Management meetings and are involved in key decision making;
- quality control is maintained across all 'learning' activities inside and outside of the Museum and is probably best monitored by education staff;
- the quality of specific programmes is maintained through continual appraisal of both paid staff and volunteers;
- all staff, including volunteers who are interfacing with the public directly (through programmes, tours etc.) and in-directly (for example through publications) are trained in effectively communicating with visitors as well as in subject matter;
- education training is seen as a priority by organisations, supported by sufficient resources;
- education staff continue to have a significant role in exhibition planning – the model of 'Audience Advocate' could be adopted by other organisations.
- more integration is required between departments, rather than increased departmentalism e.g. between education, marketing and visitor services departments in order to be more effective and efficient.

## Section 4: Education Provision in National Museums

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While at one time education may have been more explicitly defined as the motivation for school groups as an audience type, it is now more broadly understood in terms of being a fundamental motivation and goal of a wide range of audiences visiting or accessing the museum. Thus educational objectives permeate a wide range of programs intended to attract the contemporary museum audience and all its segments.

Increasingly American museums have adopted an audience-centred approach in terms of market development, often based on audience-research, linked to the development and delivery of “educational” programs.

As in the USA, Museums’ priorities in the UK are diversifying to encompass all sectors of the community. The MGC study (1998) reports that 85% of national museums provide six or more types of ‘learning’ (defined in the study as education provision). Their findings also indicate that provision may have increased since David Anderson’s research (Anderson, 1997).

This section summarises major trends related to various aspects of educational programs.

*Humanising the Museum* – Despite the emphasis on thematic exhibits, hands-on/minds-on exhibit design and the innovative use of technology, visitors are responding with a desire for more human interaction. While at one time human interaction was primarily the domain of docents in the form of guided tours, museums are moving to expand opportunities for interpersonal exchange, not only between visitors and a museum person, but also among visitors.

Children’s museums and science centres paved the way with the presence of staff or volunteers in the galleries to encourage or assist visitors with activities. This approach has been adopted by art museums, with the “Ask Me” volunteer in the contemporary art gallery; and the activity facilitator in the history gallery (Minnesota Historical Society, Minneapolis and National Maritime Museum) and Science Museum (called explainers). Debate continues within museums whether security officers have an informal role to play in interacting with visitors. In some cases they are at least being trained to be more service-oriented.

Science centres and children’s museums also pioneered the presentation of demonstrations in the galleries. The Heard Museum, Phoenix, Arizona, regularly presents artists creating art in the public galleries; and the Royal British Columbia Museum, Victoria, Canada, has hosted First Nation’s in the making of totem poles. In the UK, gallery demonstrations can be a key aspect of informal programming e.g. at the Science Museum where explainers work with visitors in a number of galleries.

For the most part however, in the USA and UK history, natural history and art museums focus activity programs on special events or scheduled programs, as opposed to a daily program of offerings to casual visitors.

*Case study:*

*The Conservation Centre in Liverpool (NMGM) is an excellent example of how an institution has engaged visitors in a museum function which has previously been seen as too specialist for the general visitors. Visitors can interact through video links with conservators who are working at their benches. The Centre also includes studios and laboratories which demonstrate state of the art conservation technology at its best. The public can also bring in their own objects for examination by experts. Before and after conservation exhibitions, debates on ethics and behind-the-scenes tours. The outstanding work of the Centre has been recognised with a Gulbenkian prize and European Museum of the Year Award*

*Theatre is gaining prominence as an educational program for casual visitors. Theatre in museums is an extension of the widely successful costumed interpretation typical of living history museums. Many museums are incorporating varying degrees of theatre – from authentic living history actors who never leave character to Third Person Narrators who step in and out of character to full-scale performances. The Missouri Historical Society have established a partnership with an African American theatre troupe, Historyonics. Said Bob Archibald, Director “Theatre is a powerful tool to inculcate empathy, provoke emotions, stimulate wonder and appreciation for different points of view, an engaging way to encourage people to care about each other, the planet we share and our own legacies to an unknown future.” The Minnesota Historical Society, Minneapolis, has used theatre for a dozen years, while the Canadian Museum of Civilisation has been hugely successful with historical vignettes presentations in the “streetscape” galleries.*

*In the UK, the Transatlantic Slave Gallery (NMGM) have commissioned a black theatre group to produce a play as part of a recent outreach project. As in the USA, theatre is used in museums, e.g. The Science Museum which has a number of drama and science shows.*

*The following sections identify major trends in audience segment/program strategies.*

**4.1. School Groups**

The most common education provision is services for 5 to 12 year old children (88% of all national museums provide services) and teenagers (13-18 years). This reflects the traditional focus on school groups and increased demand for museum visits from teachers since the introduction of the National Curriculum. School parties normally comprise between 15% and 25% of museum visits. In the USA, school group attendance declines dramatically after grade 6 due to the intimidating logistical requirements and requirements for inter-disciplinary programs often beyond the capabilities of many museums.

More than three quarters of the national museums offer printed/audio visual information (85%) and direct teaching for schools (76%), INSET days for teachers (76%) and academic conferences and study days (76%). (MGC, 1998) The case studies supported these findings.

The Science Museum probably has more pre-booked formal educational group visitors than any other museum (300,000) and a further 300,000 general public visitors taking part in special events (1997/8). The Natural History Museum have 180,000 children visiting in formal groups and the Tate Gallery 100,000. The Horniman and Geffrye have more modest figures, but students are inclined to have direct teaching sessions. Constraints on the number of pre-booked educational groups for all the museums tend to be accommodation and staffing. Some of the museums could increase their capacity by increasing the number of education staff and encouraging visits at quieter times.

Factors that help foster effective programmes include:

- preparatory work with children prior to a visit;
- a structured visit;
- children are involved in observational, creative and problem solving skills rather than 'filling in worksheets' based on reading labels;
- displays are of a high quality;
- museum staff are experienced;
- children visit regularly.

Some, although not all museums find that Local Authority Advisors are a key contact that enable them to communicate with teachers about changes in the curricula, to develop new programmes in partnerships and as a route for marketing their programmes. The title and role of Advisors is currently changing, with three new categories of literacy, numeracy and Information, Communication and Technology (ICT) replacing the traditional subject led divisions. This offers museums new opportunities and challenges. Museums can often offer cross-curricula visits, and rather than working with a number of subject specialists, perhaps this new approach will enable them to offer programmes based on these themes and offer new sources of funding. The National Museum of Science and Industry, Manchester have already developed a literacy pack and further packs looking at numeracy and subject teaching through ICT are planned. The new Visual Paths literacy project at the Tate Gallery, Millbank involving writers in residence is connecting art with literacy.

Informative and current promotional materials outlining the range of programmes and support materials and designated contacts are effective methods of informing teachers about specific programmes. Booking systems in education departments are generally separate from other museum bookings. The Science Museum is looking to streamline the two once the new Wellcome Wing opens. Education departments are marketing their programmes to schools whilst marketing departments are marketing public programmes to individuals. The organisational structure at the Geffrye Museum means that the two functions are closely inter-related at this institution. Most teachers use the telephone and mail to confirm their bookings. Only a few museums offer on-line bookings at present, although it is likely to become more popular.

#### *Case studies:*

*There are many examples of good practice in the provision of formal educational programmes for school children, for example:*

*The 50 Schools Elsewhere at the V&A project targeted schools who hadn't previously attended the museum. Complementing the Henri Cartier-Bresson exhibition of travel and documentary photographs in the Museum's new Canon Photography Gallery, children between December 1998 and March 1999 followed in the footsteps of intrepid travellers by visiting the Museum's galleries and then in their imaginations onto India and the Far East to gather information and collect images of the things that people living in China, India and Japan made and used for special events and daily life. The children*

*made postcards which they sent back to the Museum and were posted on the Museum's website. The project was supported by Canon and the Government Pairing Scheme.*

*An effective use of skills and expertise is demonstrated by museums in Manchester who are working collaboratively to develop provision for foreign school groups. Supported by the Group for Education in Museums, research has established that groups want materials in English based on French and German school curricula. Funding is being sought to develop appropriate materials.*

#### **4.2. Further and Higher Education Provision**

Further and Higher Education groups are often given a low priority by Museums. However, in the five case studies, education and museum wide staff were actively undertaking research, lecturing on, and offering courses in partnership with other academic institutions, for example the Leicester MA Museum Studies course. This probably reflects the historical background of some of these institutions which were originally set up in partnerships with other academic institutions.

Of the Museums visited, all the Education Departments offer student placements, particularly to museology students from the UK and Europe. Placements are also organised through Personnel Departments and by other departments e.g. Conservation. Their services can complement and enhance the work of education departments and are most effective when students stay at least three months and have structured learning objectives.

*Case studies:*

*A number of the national museums are working with the Teacher Training Agency and other educational establishments in showing trainee teachers how to use museums in learning. The National Gallery and Birbeck jointly run a course for teachers in how to use art in the classroom. This should be expanded so that all teacher trainees and youth workers are exposed to the opportunities that museums and galleries can offer schools and young people.*

*The V&A offer a postgraduate course in Conservation and courses in the History of Design and the Decorative Arts, and a new Renaissance Decorative Arts and Culture in conjunction with The Royal College of Art. Interns on the conservation course spend time in the Museum's conservation department.*

*The Weald and Downland Museum in Kent is an example of best practice from outside the sector. It offers a MSc Course in building conservation with Bournemouth University, CPD courses for building professionals, master classes with West Dean College and English Heritage, lectures, experience days in rural crafts and skills and school programmes, holiday activities, support sessions for GNVQ courses on buildings and architecture and sessions for teacher trainees on how to use museums.*

*The Tate Gallery, Liverpool has offered sessions for probation officers in domestic violence using the galleries to explore issues of gender and sexuality and a course for social workers looking at modern art therapy and learning in partnership with Liverpool University.*

#### **4.3. Adult and Community Programmes**

A number, although not all national museums offer a range of courses, workshops, study days, lectures, and summer schools for adults. Museums can offer adult learners a resource either individually or as part of a group. Collections offer adult learners the experience of learning

from objects. In addition to the pleasures of learning from 'real things', this approach can also help overcome literacy barriers. The development of ICT should help to overcome structural barriers of time, money and location in the longer term. Good practice could be determined by the outcomes of the programmes, for example empowerment, the desire to learn more, motivation to visit other sites, desire to attend a lecture, the learning of new skills and a sense of belonging. Evaluation of programmes internally needs to build in this aspect of a visit to understand the real impact of learning and the overall experience. This raises another question – how do you measure the long term, against the short term impacts of visits?

*Case studies:*

*The V&A's programme is probably the most established, offering year long courses, short courses, study days, lectures, and summer courses. The Museum has two year long courses, each running one day per week for three terms, providing an introduction to the visual arts of their periods using the Museum's collections. Designed for people with little background knowledge, participants can opt for a Certificate if they wish to study the subjects in greater depth. Short courses taught by Museum staff and tutors from Universities run for four days and explore different themes using the V&A's collections. Study days are focused on the study of a particular subject for both non specialists and specialists. In the summer the Museum runs summer courses for five weeks, providing is also recognised for its work with ethnic minority groups (see section on minority groups for further details)*

*The Geffrye Museum is often cited for its Women's Day Crafts Course which was a year long course for unwaged local women in Hackney. The course has been re-designed and is now a six week course comprising of half a day each week offering craft workshops for the unwaged. The Museum has also offered other adult programmes such as ESOL courses.<sup>2</sup>*

*The Science Museum offers a range of programmes, often as part of wider initiatives such as Science Week as well as targeted programmes such as Women Science Nights.*

*The National Maritime Museum offers 'Open Museum,' a programme of lectures and talks in partnership with Goldsmiths College. These explore a range of topics including aspects of the sea and shipping, time, astronomy and navigation, local history and the arts. The Museum's one day 'Hidden Collections' seminars are designed for enthusiasts and offer opportunities to go behind the scenes to view some of the reserve collections and see conservators at work. Speakers are drawn from the Museum, other national museums, universities, colleges of higher education, and specialist societies and institutions.*

#### **4.4. Programmes for Overseas Visitors**

Programmes for overseas visitors are rare, although publications and audio tours are often translated into foreign languages. Some institutions such as the V&A offer talks in languages other than English. This is an area that national museums need to address.

For programmes to be effective, drop-in programmes will be required, with targeted marketing at overseas visitors.

#### **4.5. Informal Programmes for Young People**

Informal provision for young people in museums and galleries, particularly teenagers, is less common. This group is notoriously difficult to attract and retain, and is under-represented amongst most audiences.

In the USA success has been variable. Youth docent programs have been successful in attracting youths into the museums, such as developed by the Fine Arts Museum in San Francisco, which is directed to using peer docents for middle school visits, and at the Boston Children's Museum, which developed a youth corps for on-the-floor interaction with visitors. Some museums have also developed exhibits exclusively for youth, such as the media studio at the Boston Children's Museum.

Museums are highly likely to offer programs to students not attending as part of a school group (after hours, summer camps, weekend programs), although history museums and specialised museums are less likely to do so.

*Case studies:*

*In the UK, the Geffrye Museum have developed successful teenage workshops using the collections and an After School Club which meets once a week. Part of the success of these projects is the relationship that Museum staff have built with these young people, the structure of the courses and the 'belonging' that the young people experience. The Geffrye Museum also run a Summer Play Scheme for one week per year when Hackney Council playschemes pre-book sessions at the Museum. The success of the project is believed to be due to the quality of the projects. Prior to running the programmes, Museum staff researched the needs of the Play Scheme organisers by attending a local Council meeting. The success of programmes is also reliant on the Play Scheme Leaders working with the Museum to ensure that the Play Scheme Workers work in partnership with the Museum during the delivery of the programmes.*

*Tate Extra at Millbank is a programme for young people aged 15 and over. A collaboration with Lambeth Education Business Partnership, courses are organised after school and on Saturday mornings to link arts and science subjects in imaginative ways. The project is an example of an effective partnership between the Tate and Lambeth Education, with funding originally coming from the Brixton Challenge Fund. The project has had a high level of attendance which may be due to the National Record of attendance which young people receive at the end of the course, and valued. The success is also due to teachers' input during the initial planning stage. An evaluator has been employed to observe sessions and students asked to feedback their comments. The Tate are also developing a package of training and gallery based sessions in collaboration with NABC Clubs for Young People, developing closer links with schools through other projects, and offering placements for teachers.*

*The Tate Gallery, Liverpool is recognised for its Young Tate programme which was established in 1993. Whilst the long term effects of the programme cannot as yet be measured the following lessons can be learnt for other museums and galleries trying to attract youth and other audiences:*

- *initially develop short-term pilot projects which are easier to fund, in partnership with youth organisations to develop a track record and experience. These can then inform a long term strategy;*
- *programmes must be financially sustainable;*
- *the importance of providing support such as travel costs for young people cannot be underestimated;*
- *teachers and youth workers are an effective method of recruiting young people;*
- *youth programmes must be part of community wide initiatives and not perceived as 'education' linked to school;*

- *young people prefer to have prior knowledge of activities rather than drop-in sessions;*
- *young people value flexible programmes that they can 'dip in and out of' depending on their other commitments;*
- *often a small core of young people is involved with larger numbers participating on the periphery. Staged projects allowing for this can be more successful;*
- *peer led education is unusual in the arts, but can be successful and valued by young people;*
- *marketing to young people needs to be 'little and often' to compete with other leisure activities;*
- *studies have shown that most young people accept museums as they are and don't want huge changes to take place to accommodate them. More important is a friendly welcome, effective interpretation and activities that interest them;*
- *advisory groups such as the one at Tate Liverpool can be useful for providing insights into young people's needs, interests and how to communicate with them;*
- *research and evaluation are essential for projects to be successful;*
- *designated staff for young peoples programmes.*

*Youth programmes are also being developed at the V&A in partnership with Camden, Westminster and Kensington and Chelsea through partnerships with Youth Service Departments. Initial research is identifying needs of youth audiences, and young people are involved in editing a newsletter for their peers. Walsall Museum and Art Gallery are developing a programme for 11-18 year olds as part of its audience development strategy for the new Art Gallery. The Science Museum, London has a track record of Science Nights, 'sleepovers' for children. They now offer approximately one per month for 350 children and their helpers.*

*These case studies indicate that a number of national museums are developing and implementing a range of programmes for young people. It is possible with the New Opportunities Fund that the number of After School Clubs for example will increase as Museums find a new source of revenue. It is recommended that museums learn from these, and other models, by sharing good practice.*

#### **4.6. Programmes for Pre-School Children**

In the USA, pre-schoolers also remain an underserved audience except in children's museums which remain strongly committed to this audience segment, either accompanied by parents or as part of pre-school or day-care group visits.

Fewer than half of the national museums in the UK provide activities or materials for pre-school children, (MGC, 1998), although the range and level of provision is increasing. Specialist galleries and exhibitions have been developed, for example 'The Garden' for under 5s at the Science Museum, and the 'Start' and 'Me and You' exhibitions at the Walsall Gallery<sup>3</sup>, pilot projects for the Museum's new Children's Discovery Gallery.

*Case study:*

The Tate Gallery at Millbank, responding to a perceived gap in provision, have developed a programme called 'I can see 1,2,3' for nursery schools and playgroups. Carers and children

look at work in the Galleries to stimulate their own work in the Art Rooms. In partnership with Pimlico Family Workshop (PFW) they have also developed an eight week course for local adults and children from sixteen months called 'Big and Small, Short and Tall'. The course is unique in that it focuses on carers and their children working together – normally courses are for adults and a crèche is provided, or else adults observe children's workshops. For a minimal cost participants are offered two hour courses led, and jointly funded by PFW and the Tate working with artists, writers and storytellers, combining exploration of displays with music, movement and other art activities. The Gallery are formally evaluating the project in partnership with an academic interested in provision of adult and pre-school learning. Potential partnerships for the future projects are possible with organisations such as the Pre-School Play Alliance.

#### 4.7. Provision for Visitors with Special Educational Needs

Provision for people with special educational needs (defined as physically and mentally challenged) varies across national museums. Generally, the services being offered to the public and formal groups include special touch talks, sign interpreted talks for deaf people, handling sessions and large print pamphlets, Braille Guides and raised maps. However, they are limited to specific talks or parts of the collection and generally have to be pre-booked.

Current examples of good practice include:

- The Horniman Museum who have developed programmes for groups and host approximately 70 groups per year;
- The Science Museum which has a dedicated member of the education department responsible for special educational needs and access for the general public, formal education groups and staff;
- The New Tate Gallery of Modern Art who are working on outreach projects with arts organisations, Lambeth Healthcare Arts Project and a local organisation for the blind to expand provision and provide 'drop in' sessions and self-directed learning materials for visitors; and
- The Weald and Downland Museum which supports West Sussex County Council Education Department on the Pupil Enrichment Scheme, a programme for very able pupils delivered by Advisors, teachers and local education providers offering master classes on a wide variety of subjects.

As with provision for other specialist audiences, national museums priorities vary. Some services, for example personal tours for the visually impaired offered by institutions such as the National Maritime Museum and V&A are of a high quality, but expensive as economies of scale are not appropriate. Conflicts will occur if education departments are being encouraged to provide access for all, yet are also expected to strive for efficiency and cost effectiveness.

#### *Case study:*

*During the early 1990s a research project at the British Museum developed, evaluated and tested ideas for programmes for children with special needs<sup>4</sup>. The study found that the most successful visits are when:*

- *schools have undertaken focused preparation prior to a visit;*
- *children have visited before as they have greater confidence when they can refer back to earlier experiences to which they have been introduced;*
- *children have familiar points of contact, although the ‘uniqueness’ of museum collections may also appeal;*
- *there are sufficient helpers – trained volunteers may be needed as well;*
- *the whole school supports the work being undertaken with a museum;*
- *museum education departments develop strong links with teachers of children with learning difficulties, and designate responsibility to a particular member of the museum staff. Too often links are based on personal contacts;*
- *staff provide visual stimuli for discussion with children when developing materials for SEN groups as well as materials that can be adapted by teachers for their own purposes;*
- *there is a designated member of staff for SENs rather than reliance on personal contacts.*

*which result in:*

- *greater motivation;*
- *self confidence of pupils to recognise, respond, make choices and decisions;*
- *development of specific learning skills of hand to eye co-ordination, concentration and observation through drawing;*
- *powerful creative, aesthetic and emotional responses;*
- *enhanced social skills;*
- *raised expectations of teachers and more museum visits.*

#### **4.8. Family Activities**

In the USA market demographics motivated many museums to address the specific needs of the young family market, traditionally the domain of children’s museums, science centres and zoos. Art museums have made the most significant inroad on this market segment with the development of interactive galleries. History museums and specialised museums lag behind in their program initiatives and continue to see school age children in organised groups.

The early trend was to develop children’s discovery galleries, often in the basement levels. The new generation of discovery galleries are now being designed for a wide range of ages, whether in family groups or not (e.g., First Centre for the Visual Arts) or integrate “discovery” activities for the family into the gallery experience, either through display methods or gallery guides (Cleveland Museum of Art), discovery suitcases (Seattle Museum of Art), hands-on carts (Minneapolis Art Museum) or special gallery components such as introduced at the Getty in Santa Monica.

Science centres and children’s museums are more aware that older children (6 and up) influence the family museum visit and are considering the implications in marketing.

In the UK, provision for families is increasing following trends that began in the USA and Canada. Children's museums in the UK are less common, with Eureka! being the most notable, although some new projects resulting from National Lottery money are being developed.

Children's galleries have become more frequent, for example the Science Museum. The Natural History Museum and Liverpool Museum have both had Discovery Galleries. The Roald Dahl Gallery, an annexe of the Buckinghamshire County Museum has been very successful, receiving a Gulbenkian Award and children's galleries are being built in lottery funded projects such as the Lowry Centre. Museums are also developing discovery areas within traditional galleries, for example the Silver Galleries at the V&A as in the USA.

Museums and galleries in the UK are also recognising that family groups comprise of adults and children who value opportunities to work together and who comprise of adults and children of different ages and with special needs.

As in the USA, there has been a rise in the number of gallery based activities, for example:

- the Tate Gallery, Millbank has Art Trolleys at weekends and during holidays and family trails that provide a focus for children and adults visiting the Gallery in family groups;
- the V&A have 'drop in' family activities the first Sunday in the month and during holidays. The Museum's Activity Cart has trails, puzzles and art activities for the whole family and children aged 3 to 12. The Museum also has backpack tours and themed trails;
- the Geffrye Museum organise 'Summer Sundays' and family workshops;
- the Horniman Museum have themed art and craft family workshops, family hands on sessions, storytelling and music workshops;
- the Natural History Museum have gallery trolleys, family days and hands-on activities;
- the Science Museum have shows, demonstrations and activities in galleries;

A recent report commissioned by the Arts Council and Museums and Galleries Commission (Harris Qualitative, July 1997) is a useful piece of research for national museums who are looking to expand provision for this market segment.

#### 4.9. Minority Groups

American museums, particularly those located in declining urban centres, have made broadening the audience to include under-served, or non-traditional groups. This includes the economically disadvantaged or under-educated who are often the museum's neighbours – programs are typically developed in partnership with other social service organisations or service providers with which the client group is familiar, e.g., the First Centre for the Visual Arts will partner with City Parks and Recreation Centres. In Philadelphia the Art Museum, Zoo, Franklin Institute and aquarium formed a collaborative initiative with a broad spectrum of community organisations to introduce new audiences to these institutions.

The most significant trend among museums as they address issues of equity lie with attracting and serving ethnically diverse audiences. African Americans have been the focus of these programs and partnerships, but serving Asian and Hispanic communities is becoming a

priority as these communities are growing in number. Initially programs emerged from the development of exhibits, leading to the formation of community advisory committees, festivals which involved cultural programs such as food, music and popular arts. Visitor research revealed that African Americans and other minority groups are deterred from visiting if they can't "see themselves in the institution." Art museums are taking their African collections out of the basement and identifying cultural origins of artists; science and history museums are communicating the contributions of cultural groups and minority individuals in both temporary and permanent exhibits. The Minnesota Historical Society and the Missouri Historical Society are considered at the forefront of this work, overall history museums and historic houses lag behind.

While most museums consider the third point to be a requirement of the museum in modern American life, there is the seed of the idea that being more inclusive will also strengthen the museum by deepening the content and messages it offers.

In the past British museums have tended to focus on increasing the numbers of visitors from minority groups by using collections and exhibitions that reflect the history, identity and culture of these target groups either in the Museum or through outreach work. Often, minority groups are attracted for a specific exhibition or event, but do not return to the institution. Programmes have also tended to be project based, with short-term funding and limited resources devoted to them. As in America, there is a growing realisation that new approaches are required.

Good practice would be reflected by sustainable projects and projects which look at museum activities within the wider community and their 'user' value for example, training opportunities, empowerment of participants and making museums meaningful and relevant to minority groups. As Museums in Northern Ireland have shown<sup>5</sup> there is immense value in cross-cultural projects that celebrate the diversity of communities and the commonalities between them.

#### *Case studies:*

*A cross cultural approach is being taken at the V&A which is recognised for projects that have attracted South Asian and Chinese audiences who are under-represented amongst the Museum's visitors. Links were made into existing groups within both communities, and the Chinese press and media were used to inform people about activities. The Museum has Chinese and South Asian Education Officers who co-ordinate the South Asian and Chinese Education projects. Evaluation of the Nehru Gallery Textile project with South Asian women found that participants value personal interaction with an individual at the museum and the opportunity to speak in their mother tongues. Provision for minority groups is currently focused around the Sikh Kingdoms exhibition. As part of this, volunteers are being trained to go into the Sikh community, for example to temples to promote the exhibition and Museum. The two posts at the V&A are sponsored by T.T. Tsui and the Paul Hamlyn Foundations for three years.*

*NMGM, Liverpool have an outreach officer who works across all sites. Recent projects include: a Slavery History trail in the city; training of local people as guides; and a theatre in education project with a black cast which has toured schools and community venues with a production debating the abolition of slavery.*

#### 4.10. Outreach Work

The MGC study (1998) found 51% of national museums offer outreach services. Outreach programmes have two purposes. Firstly to offer services to people who cannot come to the Museum (due to location, financial and access constraints) through touring exhibitions, travelling shows, video conferencing of activities in museums, reminiscence and community projects to museums and galleries, schools, community facilities and to festivals and conferences in the UK and abroad.

A new trend in reaching out to communities and schools is through ICT, for example the Internet. Museum websites are becoming more interactive and completely unique “spaces” of their own, going beyond the basic “brochure-like” presentations. Online activities, educational resources, research projects, digital collection’s databases, and virtual exhibitions are creating a whole new way for visitors to interact with museums and their wonderful storehouses of information.

##### *Case studies:*

*Of particular note in the USA are the sites developed by the Exploratorium, San Francisco, California and Science Learning Network, a multi-institutional partnership. The National Geographic Society, D.C., has created a telecommunications, distance-learning partnership, Kids Network, the Art Gallery of Ontario, Toronto, initiated an on-line service connecting 7,000 teachers throughout the province, and the National Museum of American Art established an Internet Discussion List. The Office of Elementary and Secondary Education at the Smithsonian Institution launched Smithsonian Online via the America Online Commercial Network to offer images, text, message boards, real-time chats, reference services and subscription and order forms.*

*In the UK 51% of all national museums have a website (MGC, 1998). There is a wide variation in the quality and content of websites. Some examples of initiatives in national include:*

- *on-line exhibitions of visitor’s work, for example the 50 Schools Elsewhere project at the V&A project ;*
- *exhibitions where visitors can examine specimens in virtual environments, for example QUEST at the Natural History Museum;*
- *collaborative projects bringing together the museum, teachers, students and the wider public to create and share web-based resources and observations (e.g. STEM, COMO and Eclipse projects at the Science Museum);*
- *the development of new educational programmes and materials including internet based products for the NGfL;*
- *booking facilities for education groups;*
- *educational resources for teachers which they can download and adapt;*
- *SCRAN (the Scottish Cultural Resources Access Network), a Millennium Project to build a networked multimedia resource base for the study, teaching and appreciation of history and material culture in Scotland.*

*Some of the national museums have undertaken research into users needs, and the way users use websites to assist in the development of websites. Websites are often multi-faceted and developed by personnel from different departments at museums. A cross-departmental approach is believed to be most effective. At the Science Museum this is reflected by Senior Members of staff from IT, collections, marketing and education. The National Museum Directors' Conference has also produced a document for the DfEE which explores the potential for ICT in the museum sector as a whole. This study found that whilst educators are keen to develop the use of websites, this is often outside of their control. Key issues limiting expansion are funding, other institutional priorities and lack of in-house expertise.*

*Outreach can also be a tool for audience development, to attract under-represented groups who face additional barriers such as intellectual, cultural, and structural barriers. It is also a useful tool when galleries are either closed or prior to a new building to develop audiences in preparation for new galleries. The new Tate Gallery of Modern Art on Bankside has a lively outreach project with schools, local community groups and arts organisations in an attempt to build a local audience for the new Gallery.*

#### *Case studies:*

*An example of good practice from outside the sector is the exhibition 'Unspoken Truth' at the Irish Museum of Modern Art in Dublin which exhibited the work of thirty two women from two community projects in 1992. This was a sustained and collaborative project which was unusual in the framework which was used to bring the Museum, women, artists and community organisations together. The project was also validated by the quality of the exhibition, book and video which were produced and demonstrated the status of the project. The project demonstrated that 'excellence in museum work is about excellence of the learning process and of experience as well as excellence of product.'<sup>6</sup>*

#### **Critical factors**

- audience development is expensive and the number of beneficiaries can be small. This will lead to conflicts between enabling access for all and cost effectiveness;
- many programmes are successful at attracting under-represented groups. However, retention of audiences and repeat visits are often low. Programmes and exhibitions will therefore be required. This method of audience development is expensive to maintain;
- museums should therefore be aiming to equip these audiences with the skills and knowledge to become independent learners;
- cross-cultural programmes, focusing on inclusiveness rather than segregation, should be considered;
- in some instances collections will not be relevant to minority groups. It may be more appropriate for some national museums to focus on different audiences depending on their collections, location, audience, size, resources and staff expertise;
- minority groups are not homogenous, and have different needs;
- if a policy of access for all is implemented, pricing of adult programmes must allow for the less well off to participate through subsidised places;
- opening hours may need to be reviewed to enable greater access for some audiences;
- a 'sense of belonging' can encourage children, youths and minority audiences to build relationships with museums and galleries. This may be in the form of youth boards, certificates, memberships, contribution to, or curatorship of exhibitions;

- the sustainability of projects is crucial to motivate participants and to develop projects;
- leisure time in Britain is declining. Combined with competition from 'Disney' type attractions, visitors are becoming increasingly discerning about the quality of programmes;
- targeted marketing is required to attract all audiences. Youth workers and teachers are effective channels for attracting children and young people; and LEA Advisors can be useful for communicating with teachers;
- partnerships with existing organisations, for example community groups, and play groups can be effective for marketing programmes to new audiences and for leveraging human and financial resources;
- different approaches to promotional materials will be required to attract different audiences. It may be appropriate for educators to have more input into materials in some institutions;
- effective registration systems for programmes can provide valuable data for direct marketing programmes to potential audiences;
- designated posts can be useful, particularly if they are filled by a person from a community who has specialist expertise in an area, or in the case of developing audiences from minority groups understands the cultural framework, existing networks and who can communicate in the mother tongue;
- greater integration between education, marketing and visitor services departments will be required in some organisations;
- the benefits of museums as learning institutions needs to be marketed to agencies such as TTA and trainers of youth workers etc. This may be a role for national museums as advisors to the DfEE about the role of museums and galleries;
- programmes and exhibitions should have aims and objectives, in order that they can be evaluated;
- inappropriate bi-lateral comparisons between organisations are not useful. Longitudinal developments at specific museums and galleries are likely to prove more useful as museums and galleries have different missions, policies, and strategies resulting in their own products, pricing strategies and teaching methods;
- visitor research is required to determine background knowledge, areas of interest, motivations, perceptions and learning styles in order to design effective programmes. This could take many forms, including focus groups with visitors, consultation with community groups or advisory boards of teachers. (see Visitor Information Excellence study for further discussion.);
- evaluation of programmes is also required. The most effective approach would be the development of a strategic plan for evaluation for each institution, focusing on key areas of concern, new exhibitions and programmes in the first instance, with a rolling programme of evaluation for other areas over a five year period;
- quantitative data provide a benchmark for evaluating the number, demographic profile and origin of groups. More problematic is obtaining qualitative data from teachers and children to evaluate the effectiveness of visitors. Further models need to be developed in partnership to do this<sup>7</sup>;
- sharing of information may be useful for museum educators. Existing channels such as GEM could be used for this purpose;
- a cross departmental approach to the development of exhibitions and websites, with representatives from the Education Department appears to be most effective;
- effective management of websites is required;
- the lack of resources, in-house expertise and different priorities is limiting the development of the use of ICT in some organisations;

#### 4.11. Educational Services – Exhibitions

This section discusses trends that reflect the growing understanding of the “educational exhibit” and its relationship with market and mission goals .

*Thematic Exhibits.* As museums have moved into a more proactive stance toward their parent communities, the educational mission has become the primary focus of exhibits. This has meant that the stoically static exhibitry of the past has given way to active efforts to communicate the information contained in collections. Interpretative or themed exhibits that tell a story are growing more common in art, history, natural history museums, zoos, and science centres. This is clearly seen in the style of design as well as graphic information. Objects are not necessarily presented in a sterile gallery of glass cases. Collections are surrounded by walk-in reconstructed environments, artists rendering, interactive models and activities, computer and virtual programs that provide information about the objects and the cultures that produced them, environmental sounds and smells that authenticate a space, and labels that ask questions and get the visitor to think about the things they are seeing. Exhibits may be less oriented to chronology, systematics, disciplines, or schools and more on the derived meanings. The High Museum of Art, Atlanta, presented its permanent collection based on the content of each work of art. The American Museum of Natural History just opened a major renovation of one of its galleries based on an environmental/ecosystem approach, integrating disciplines.

A review of grants in the USA made by the National Endowment for the Arts in 1997 and 1998 revealed that funding heavily favoured exhibits with a strong interpretative approach and related educational programming.

*Hands-On/Minds-On* – The advent of interactive learning in the 1960s as introduced by science centres, has led to an explosion in discovery learning activities that challenge and reward the visitor. The phenomenal growth in children’s galleries and science centres in the USA and more recent developments in the UK, e.g. Eureka!, and are a testimony to this type of gallery interaction. Much of the early so called “hands-on” methods have been rejected as “mindless” leading to a new understanding of interactive as “minds-on” or experiences which engage all of the senses and which lead to affective, cognitive and/or skills-based learning.

In the UK new models, moving away from the segregation of separate hands-on galleries, are also developing, for example exhibits that allow for discovery learning within traditional gallery spaces, such as the discovery section of the V&A’s silver galleries.

*Community Participation.* Museums of all types in the USA are increasingly involving the “community” in the development of exhibits. While this has primarily been initiated for exhibits presenting minority cultures, there is also a tradition of involving specialists and end-users as part of developing clear messages that communicate meaningfully to visitors. The Oklahoma Historical Society, Norman; Burke Museum of Natural History, Seattle, Washington; and the Alberta Provincial Museum, Edmonton, Canada have all had reasonably successful experiences in working with First Nation’s peoples in the development of permanent galleries. The Museum of the American Indian presented the interpretation in one major exhibition with multiple voices and perspectives; text was written by both anthropologists and elders. The Oakland Museum of California developed a major exhibition on the gold rush drawing deeply from the community.

While the principle of consultation and collaboration are widely embraced, the practice is fraught with many difficulties. There is an increasing literature of case studies and development models which address the many pitfalls, challenges and rewards of collaborative programs which share authority for the storytelling.

*Technology* – The use of technology within museums is growing. Interactive computer kiosks (National Gallery of Art, D.C., Getty Museum), virtual exhibits (Michael C. Carlos Museum, Atlanta, Georgia), simulators, and object theatre (Minnesota Historical Society, Minneapolis), are invaluable tools for disseminating information and creating contextual experiences. Technical requirements continue to be a challenge and the educational effectiveness of initiatives is a topic for on-going investigation.

The Getty Art History Information Program assembled a panel of 17 institutions which have developed innovative programs in the application of technology in serving a broad range of educational initiatives, as part of the Centre for education in the Arts conference Beyond the Three R's: Transforming Education and the Arts. These applications of technology go beyond providing experiences for the gallery visitor and explore issues of access to information, content and meanings held in museums to much broader audiences.

## Section 5: Market Research, Evaluation and Visitor Research

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Market research, evaluation of exhibitions, programmes, written resources and studies of visitor behaviour enable museum staff to:

- identify demographic and psycho-graphic profiles of visitors;
- understand triggers, motivations and expectations for the visit;
- study visitor behaviour in museums and galleries and plan for future developments;
- develop the information they know about their audiences;
- see what is happening when 'museum learning' is taking place;
- improve the museum's provision for learning;
- plan more effective exhibits (although evaluation is often summative rather than front-end and formative);
- evaluate programmes, service or other aspects of the visitor's experience.

Visitor research in museums and galleries generally remains ad hoc, driven by short-term needs of individual departments, rarely integrated with institution-wide planning needs incorporating a variety of departmental perspectives. The value of specific audience research projects is often undermined if the results or messages are not shared or expected by staff. Few museums have developed a visitor-research plan or taken a long term approach to their data needs. Seldom is a staff person assigned responsibility for visitor research and it is even more unlikely that the staff person leading the work has any training in evaluation, statistical analysis, etc. (See visitor information excellence study for further discussion on visitor research.)

The case studies in this report had all conducted some form of market research in the past. This had generally been commissioned by the marketing department and comprises of a range of quantitative and qualitative data about visitor profiles, origins and satisfaction with their visit. The MGC DOMUS study (1998) suggests that this is not uniform across all national museums (85%) and less than half had conducted non-visitor research. The commitment to market research, evaluation of activities, educational resources and exhibitions varies by institution and project.

The difficulty of measuring education good practice may also be reflected by the exclusion of education and interpretation as part of the MGC's registration programme in the UK, the only universal monitoring of museum's services that takes place. Perhaps Britain should look at the American model and efforts there to monitor standards and use this as a basis for evaluating performance within the UK

How do you measure the effectiveness of educational programming where the objectives are to encourage further learning, be it purchasing a book about the subject, attending a lecture or visiting another institution. Many strategies have long-term objectives, which may be difficult to track.

*Case study:*

*An example of good practice of evaluation and visitor research is the Science Museum where there is a Visitor Research Team who undertake front-end, formative and summative evaluation to identify and target audiences, their background knowledge, interests and learning styles, and to test exhibits during development and after installation. Evaluation budgets are incorporated into projects and all contractors have to commit to evaluation during the development of exhibits. The Science Museum also has a panel of advisory teachers representing the pre-school through to Further Education sectors and a family advisory panel that they use to test new ideas.*

*Additional examples of good practice include:*

- the Natural History Museum which has a tradition of exhibition evaluation and experimental activities which are pilots for permanent exhibits;*
- the V&A who have undertaken market research, evaluation and visitors studies which have informed the new British Galleries and a summative evaluation of the hands-on exhibits in the Silver Galleries;*
- the Tate Gallery's Communication Department undertook a Visitor Audit in 1993/4. The programmes for young people, first-time visitors and local communities are a response to the findings.*

*There appears to be a lack of research into how visitors learn, yet a desire by education staff to study this area. At the Tate Gallery, Millbank, staff are working with Leicester University and a professional evaluator to set up a structure and methodology for evaluating self-directed learning at all of the Tate Galleries. Eileen Hooper Greenhill et al. have recently completed a research project on learning in museums. and published the findings.<sup>8</sup>*

**Critical success factors to increase the effectiveness of evaluation and research across the sector:**

- an expansion of the number of designated visitor research posts;*
- appropriate and inexpensive methods of evaluation which provide reliable, systematic and quality information;*
- museums need to draw on research carried out by other institutions and use published resources;*
- a forum is needed where museum professional can exchange ideas, disseminate information and publish research on visitor research, exhibit evaluation and learning in museums;*
- models of evaluation to measure quality.*

See Visitor Information Excellence Study for further discussion of visitor research.

## Section 6: Partnerships

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The national museums interviewed have an extensive range of partnerships with educational establishments, local authorities, schools, businesses, arts organisations, artists, other museums and to a lesser extent with social and health services.

*Schools* – Partnerships with schools and school boards are growing in the United States. These partnerships are encouraging the development of educational resources, curriculum-relevant exhibitions, and long-term programs that span the school year and tenure of students. These partnerships often involve true collaborations between teachers and students on one hand and exhibit developers, educators and curators on the other.

Two trends in public education have opened up the potential partnerships with museums: Magnet schools and School Museums. Magnet schools (elementary and secondary levels) are developed by school boards with an emphasis on particular disciplines – the arts and sciences primarily. These schools offer specialised academic programs to talented students, as well as after-school or enrichment programs to students throughout a district. The Science Museum of Minnesota entered into a partnership with the St. Paul School board to plan the a new Museum Magnet school which would have a unique curriculum which linked museum, school and community resources in a new curriculum and pedagogy.

The 1997 AAM Museum Financial Information Survey reports that educational institutions are the primary external partners of all types of museums. Art museums, living collection and natural history or science museums develop stronger ties to universities and colleges than other types. Other partner organisations include community or senior centres, service organisations, although size of the museum becomes a factor in the likelihood of partnerships with these types of organisations (see below).

In the UK, there are many examples of partnerships. The Geffrye Museum has worked with Hackney Education Business Partnership on collaborative projects including residencies and the Schools Adopt Monuments Project with English Heritage as a third partner. They have also established links with schools in the Borough with whom they run special projects and work closely with the local Community College.

*Institutional Partnerships* – Multi-institutional partnerships are also defining a new approach to partnerships and exploration of new types and approaches to the creation and delivery of educational services. The Science Learning Network ([www.sln.com](http://www.sln.com)) is an online community of educators, students, schools, science museums and other institutions demonstrating a new model for inquiry science education. The SLN has recently expanded to include international members, outside of the framework of the original SLN project. These new museums are collaborating with the six founding SLN museums to create new resources for the SLN website. Although it is used here as a prime example of partnerships, it also illustrates the effectual use of the Internet to develop museum resources and reach out to the public.

Partnerships are also serving how museums rethink museum education, as The Walker Art Centre, Minneapolis, Minnesota working with the Asia Society, New York, and the Henry Art

Gallery, Seattle, initiated the New Technologies Think to begin an on-line conversation about technology in museums involving experts from the fields of education, technology, museums and art.

In the UK museums are working in partnership with Local Authorities and schools on joint bids to the DfEE and in local Education Action Zones. These partnerships are reflecting new funding sources. Their long term sustainability has not been proven.

The new Tate Gallery of Modern Art on Bankside has worked in partnership with the Globe Theatre, artists, actors, primary schools and a secondary school to collaborate on a performance of the Merchant of Venice. The Tate Gallery, Millbank has worked on a Southwark Community Project with schools and adults with learning difficulties in partnership with other galleries. Museums are also working with artists and arts organisations, for example the Trans Atlantic Slave Gallery, NMGM, Tate Gallery of Modern Art, Geffrye and Horniman Museums. Museums in Manchester and Cheshire are working together collaboratively to share ideas, and knowledge and skills in marketing and obtaining external funding.

There are further opportunities to offer informal programmes for young people independently or in partnership with other organisations. The Tate Gallery is piloting workshops to train youth workers in how to use art galleries and to set up a dialogue with them to develop effective partnerships. The Tate, Liverpool are already offering trainee youth workers a session on peer education in the arts led by members of their Young Tate programme.

**Critical factors:**

Partnerships:

- enable museums to tap into existing networks and encourage new audiences;
- enable teachers and communities to inform museum staff about their needs and assist in providing effective activities, events and resources;
- can lever human and financial resources;
- are an effective method of disseminating information to new audiences;
- are normally project based, and often new audiences who are attracted by a specific exhibition, initiative or programme do not return to the Museum. Thus, they do not necessarily lead to long-term relationships with audiences, particularly under-represented groups;
- significant input from all parties and commitment and a true partnership only results when all parties achieve their initial aims and objectives;
- often expectations are not realised and a 'true' partnership does not occur;
- all parties should agree their aims and objectives, against which the success of programmes can be evaluated.

## Section 7: Funding

Since the 1980s, museums in the United States were challenged to decrease their reliance on government funding. While museums have not become self-sufficient an increasing percentage of their revenue sources is from earned or contributed sources. The 1997 AAM Museum Financial Information Survey revealed that participants in the survey still rely primarily on the operating budget for educational program funding, although history, specialised and living collection museums more so than other types. Donations, grants and government remain strong sources, with art and children's museums being more reliant on foundations for program funds. User fees, tuition and other earned sources are not significant sources of funding, except with history sites.

### Sources of Funding for Educational Programs

	Sources	Most Significant Source
Internal Budget	58.1%	36.4%
Individual Contributions	50.6%	15.4%
Foundation Funds/Grants	45.9%	13.7%
Government	33.7%	10.4%
Event/User Fees	40.4%	9.5%
Fees Paid by Schools	21.1%	4.6%
Corporate Grants	28.6%	4.4%
Tuition	16.9%	3.1%
Other	3.1%	2.2%
Dedicated Sales Tax	1.1%	0.4%

**Operating Expenses Allocated to Museum Education (Exclusive of Salaries).** The same survey reported that overall museums were spending 5.4% of their total expenses on education programs (excluding exhibits). Children's and natural history museums spent the most, 7.1%, followed by art museums at 6.2%, while, zoos spent the least, 3.7%.

In the UK, Anderson's survey for A Common Wealth (Anderson, 1997) found that there was a lack of investment for learning in museums across the sector. Even the museums that made provision for education allocated on average less than 5% of their total net revenue expenditure. Anderson cites 2.5% as an optimistic average for the sector as a whole, £12.5 million per annum or 25 pence per adult or child. An area of significant concern at the time, was the 5% fall in expenditure on education as a proportion of total museum expenditure between 1991-92 and 1993-94. A survey conducted as part of this Review showed that across 15 Nationals average expenditure on education is 4.6% of budgets. Four of the case studies which provided financial information devoted at least 5% to education .

How do you determine adequate resourcing? One method would be to set budgets against objectives rather than on historical funding patterns or arbitrary budgets based on what is 'available'. Performance could then be measured by linking results against objectives. This would hopefully enable national museums to fulfill their own objectives, rather than trying for bilateral comparability between organisations, which for reasons discussed previously is not useful. It would also enable museums who are committed to creating wider access, and involved in expensive programmes, when calculated on a cost per user basis to continue with these initiatives. Museums who offer direct teaching, or who employ large numbers of Explainers (e.g. at the Science Museum), will not be discriminated against or considered less efficient, as the quality of the experience will also be considered. Larger museums are also likely to benefit from economies of scale e.g. bookings.

**Trends in private funding** – The Foundation Centre is an independent non-profit information clearinghouse established in 1956. The mission of the Foundation Centre is to foster public understanding of the foundation field in the United States by collecting, organising, analysing, and disseminating information on foundations, corporate giving, and related subjects. Their audiences include grantseekers, grantmakers, researchers, policymakers, the media, and the general public. To provide a framework for understanding the role foundations play in support of the arts and culture, the Foundation Centre produced a study, based on 36,000 grantmaking foundations, of national giving trends during the 1980s, *Arts Funding: A Report on Foundation and Corporate Grantmaking Trends*, and updated in 1992.

Surveys reveal that between 1989 and 1992, the percentage of private arts grants for museums remained constant at 31%. What has changed is the focus of the grants awarded. Although art museums are major beneficiaries of foundation support, their share of overall museum funding continued to decline, dropping from nearly one-half to two-fifths of total dollars. In contrast, support for science and technology museums and natural history museums jumped. This may reflect a public preference for interactive experiences, and activities directed towards families, and growing use of technology which appeals to a younger generation

Grants awarded to the arts, during the 90s, were geared mainly towards program support. Again this is a direct correlation to activities with direct links to the public.

Another trend of the 90s indicates that the distribution of private grants in the 80s is changing. In other words, larger grants are being awarded to the big name museums and galleries in the United States, rather than a larger number of smaller grants being distributed to different sized museums. Also the number of million-dollar-plus gifts grew at a much faster pace than the number of all grants, adding to the imbalance in funding between large and small recipients.

Private funding trends also indicate that during the 90's there was a large jump in the support of art education programs and ethnic arts. For example, looking at broad trends, the share of funding for ethnic arts more than doubles, increasing from less than 4% in 1989 to 8% in 1992. Museums, therefore, focusing on this type of programming and exhibiting benefited.

Alternative sources of private funding are also being sought in the UK, normally for short term projects. Sources include:

- a grant from the Diana Memorial Fund to support projects for disadvantaged children at the Natural History Museum;
- DfEE Museum and Gallery Fund;
- London Borough Grants Scheme;
- corporate sponsorship – the most attractive projects are normally SENs projects, audience development and IT/internet based projects;
- trusts, endowments and bequests;
- at the Tate Gallery, Millbank, Friends are supporting educational activities for young people.

In the future there are likely to be new funding sources including:

- grants from government departments other than the DCMS, for example DETR and DfEE for regeneration and education initiatives;
- Education and Business Partnership schemes;
- the New Opportunities Fund to provide after school activities;
- Europe for joint collaborations e.g. cultural projects on the internet;
- increased corporate sponsorship.

As these sources illustrate, many sources of income from the public sector are linked to Government initiatives, and nearly all are based on short term projects, which results in an immediate problem of sustainability of projects in the long term.

### **Lottery funding**

The sixth new cause, the New Opportunities Fund will support health, education and the environment. Initiatives which are supported by the fund and likely to have an impact on museums and galleries are: a Summer School initiative with places for 250,000 children; after school clubs; the Public Library Network and its connection to the NGfL, to support formal and informal learning for the public. The Heritage Lottery Fund has strengthened the educational dimension of its projects by making it a higher priority in its grant programmes, establishing the Museums and Galleries Access Fund and putting more emphasis on the educational dimension of projects. However, this funding is normally for capital projects, rather than revenue funding and its sustainability is not known.

**Self generated funding** – education departments are core funded in UK national museums. Institutions have their own policy on charging . This is normally a combination of:

- free visits e.g. pre-booked groups
- partial cost-recovery e.g. publications
- full cost-recovery e.g. field study tours and INSET courses
- profit e.g. some adult programmes

Activities generally do not generate income if the cost of permanent staff are taken into consideration. Surplus income is sometimes generated from adult course fees and INSET programmes, after resources and freelancers are paid for. Publications can generate income. In one museum additional non-core funding increases the education budget (excluding staff costs) by approximately one third. Another museum is able to generate income through consultancy, however this conflicts with other departmental activities. Overall, self generated income is modest, and not always reinvested in education departments.

## Section 8: Next Steps Advice

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The recommendations in *A Common Wealth: Museums and Learning in the UK* are very comprehensive and are currently being updated (second edition to be published in 1999). This study does not aim to reiterate this document, which should be read alongside this 'snapshot' of good practice in national museums.

This section summarises the key findings of this study, and suggests advice for the future.

- Policies and plans can provide a framework against which national museums can review their own efficiency and effectiveness in achieving their aims and objectives. All national museums should therefore:
  - review their educational policy regularly;
  - develop action plans;
  - integrate their short and long term educational objectives into their corporate plans;
  - have their educational policies endorsed by the Governing Body.
- David Anderson's agenda for research into museum learning should be adopted, together with his recommendations for the need to fund a national strategy for research and to seek opportunities for publishing such studies in order that the findings can be shared and disseminated to other professionals in the field.
- National Museums need to agree on a universal definition of 'education' and an acceptable level of activity if they are to have PIs linked to their performance.
- Learning should be a core, and integrated function of national museums. There is a need to develop wider understanding of the benefits of learning both internally and externally, the needs of visitors and how activities can best be planned to good effect.
- Education staff should provide input into museum decision making including exhibition planning, publications, marketing and audience development. The model of 'audience advocate' at the Science Museum is an example of good practice.
- Education staff, including freelancers, volunteers and museum staff communicating directly and indirectly with visitors should be made aware that they are all involved in learning, are supported through training, and continually appraised in order to maintain quality.
- Training of staff involved in learning is given greater priority and resources.
- Education staff may have a role to play in monitoring learning throughout the organisation to maintain quality.
- Museums ensure that the Head of Education is significantly senior within a division or department and involved in key decision making if 'learning' is to be a core function of museums and galleries.
- Museums who demonstrate good practice should share their skills with other museums through publications, consultancy and courses.

- It may be useful for organisations to have specialist education posts, for example in the areas of SENs, community outreach, minority and youth groups filled by people with expertise in these areas, and supported by funds.
- Museums should continue to work with schools to develop programmes that meet their changing needs.
- Collaborations between museums can be effective for sharing ideas, resources and undertaking research. Education staff should be encouraged to learn from each other and to undertake more comparative studies and study visits.
- New ways of measuring the quality (in addition to the quantity) of visits need to be developed.
- Despite a commitment to broadening access, museums are less likely to have access policies than education policies. It is recommended that national museums develop access policies with aims, objectives and implementation plans that are inter-linked, and complementary to marketing, education and visitor services policies.
- If museums and galleries are expected to widen access, both intellectually and physically, then they need the resources to support them in this.
- Adult and community programmes need to consider socially excluded groups and individuals. Resources are required to support such programmes in order that they are sustainable in the long term.
- Provision for overseas visitors needs to be researched, piloted and implemented.
- National museums and galleries have a role for advising DfEE on partnerships between them and other training institutions, for example, encouraging teacher training agencies and youth training organisations to develop modules for students in using museums and galleries.
- The long-term effects of programmes for young people and pre-school children need to be researched and models of good practice disseminated across the sector.
- Outreach work and community projects including minority groups need to have a long term strategy, be financially sustainable and developed on community terms. New approaches, including cross-cultural projects, learning materials for independent learner, and methods of sustaining relationships in the long-term need to be explored.
- recommendations from the National Museum Directors' Conference report for the DfEE exploring the potential for ICT in the museum sector as a whole should be considered.
- It may be useful for national museums and galleries to share research about the use of websites, as resources and a lack of in-house expertise are limiting factors on development in some institutions.
- More research posts need to be created, models developed for evaluating learning, designated research budgets, methods of publishing and sharing findings.
- The long-term impact of museums and galleries must not be under-estimated, as research

in this area has demonstrated.

- The inter-relationships between marketing, education, audience development and visitor services need to be recognised and greater cross-departmental collaboration is required.
- Partnerships are valuable for leveraging resources, however they tend to be project based and unsustainable. This needs to be addressed.
- Adequate resources are required if museums and galleries are to achieve expectations of museums being centres of formal and informal learning, contributing to life-long learning; increasing physical and intellectual access; working with the socially excluded, and contributing to economic prosperity.

## Notes

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1. Also known as public affairs and public programmes.
2. See *Museums and the Education of Adults*, Chadwick, 1995 for further details.
3. See *Children should be seen and not heard. Is there a place for young children in the Art Gallery?* Walsall Museum and Art Gallery 1995.
4. See *The Big Foot. Museums and children with learning difficulties*, 1995.
5. See *A Common Wealth, Museums and the Learning Age*, David Anderson, 1999.
6. See *A Common Wealth, Museums and the Learning Age*, David Anderson 1999.
7. The publication *Learning in Museums*, 1996, Eileen Hooper Greenhill, puts forward models for measuring good practice based on a recent research study.
8. See *Learning in Museums* 1996, Eileen Cooper Greenhill, EMMS.
9. Comparative data are difficult to evaluate to organisational differences in the format of accounts.