

Renaissance North West: Evaluation of the North West Museum Hub Family Learning Initiatives

**Penny Lamb, Rachel Spacey and
Mandy Thomas**

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Penny Lamb
Jenny Cobley
Clare Meade
Mandy Thomas
Rachel Spacey
Clare Chisholm

The Evaluation team
NIACE Family Learning

NIACE is the national organisation for adult learning in England and Wales. We exist to promote excellent practice in the delivery of learning and to encourage more and different learners to engage in all kinds of learning activities. NIACE's activities include dedicated research, development and consultancy; advocacy to inform and influence public policy; the provision of information and dissemination services; publications and conferences. We are also actively involved in campaigning to promote and celebrate the achievements of adult learners. Established in 1921 NIACE is an independent non-governmental organisation, a registered charity and a company limited by guarantee. Our corporate and individual members come from all sectors concerned with learning and include the arts and culture sector, guidance services, trade unions and employers, as well as colleges, universities and local authorities.

NIACE views the family as a social unit critical to the achievement of many of the government's current policy agendas. NIACE's vision for family learning is of the development of a broad range of intergenerational learning opportunities for all families. We define both the family and the family learning curriculum in its widest sense. Learning within the family is often the catalyst to many wide-ranging changes, not just in relation to individual skills and qualifications but also to community cohesion and well-being.

The National Institute of Adult Continuing Education (England and Wales)
21 De Montfort Street
Leicester
LE1 7GE

Tel: 0116 204 4200
Fax: 0116 204 4262
website: www.niace.org.uk/research/family

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1.0 Executive summary and recommendations

This evaluation took place between December 2007 and May 2008. It covered the family learning activities funded by the North West Renaissance Hub and where possible set these in the context of other family learning activities in the locality.

The methodology included case study visits, telephone interviews, questionnaires to partners and parents. The approach was of participatory evaluation and involved two information sharing days with the project leads to share findings, discuss challenges and identify practical solutions for providing family learning in museums in the currently rapidly changing policy climate. It should be noted that all of the projects are at different stages of their development, and for the Preston Consortium project, the actual work with parents is at a very early development stage and therefore only initial findings on impact are included in this report.

Each of the projects has taken a different approach to using the funding for developing family learning, leading to two strategic consortium projects and four museum based projects.

The projects have made good progress in establishing the infrastructure to provide effective family learning. The building blocks are in place to turn more of the provision into learning which engages all of the family members.

The key messages from the evaluation can be divided into themes:

Engaging children, engaging with families or family learning?

Many of the projects are expert and very familiar with operating in the field of children's services and with schools. Other projects are putting in place the basic building blocks to enable the infrastructure support for working with families. This includes family friendly audits, establishing child protection and safeguarding policies, training for curatorial staff, providing family friendly signage and facilities.

Whilst there is a very distinctive and effective rationale for building future audiences of families who are non-traditional users of museums, particularly through work with Children's Centres, without the involvement of the parents or carers this work cannot be classed as family learning.

Family learning is defined as activities and events where parents or carers¹ and children learn together and parents are able to support their child's learning. This can be in the form of universal provision, targeted provision, informal learning events or more structured family learning courses.

¹ Throughout this report when referring to parents / carers we assume this includes the range of family members and siblings and those in the parental care giving role.

Learning outcomes for the adults

Not all of the projects are strong on addressing the needs of the adult learner in the family. Some projects focus totally on children. A range of solutions have been identified from the very simple: having the right sized chairs for adults, organising seating arrangements, showing clearly on publicity materials that there is a role for parents in the projects, being clear about the objectives of the session and spelling out at the beginning of the session the expected role for the adults. A more complex area to address is deciding what can be developed into family learning, and when and where structures and space do not enable effective learning as a whole family. For example, a very busy holiday session with a rapid flow through of families is often more likely to be a session where the focus is on engaging and moving families through activities rather than a family learning session.

Taking a strategic approach in a locality

Within the projects we have found examples of exceptional expertise and a commitment to make a significant step-change in the locality, influencing policy and agendas. Two of the projects were designed to have this approach: and the influence on the Children's Centre agenda can be clearly seen at a strategic level with the development of materials and professional development programmes enabling Early Years practitioners to see the links and relevance with the cultural agenda. Equally, in Preston the strategic decision to combine marketing and audience development for four of the Preston museums has the capacity to significantly influence engagement work with families.

At the individual project level there is a mixed picture. At the Whitworth Art Gallery, there is a clear strategic lead from the Gallery Director on the importance of family learning and of taking a whole family approach to using the space, collections and targeted outreach. This approach provides strategic support to operational staff to take risks and innovate with provision. However, in some of the projects there is a lack of strategic coherence and there are examples of projects operating in isolation and of natural links between teams and activities in locations not being fully exploited.

There are further opportunities to share practice and expertise between the projects across the Hub.

Linking with the national strategic picture

Current structures do not always support museum staff and managers to understand and see their links with the new national policy agendas and those of their partners. There is better knowledge about linking with children's agendas than with the adult elements of family learning. There are missed opportunities to map activities with other local providers and to show where museums can contribute to and add value to other local policy priorities.

Keeping the integrity of the collections

The majority of family activities maintain the integrity and intellectual challenge of the collections, including with the very youngest of children, whilst making the collections accessible and fun. There are exciting examples of activities that enable families to develop their own interpretation of collections and artefacts. Equally, there are examples of imaginative practice to link the collections with home cultures. This enables families, particularly non-traditional museum users, to build cultural capital in an easy and enjoyable manner.

Partnerships

There is a variety of partnerships across the projects. The consortium projects have established sound strategic partnerships. Partners in the Early Years Consortium have particularly appreciated being involved in the Hub meetings and jointly creating the strategy. This has enabled clearer understanding of working in a multi-disciplinary setting and allowed partners to establish a common language for activity. All projects highlighted the need to develop and sustain new partnerships. There is scope for planning more effective progression opportunities for families with partner organisations.

Quality outcomes for families

All of the observed sessions across the projects were fun, lively and provided by enthusiastic and knowledgeable staff. All families enjoyed the activities. Some highlighted how the projects had increased their confidence to complete art related activities, others enjoyed learning about local history. Additional social outcomes were recorded by some parents, such as sharing space together and meeting other families.

There is variable usage of the *Inspiring Learning for All* Framework. In some locations it is used to support the planning and methods of gathering feedback.

One of the Children's Centres visited highlighted the impact of the activities on the children's learning. The activities and visits provided opportunities for talk, displays and photographs. There was evidence of child progress in transferring learning and development from these activities to other areas in the setting.

The projects have made significant progress in implementing family friendly approaches. Family friendly audits have been carried out at a number of locations. Family friendly spaces have been provided in some museums.

Consulting with families

There are examples of individual projects consulting with learners to help shape provision. For example, all the new activities in the Preston consortium

have been thoroughly tested with both confident and non confident users. At Manchester Art Gallery a specific consultation event has taken place. However, there is no consistent approach to consulting with families and enabling families to support the shaping of provision.

Widening Participation Data

Systems are not adequate for collecting data to ascertain if the new family learning activities are widening participation of non-traditional users, one of the main aims of the projects. Family learning activities are not monitored in the general visitor surveys and a variety of ad hoc systems exist across the projects. The information from these systems is not sufficiently analysed or used to shape the planning of provision.

Recommendations

To continue developing the family learning provision across the Hub we recommend:

Recommendation one: review and map activities, decide what is family learning and what is not family learning.

Recommendation two: ensure effective learning outcomes for the adults on family learning programmes.

Recommendation three: review all projects and links within the individual organisations to ensure synergy across all work with families.

Recommendation four: review project links with the range of policy areas relevant to family learning, organise local events and invite key players from the adult and children policy arena to share activities, identify synergy and to ascertain where programmes could add value to each other.

Recommendation five: enhance support for individual project officers to develop the internal and external links and synergies, raise the profile of the projects and develop sustainability in strategic plans.

Recommendation six: to continue and enhance the sharing of best practice between project officers across the family learning projects in the NW Hub.

Recommendation seven: develop a consistent approach to consulting with learners and enabling learner views to shape the activities.

Recommendation eight: review data collection methods to ensure that projects know if they have succeeded in widening participation, either by negotiating with the external evaluators to collect data on family learning or by the Hub working together to develop an evaluation process and tools which facilitate the collection of consistent and meaningful family learning data.

Recommendation nine: put in place and monitor an action plan to ensure recommendations are implemented at a local level and a strategic level.

2.0 Context: museums and family learning

In recent years, museums and galleries in the UK have worked hard to develop their family friendly credentials². One way in which they are doing this is to employ family learning. A recent NIACE report notes that although family learning within the Museums, Libraries and Archives (MLA) sector is generally under-researched, particularly in relation to museums and archives, there is some evidence to suggest that family learning is a useful vehicle for encouraging families to access museums and other cultural sites. For example, during Family Learning Week in 2004, of 7800 events held, 16 per cent were held in libraries and 14 per cent in museums and galleries (NIACE 2007). In 2007, of the events registered for Family Learning Week, 49% were held in museums, libraries or archives.

As well as providing excellent resources for family learning that can complement other learning provision, museums offer suitable venues for family learning programmes with museum staff to support courses, some with particular specialisms. Museums play host to a range of family learning activities such as workshops, activity days, exhibitions and taster sessions and for children may offer museum activity backpacks, interactive displays and family fun days. The location of family learning in museums may mean that parents/carers enter venues they previously considered unattractive or unwelcoming. As places of informal learning they can provide a safe environment with resources to inspire, explore other cultures and new ideas. Museum staff may also undertake outreach activity, taking the museum as it were to families in other locations such as Children's Centres.

Apart from visitor data collected by commercial organisations such as MORI, there is little research on the extent and nature of family learning in the museum sector. Much of what is known about what takes place is anecdotal or piecemeal. There have been a number of government papers and strategies aimed at the wider MLA sector, and museums in particular, to help promote social inclusion, for example, but no direct strategy document explicitly bringing together family learning and museums. Furthermore, much of the attention given by museums on reaching new audiences appears to be focused on children rather than children and adults in a family. Indeed, since 2003, the Department for Culture, Media and Sport and the Department for Children, Schools and Families have jointly sponsored a partnership between national and regional museums in England designed to increase and strengthen relationships between museums and schools and communities (Research Centre for Museums and Galleries, 2007). This concentration on work with schools was noted by MLA London in its strategy to support adult learners (MLA London 2005) where it was suggested that museums would benefit from developing closer partnerships with a range of local authority departments in order to better meet the needs of family learners.

² There has been an annual Family-Friendly Museum Award sponsored by The Guardian newspaper since 2004.

Museums and learning

In relation to learning and the wider MLA sector, 2003 saw the publication of *Inspiring Learning for All* – a framework for the sector to become more accessible and inclusive in the provision of learning opportunities. Within this, there were tools to enable staff to adequately capture and record the learning that is taking place in MLAs with the introduction of generic learning outcomes, thereby promoting and establishing their role in informal learning. *Investing in Knowledge* (MLA 2004), a five year vision for MLAs in England, stated that by 2009 inspiring and supporting learning would be at the heart of the mission of every museum, library and archive; and that museums would and are working in partnership with a wide range of learning organisations to offer high quality learning experiences, supporting both formal/accredited education and informal lifelong learning. As part of this vision, MLA, DCMS and partners invested in three strategic programmes including *Renaissance in the Regions*.

In 2001, Resource, the MLA's predecessor published *Renaissance in the Regions: a new vision for England's museums*. It presented a far-reaching vision for England's museums and five aims were identified for museums in the 21st century. These included promoting access and inclusion and the value of museums as an important resource and champion for learning and education – a coordinated approach to support both formal and informal learning. Support for adult learners was listed as one of the aims within this strand, although the emphasis was on support for children's learning. It was hoped that collections could be used to encourage inspiration and creativity. DCMS has tasked the MLA with delivering a unified national strategy for English museums, building on, developing and concluding the process behind *Understanding the Future: Museums and 21st Century Life*³ (DCMS 2005), and *Understanding the Future: Priorities for England's Museums* (DCMS 2006) which sets out the department's priorities for the next decade for all kinds of museums in England. This consultation paper reinforced the government's support for the role of museums in learning:

“DCMS welcomes the resurgence of the core mission of museums in public education and formal and informal learning”, noting that, “The biggest achievement of museums over the last two decades is the resurgence of their role in learning. Museums have a unique role to play in delivering the nation's educational priorities at all levels: in schools, in informal lifelong learning, or for the most advanced research. They can support a range of different learning styles, many of which cannot so easily be offered in the classroom. They offer the opportunity for social and collaborative learning; for learning through observation, discussion, handling and problem solving; creative experiences like drawing or role play; through working on one's own or through working as part of a group. Critically they offer a different

3

http://www.culture.gov.uk/Reference_library/Consultations/2005_closed_consultations/21_century_museums.htm

starting point from the classroom: real objects rather than abstract ideas” (p.7).

What was noticeable was the increase in provision for education - in 1994 37% of museums made some limited provision for education, in 2006 this had risen to 86% of museums working with formal education groups and 88% with informal learners. In 1994, 23% had an education policy; in 2006 this was 69%. In terms of priorities for the next decade, the relationship between museums and schools was noted with museums “*embedded into the delivery of education in every school in the country*”. However, the role of family learning arguably has a place too with “*best practice built into programmes of formal and informal learning*”.

Development of family learning in museums

Arguably, two of the key drivers in recent years for the development of family learning in museums have been the Renaissance programme (funded since 2002) and the *Every Child Matters: Change for Children* agenda.

The **Renaissance framework** consists of a network of nine regional Hubs, with each Hub comprising a consortium of four to six museum services, working together to increase capacity and develop services for the benefit of users, both within their own museums and across the wider museum community (MLA 2006). As part of their remit to provide formal and informal learning opportunities, in 2006 the MLA noted that “*a wide range of family learning initiatives have been developed, bringing together parents and children (including those who are pre school age) within Hub museums and community venues. This has helped promote the family friendly nature of museums and has been a key means of targeting those who are not traditional visitors to museums*”. Notable examples included Manchester Art Gallery where family users doubled during 2005/06, as a result of specific new activities for families (p. 9). In 2006-7, it was noted that there had been an increase in child visits which the evaluation report authors suggested may well be due to the work of family learning officers and family events organizers (Roberts & Kerr 2008).

The green paper **Every Child Matters** (DfES 2003a) and its successor, *Every Child Matters: The Next Steps* (DfES 2004) detail government policy to protect, promote and support the well-being and development of children and families encapsulated in its legislative form in the *Children Act* (Great Britain. Parliament, 2004). A number of initiatives with explicit implications emerged from this policy framework including Extended Schools, Children’s Centres and the extension of the Sure Start programme. Although the green paper made no specific reference to museums as supporters of the five *Every Child Matters* outcomes, museums have used the framework to advocate how they can contribute to children’s health, safety, well-being, enjoyment and contribution to society⁴. For some, this has involved working in partnership to provide activities for families and children with local authority family learning services.

⁴ See for example, MLA East Midlands, 2007. *Learning with Museums in the East Midlands*. Available at: www.mlaeastmidlands.org.uk/document.rm?id=812

Recent developments

In 2008, the DCMS announced its cultural offer – *Find Your Talent*. In late 2007, the government's Children's Plan laid out its cultural offer for children: "We will work towards a position where no matter where they live, or what their background, all children and young people have the opportunities to get involved in top quality cultural opportunities in and out of school. We will work towards a five-hour offer to match that for sport". In relation to museums, it stated that young people would have the opportunity to develop as 'informed spectators' (through attending world class exhibitions, galleries, museums and heritage sites); and as 'participants and creators', for example by curating an exhibition (2007, p.130). To facilitate this, funding of £25 million has been made available over the next three years to fund a series of 10 pilot areas set up to support cultural providers to work with schools, Early Years settings and Extended Services in order to develop 5 hours culture a week, in and out of school.

Museums continue to focus on the *Every Child Matters* framework and Extended Services. The Common Core of Skills and Knowledge for the Children's Workforce is part of the *Every Child Matters – Change for Children* programme and defines the basic skills and knowledge needed by people working with children, young people and families. The MLA has developed a version of the Common Core to support museum staff to be part of the integrated children's workforce⁵.

The Renaissance programme continues to roll out with Renaissance Museum Hub plans for 2006-2008 including a considerable amount of new family learning programmes, for example the Regional Museum Hub Plan 2006-2008 for the West Midlands⁶. Renaissance learning programmes extended their remit from school age to 0-19. In addition, PSA targets 2006-08 to widen participation (increasing visitors from social class C2DE and ethnic minorities as well as school children) make family learning a high priority for many.

The family learning activities programme for this evaluation are funded as part of the Renaissance Plan for the North West for 2006-2008. The family learning activities at Manchester Art Gallery, Whitworth Art Gallery, Preston Museums Consortium, and Tullie House Museum and Art Gallery are under the category of developing activity and product for target audiences. The Early Years Project falls under the category of partnership working to extend education services provision.

Each of the projects has different levels of funding and has used a different approach to developing its work with families.

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http://www.mla.gov.uk/resources/assets//C/Common_Core_Framework_Toolkit_Word_135_KB_12240.doc

⁶ http://www.renaissancewestmidlands.org.uk/?location_id=73

This evaluation was, in part, commissioned to begin the process of pulling together these disparate projects into a cohesive programme for NW Renaissance in 2009-11. Since summer 2007 representatives from these projects have been meeting in a support and information network.

Table 1 illustrates the level of funding:

	06-07	07-08	Total
Manchester Art Gallery	£74,000	£107,000	£181,000
Preston Museums Consortium	-	£55,000	£55,000
Whitworth Art Gallery	-	£55,000	£55,000
The Early Years Project	£16,000	£31,000	£47,000
Tullie House Museum and Art Gallery		£35,000	£35,000
			£373,300

Table 1: Funding levels

3.0 Methodology and research questions

A seven-stage methodology was adopted for the evaluation to meet the key aim of assisting museum staff to plan their future work. A participatory approach was used.

Our proposed approach highlighted seven stages, although some of the planned stages occurred concurrently.

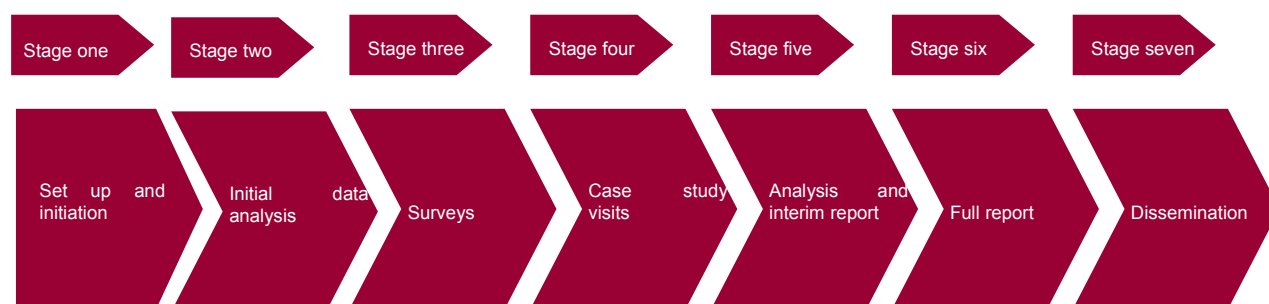


Figure 1: Evaluation stages

Participatory Approach

The evaluation benefited from a participatory approach. A steering group consisting of the Hub's Research Manager, the North West Hub Education Development Manager, a Policy Adviser from MLA NW and the Family Learning Manager from Manchester Art Gallery managed and negotiated each stage of the evaluation.

Two information sharing days with the key managers and staff from the family learning projects discussed outcomes, shared experiences, and policy issues surrounding the family learning work in the NW Hub. During the case study visits, the evaluation team shared best practice ideas from family learning projects across England and suggested and supported links into new policy areas. Participants in the sharing days commented that the opportunity to meet together and discuss their work within the context of the evaluation has been especially valuable.

The project timetable is included as Appendix One.

Research Questions

The following key research questions were negotiated with the project steering group.

- Is strategy effectively informing operational activities?
- Is the balance right between strategic and operational projects?
- Are activities meeting the new national and policy agendas effectively?

- What are the outcomes of partnerships with external agencies?
- Are the family learning programmes of a high quality?
- What are the outcomes for the families involved?
- What are the perceptions of the participants on accessibility and a “family friendly” approach?
- Are the programmes widening participation and attracting families who would not normally use museums and galleries?

An evaluation framework was designed to highlight the types of information and evidence needed to answer each research question. This covers interviews with families, strategic managers, partners and operational managers. It forms a framework for the triangulation of the evaluation evidence. (Included as Appendix Two.) Discussion points supplement the framework for each of the groups.

Questionnaires

Questionnaires were designed and agreed with the project steering group to gain evidence from partners and families additional to those interviewed at the case study visits. These consisted of:

Questionnaire for partners: these were circulated to key contacts that were not scheduled to be interviewed as part of the case study visits. Only five questionnaires were returned from partners. These consisted of two museums in Manchester (the People’s History Museum and the Museum of Science and Industry) and three Children’s Centres (one in Carlisle, and two in Manchester). The questionnaire is included as Appendix Three.

Questionnaires for parents and children: three types of questionnaires were developed:

- i. For families at drop-in sessions (included as Appendix Four). A total of 273 questionnaires were received from attendees at drop-in sessions at four venues – Manchester Art Gallery, Whitworth Art Gallery, Manchester Museum and Tullie House. Figure 2 shows a breakdown of the questionnaires returned and type of activity.
- ii. For families where the projects have developed longer-term relationships. After consultation with the project leads it proved too early a stage in the family learning projects to complete these. (Included as Appendix Five).
- ii. For families using the back packs at Manchester Art Gallery. (Included as Appendix Six). Two completed questionnaires were received.

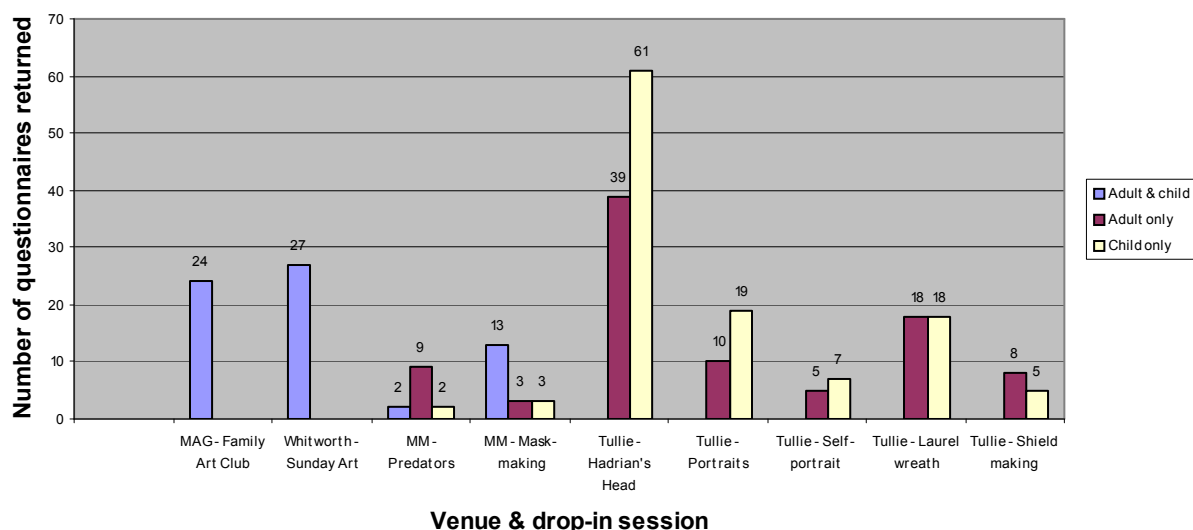


Figure 2: Breakdown of family questionnaires

Case study visits

Case study visits were made to each of the six key projects between January 19 2008 and April 8 2008. The timing of the visits was negotiated with the Steering Group and the project leads. All of the Manchester case study visits formed an integrated approach, evaluating strategic and operational issues across Manchester Art Gallery, Manchester Museum, Whitworth Art Gallery and the Early Years Consortium.

The Preston case study was rescheduled until the launch of the new family trails on April 7 and April 8. Whilst the strategic approach was evaluated, the case study visit was too early to evaluate the impact of the activities.

Each visit consisted of discussions with the families involved, observations of family learning activities, interviews with key staff including operational and strategic managers, interviews with key partners, document reviews and where appropriate discussions with councillors and key policy makers. Each project lead advised on and designed the timetable for the visits. Additional telephone interviews were carried out as appropriate.

Data on families participating in family learning activities

A key contact for each museum or gallery was approached via email initially in February 2008. They were asked if they could help with providing any data collected when running family learning activities or events. This often involved the assistance of a colleague in another department such as marketing or adult learning, for example. The following family learning data was available:

Early Years Consortium: addresses of Children's Centres and schools, number of visits to and from the museum team and participating children.

Manchester Art Gallery: full audience profile comparing 05/06 with 06/07 for actual percentage growth of different audience segments and Morris Hargreaves MacIntyre (MHM) Acorn data on family events.

Manchester Museum: see Early Years Consortium above.

Preston Consortium: numbers of learners attending adult learning family learning events in Lancashire museums.

Tullie House Museum and Art Gallery: no specific data on family learning is collected at present. However, the next round of Visitor Surveys will include questions relating to family learning.

Whitworth Art Gallery: sample sheets of names and postcodes for learners attending family learning sessions were supplied.

In addition, available data was analysed from the NW museums general visitor surveys.

Dissemination

Full dissemination of the findings of the evaluation is still under discussion with the Steering Group. In October, we will present the policy framework and best practice examples with the Steering Group and MLA Council at the Museums Association in Liverpool.

4.0 Findings

4.1. Strategic approach of the projects

Each of the six projects has taken a very different approach to developing its family learning activities. Two of the projects, the Manchester Early Years Consortium and the Preston Consortium have been designed as strategic initiatives to shape and influence local policy and practice, both in very different ways.

Through the Manchester Early Years Consortium it is clear that the project has been successful in initiating a culture change by seeking to work with new groups and ensure that, from a very early age, young children are comfortable with using and are inspired by the museums and galleries. This culture change has also involved supporting colleagues to widen their thinking about the use of the artefacts and museum resources with young families and has increased the numbers of partners seeing the museums offer as relevant, for example, Children's Centres. The significant achievements of the first steps on this journey of culture change cannot be under-estimated.

The Preston Consortium has taken a different approach to partnership working and has combined both marketing and audience development to create a brand image for publicity and for family audiences in the five museums, thus supporting a family friendly identity and badging in all of the museums.

For both of these projects the next steps in the development are crucial. The Early Years Consortium has identified the need to work with its existing partners to engage parents and carers in the learning. This action will translate the activities into family learning and enhance the skills of the whole family. The Preston Consortium is poised to move from the strategic partnership building and marketing creation and testing of the activities into the operational and delivery side of the project. Plans are in place for operational staff to share expertise and to build on the sound base of the partnership working. Measuring the impact of the initiatives is the next stage for both projects.

Manchester Art Gallery, Manchester Museum and Tullie House Museum have all developed a more delivery-based approach to the activities. Manchester Museum and Tullie House have models that focus on universal drop-in provision. Some of this involves adult family members in activities, whilst other activities are more child focused. Manchester Art Gallery provides a mixture of universal provision and targeted outreach activity. The universal provision tends to be high volume and child focused whereas the outreach provision works with the whole family in learning together.

At the Whitworth Art Gallery there is a clear strategic lead from the Gallery Director for family provision to be integral to the whole of the planning of the gallery's activities. A whole family approach is used to developing space, collections and targeted outreach. Family learning staff are giving the strategic

support to innovate and take risks with provision. This has led to a successful and dynamic range of family learning initiatives.

In Manchester Art Gallery and Tullie House there are missed opportunities to take a whole organisation approach to learning activities with families. Natural links between teams working with families are not sufficiently exploited. Links between projects and job roles do not necessarily provide a whole family approach. For example, in Manchester Art Gallery the excellent improving pupil's literacy project in museums does not link with the family learning activities or involve parents.

4.2. Meeting the new national policy agendas

There is excellent expertise in Manchester across the projects regarding the Early Years agenda and significant influence is being made on Early Years practitioners as to how museums can support and add value to their practice.

However, current structures do not always support museum staff and managers to be able to understand and see their links with the new national policy agendas and those of their partners. Knowledge is much more enhanced around the Early Years and the Children's and Young Peoples agenda than around learning agendas for the adults in the families.

Across all of the projects in Manchester, Preston and Carlisle the re-organisation and restructuring of adult and children's services in local authority settings has hindered the role of museum staff in making links and showing the value they can add to policy agendas. Many previously established links have been lost within the change agenda and the movement of key staff into new roles and departments.

In Manchester, at a local authority strategic level there is no overall matrix of the offer across museums, arts and libraries to show the impact of cultural services on neighbourhoods. The role of cultural services in Manchester's new local area agreement is not yet developed. The teams at Manchester Museum are very specific as to how their activities raise the expectations and aspirations in children and how this links to The University of Manchester's widening participation agenda.

In Carlisle, the Museum and Art Gallery is just starting to develop links with the Learning City agenda and it is hoped that through this agenda the museum will be able to establish more effective links with the range of city and county policy agendas.

Many partners across the projects highlighted the need for more awareness raising and challenge to the blinkered perceptions some practitioners have about the contributions that museums can make.

There are excellent examples across the projects of how they contribute to the community cohesion agenda. Manchester Adult Education Service's (MAES) family literacy, language and numeracy manager highlighted a multi-

agency project with the East District New Arrivals Team (EDNAST) and the Museum of Science and Industry, using the city as a resource for family language sessions. The Early Years Consortium is now working with this team to deliver a family language programme for bi-lingual families. The Whitworth Art Gallery works with Exodus, a community arts organisation working with asylum seekers and refugees, and has planned activities in refugee week.

As part of the evaluation we worked with the museums teams to highlight the relevant policy areas to family learning and the contributions museums can make. These are:

- Cultural offer
- Every Child Matters
- Every Parent Matters
- Early Years and Children's Centres
- Extended schools
- Families at Risk Pathfinders
- Learning Cities / City Strategy
- Local Area Agreements (LAA)
- Regeneration and locality agendas
- Skills agenda
- Social / community cohesion agenda
- Sustainable development agenda

We also identified with the team the key contact relating to these areas. A full table of the policy agendas and the contributions that museums can make is included as Appendix Eight.

4.3. Outcomes of partnerships with external agencies

There are a variety of partnerships across the projects. The consortium projects have established sound strategic partnerships. Partners in the Early Years Consortium have particularly appreciated being involved in the Hub meetings and jointly creating the strategy. This has enabled clearer understanding of working in a multi-disciplinary setting and allowed partners to establish a common language for activity. Some partners reported that the project had enabled them to work with other agencies to target families for involvement in the project.

Manchester Museum has some effective longstanding partnerships, such as with the BBC and Bookstart. The Museum of Lancashire and Tullie House have established partnerships with the local authority family learning teams. At Tullie House an effective 'life box' project has taken place with the County Council, and at the Museum of Lancashire the family learning team plan and deliver events around exhibition themes. At the Whitworth Art Gallery partnerships have been developed with childminders and Children's Centres and a programme of professional development activities has been delivered.

Some new partnerships have developed during the period of the evaluation, for example: the Early Years Consortium with the Adult Learning team; the Queens Lancashire Regiment museum with Army educators to explore Skills for Life provision; and Manchester Art Gallery with the Extended Services team.

A project publicity leaflet has been developed highlighting all of the Early Years activities across the Manchester Museums and Galleries and activities have been scheduled in order not to clash with each other.

All projects highlighted the need to develop and sustain new partnerships, but also the amount of time and energy it takes to establish and maintain partnership working arrangements. Far too often these stand or fall on the skills and commitment of the individuals in post. The Early Years Project is aiming to establish the work in strategic plans to formalise arrangements.

There is scope for planning more effective progression opportunities for families with partner organisations.

4.4. The quality of family learning programmes

All of the observed sessions across the projects were fun, lively and provided by enthusiastic and knowledgeable staff.

The outreach Art Club session from Manchester Art Gallery at a special school was particularly effective at using a picture from the collections to link with experiences and thoughts of home. This engaged all of the families with children aged three to eleven with a variety of learning difficulties and special needs. One partner talked of museum handling boxes where families could bring treasures from home that had personal and cultural significance.

The Arty Picnic session at the Whitworth Art Gallery used the gallery as a social space for families to explore the exhibits within the galleries. At Tullie House the team capitalised on the Pre-Raphaelite exhibition to work with families on portraiture. The Sciencetastic day at Manchester Museum provided a range of family events, drawing the whole family into learning on areas such as how the brain works. The artist in residence project at Martenscroft Children's Centre provided a model of good practice for working with children. Families enjoyed using the new family trail at the National Football Museum.

Some of the activities cannot be classed as family learning as they are primarily child centred and do not engage parents in the learning. These can be divided into two types:

- Firstly, activities where parents do not attend the session. These can never be classed as family learning.
- Secondly, projects where parents attend but are not engaged in the learning. For some of these activities there are simple solutions, such as providing clear explanations as to what is expected of parents, ensuring

that publicity material has pictures of families learning together, ensuring that furniture is organised so that adults can take part and setting clear learning outcomes for how the parents can learn themselves and support their children to learn.

Further developments are needed to ensure that learning outcomes for the adults on family learning programmes are clear, specific and explained at the start of sessions and / or in the publicity material. There is scope to highlight this on the websites. Feedback highlights that the adults are often unsure of their role or hang back whilst their children become involved.

For other projects it is much more complex: space, throughput of activity and structures do not allow effective family learning to take place. One project describes some holiday activity as “crowd control”. The challenge for project staff is to decide which activities can be made into family learning and which are valuable engagement activities but are not taking a whole family approach.

We designed a typology (figure 2) for museum’s learning and engagement roles with families. This highlights the core infrastructure support, engagement activities, informal family learning and structured informal and / or formal family learning.

These are defined as:

Infrastructure:

The fundamental infrastructure support needed to ensure families can access museums and activities.

Engagement

Activities and events focused on families and children, aimed at engagement where the engagement is more important than the learning outcome. Can include children only activities.

Informal family learning

Activities and events where parents/carers and children *learn together* and parents are able to support their children’s learning. Can be one-off events, or activities to be completed at home, self-directed family activities. Does not include children only activities.

Structured informal and / or formal family learning

Activities and events where parents/carers and children *learn together* and parents are able to support their children’s learning. Structured informal learning refers to a series of sessions on a theme. Structured formal family learning involves parents/carers completing a course, usually with accreditation attached. Does not include children only activities.

Museums and families – learning and engagement: a typology

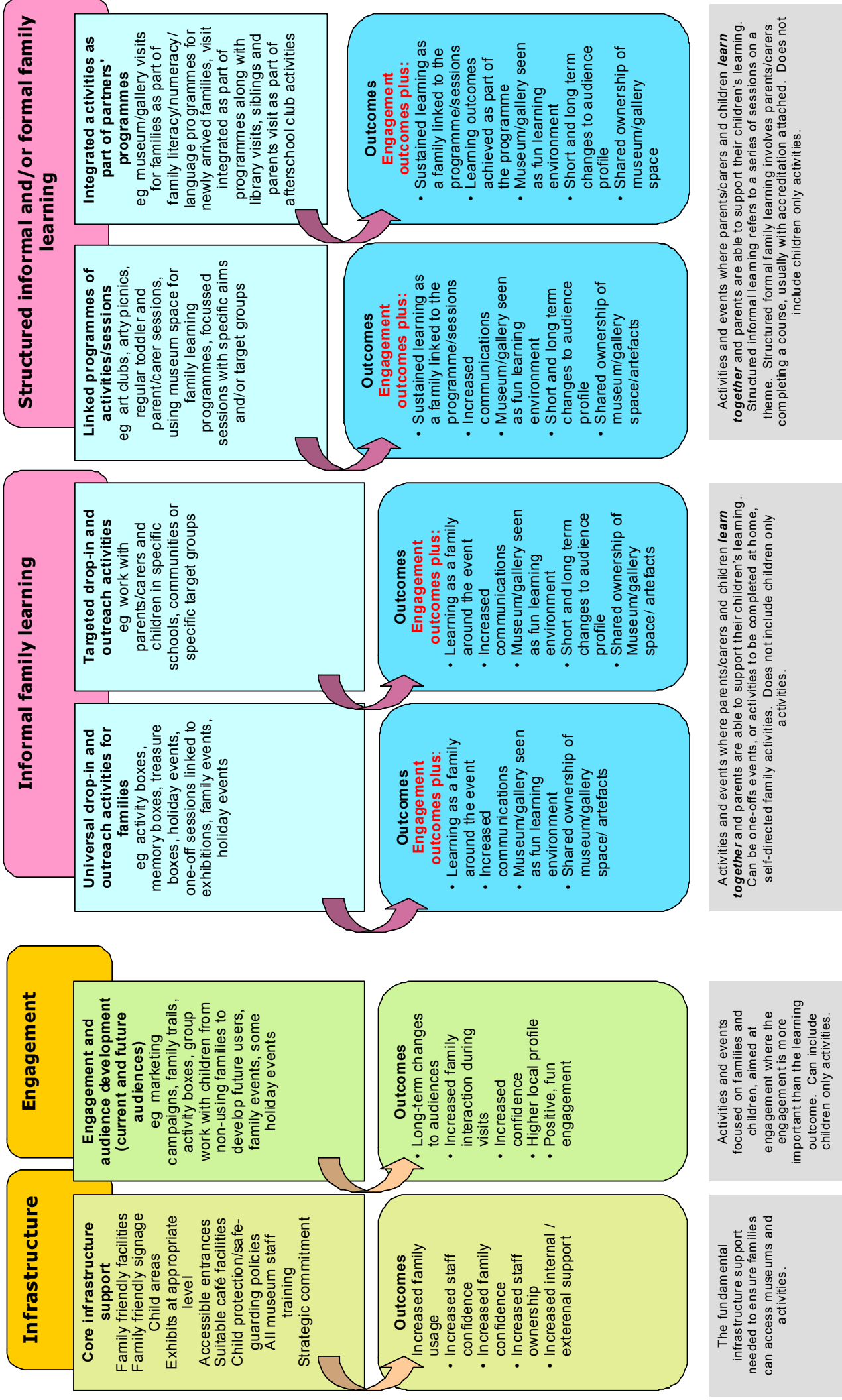


Figure 2: Typology

To complement this we developed the following framework for the team to decide if activities were family learning:

Step one: Could the session take place without the parents? If yes, very likely not family learning.

Step two: Are there outcomes for the whole family? Either implicitly or explicitly?

Step three: Think family and the right experiences for all the family, this will highlight targeting and the inclusion agenda.

Step four: Think collections and how family activities can be integral.

Step five: Think environment, using space, chairs, height, and ownership of the space in the gallery

4.5. Outcomes for families

All families enjoyed the activities. Some highlighted how the projects had increased their confidence to complete art related activities, others enjoyed learning about local history, for example, through the Hadrian's Head activity at Tullie House.

Additional social outcomes were recorded: at Tullie House one parent explained how she has just moved to the area and the activities had helped her family settle in. At the Whitworth Art Gallery the sessions highlighted effective socialising and families sharing food together.

There is variable usage of the *Inspiring Learning for All* Framework. In Manchester Art Gallery and at the Whitworth Art Gallery it is used to support the planning and methods of gathering feedback. At Manchester Art Gallery specific activities have been evaluated with families using the framework.

One of the Children's Centres visited highlighted the impact of the activities on the children's learning. The activities and visits provided opportunities for talk, displays and photographs. There was evidence of child progress in transferring learning and development from these activities to other areas in the setting.

Some parents particularly appreciated the ability to spend quality time with their children, however others reported that they liked being able to take a back seat and let the staff entertain the children.

4.6. Family Friendly Approaches

The projects have made significant progress in implementing family friendly approaches. Family friendly audits have been carried out at Tullie House, The Manchester Museum and at The Whitworth Art Gallery. Tullie House has developed a child protection policy.

One participant felt that Manchester Art Gallery was much more child friendly since it had been refurbished. One person really liked the education rooms but felt that these were geared to children over five and furniture was not always at the right height for younger children.

Manchester Museum's discovery centre and family rooms provide a family friendly space and a friendly, family-orientated space in The University of Manchester. The activities at the museum support families to explore the museum space and see it as one that they can use.

The Early Years Project has worked with curators and other staff to ensure that collections and exhibitions are appropriate for younger children.

The Preston consortium approach has enabled child friendly signage and families identify activities through a strong brand image.

4.7. Widening Participation

Are the programmes widening participation and attracting families who would not normally use museums and galleries?

In order to answer this question we have taken information from the available data sources. This includes the MHM visitor survey data, any locality data collected on family learning and available for analysis, and the analysis of information reported by parents at the observed sessions and in the parent questionnaires.

Based on the data obtained, it is not possible to state definitively whether the programmes widen participation and attract families who would not normally use museums and galleries. The data we have had access to is patchy and incomplete. However, there are some indications that the programmes are involving children from families in deprived areas, for example, the analysis from the group visits from the Early Years Project suggests that the work of the Early Years Co-ordinator at Manchester Museum is proving fruitful in terms of delivering sessions to groups of children who possibly would not normally visit a museum.

The data supplied by Manchester Museum of Early Years visits by museum staff to a centre or school reveal that in 2007-8, 35 visits from 18 Children's Centres and schools were in the top 10% deprived areas in England. Using the postcode of the centre or school, the Super Output Area (SOA) was identified and its Index of Multiple Deprivation Rank obtained⁷, according to the Office for National Statistics website.

⁷ These are overall measures, which have been constructed from indices from the following domains:

- Income
- Employment
- Health Deprivation and Disability
- Education Skills and Training
- Barriers to Housing and Services
- Crime
- Living Environment.

We can see that 41% (35 of 85) of visits are to/from schools/centres in the top ten percent of the most deprived SOAs and that 55% (47 of 85) are from/to schools/centres in the twentieth percentile. The following table illustrates the number of centres/schools and visits when the Index has been divided into percentages:

SOA* Index of Multiple Deprivation Rank	Number of schools/centres	Number of visits	Percentage
< 3,249	18	35	< 10%
< 6,498	6	12	11 - 20%
< 9,747	3	11	21 - 30%
< 12,996	2	4	31 - 40%
< 16,246	4	5	41 - 50%
< 19,495	2	3	51 - 60%
< 22,744	4	6	61 - 70%
< 25,993	2	2	71 - 80%
< 29,242	1	1	81 - 90%
> 29,242	6	6	91 - 100%
TOTAL	48	85	

Table 2: Early Years museum visits grouped in relation to SOA rank

*Super Output Area - Index of Multiple Deprivation Rank - where 1 is the most deprived and 32,492 is the least

The data supplied from Manchester Art Gallery showed that there was an increase in growth between 2005-06 and 2006-07 of 2% in the C2DE group. From the data supplied on family events the largest proportion of attendees are from the AB and C1 social groups. However, at the outreach activity visited as part of the evaluation, only one of the eight families had ever visited a museum or gallery.

At the Whitworth Art Gallery an analysis of the sample of sign-in sheets have been analysed by the family addresses to Super Output Areas. This match gives an indication of whether activities are attracting families who can be presumed to be non-traditional museum users and are likely to be in the C2DE groups.

Specific activities show that they are attracting different audiences. Table 3 shows the activities ordered by the percentage of family members living in the top 10% of SOAs. This illustrates that the Webster Club is the most successful targeted activity whilst Colourful Sunday activities have a more universal appeal.

Activity by top 10% SOA areas	
	%
Webster Club	89
Terrific T-Shirts	57
Toddertastic	31
Sticky Walls	29
Bunny Hats	25
Amazing Animation	21
Arty Picnic	20
Portrait collage	17
Colourful Sunday	6

Table 3: Activities by top 10% SOA areas

Data from the general visitor surveys

An overview of the general visitor survey reports from 2003, both nationally and regionally, would seem to suggest that in some venues there are increases in visitors from the C2DE social class and in the numbers of family visits. However, there is no real evidence to suggest what might be responsible for this.

Communication with Medwen Roberts from Morris Hargreaves McIntyre pointed out that the surveys they have undertaken do not capture any direct family learning data: *“Whilst we are doing the research Hub-wide there are significant differences in the numbers and profile of families visiting each of the six Hub sites – Manchester Museum for example has 2-3 times the number of families that Manchester Art Gallery does.”*

Overall, the reports from 2003 onwards provided by the North West Hub do illustrate that in some venues there has been an increase in visitors from the C2DE social group and an increase in groups, which include both adults and children. But, it is mixed and in some cases there are decreases. However, there has been no analysis to say that the increase in this group is related to an increase in family visits except for the MORI 2006 research, which looked at social class and those attending with children.

The following section highlights some of the findings from the regional and national visitor survey reports that may be of interest in relation to increasing numbers of visitors from C2DE groups and families.

In 2005, for example, the North West Hub achieved 48% of its PSA 2 target for 04/05 in the final quarter of that year. Bolton Museum and Art Gallery and Manchester Museum counted for 70% of the hub’s total for PSA 2. In terms of attracting new users, Manchester Museum (62) was approaching the PSA 2 target for attracting 70% of true new users.

This study gathered data over 2 years of the hub funding to monitor progress made in the changing visitor profile. This included a benchmarking survey, KPI survey and focus groups. They note that the partners are starting out with

“patchy and inconsistent levels of knowledge on their current visitors” (Morris Hargreaves McIntyre 2005, p.15).

They noted the number of informal visits by children aged 0-16 and which percentage of those were family groups. We can see from table 4 below that Manchester Museum had the greatest family appeal whilst Manchester Art Gallery and Whitworth Art Gallery attracted lower proportions of family groups (p.6).

	Manchester Art Gallery	Whitworth Art Gallery	Manchester Museum	Tullie Museum and Art Gallery
% Family Groups	6	3	21	10

Table 4: Percentage of family groups visiting museums

In 2006, MORI’s North West regional report noted that “People in social classes C2 and DE are more likely to visit a museum or gallery in the North West because they wanted to take the children (30% and 31% respectively)” (p.13). It also noted that the number of parties with children in the North West was 44% compared with the national average of 43%. This was in line with the result for 2004 – 43% and an increase on 2003 from 31%. At Manchester Museum the number of parties with children was 67%. Parties with children were more likely to come from social class DE (61%) and the adults in these parties were most likely to be aged 35-54, educated to GCSE and A level and to live locally (p.23).

Data from 2006 presented in MORI 2006c, noted that of parties with children, 49% of parties visiting in the North West included children, placing the North West above the national average of 45%.

	Adults with children %
Manchester Art Gallery	15
Whitworth Art Gallery	26
Manchester Museum	64
Tullie Museum and Art Gallery	66
North West	49
National	45

Table 5: Percentage of parties including children

Conclusion

At present there are two forms of data being collected:

- Data collected by external agencies such as MHM, as part of the general visitor survey data. This is then analysed and reports produced to illustrate national and regional trends. At present this data does not include organised groups such as family learning groups.
- Data collected internally by the museums and galleries themselves. However, this is ad-hoc and varies from one museum/gallery

to the next. Some of it is quantitative data; some is anecdotal or qualitative feedback.

Two approaches could be taken to improve the collection of data:

- To negotiate with the external evaluators to collect data on family learning; or
- For the Hub to work together to develop an evaluation process and tools which facilitate the collection of consistent and meaningful family learning data. This could be similar to the data collected by the Early Years Co-ordinator at Manchester Museum, for example, and very simple, with staff completing details of attendees' postcode, number of adults and number of children. It would be helpful if staff from the different institutions could agree on a simple procedure for data collection, input and analysis to allow detection of trends and impacts.

5.0 The case studies

5.1. The Early Years Consortium Project

5.1.1. Background

The evaluation visits to the Early Years Project took place on 19 and 25 January 2008.

A number of partners were visited and interviewed including Children's Centre Managers, teachers, practitioners and the artist in residence. Key staff were interviewed including the Early Years Co-ordinator, the Head of Learning and Interpretation at Manchester Museum and the Early Years Teacher on secondment to the project. Two sessions were observed: the Magic Carpet session and the Little Explorer session. An Early Years Steering Group meeting was attended.

Questionnaires were returned from two additional partners and data supplied on visits to and from the Children's Centres and schools to Manchester Museum was analysed as part of this project.

The project has operated at both a strategic and an operational level by influencing local Children's Centres to see the museums as a natural resource, supporting practitioners with linking the Early Years and the museums agenda, influencing attitude change both within the museum and externally and providing sessions for families. The project is led by Manchester Museum, which is part of The University of Manchester.

5.1.2. Key points

Strategy

The project has successfully raised the profile of the relevance of museums to the Early Years agenda, particularly with partner Children's Centres and the other museum partners in Manchester. There are very effective examples of this through the development of the Early Years Practitioners' Guide and the accompanying training session. It has also initiated a process of challenging museum staff to reflect on their own practice in relation to establishing and maintaining relevant resources, interpretation and behaviours for pre-school children.



However, influencing strategy and policy at a higher level has proved more challenging and a slower process and it has taken a lot of work to begin to establish the links with the local authority Children and Young People's Directorate. Some of the initial links have been lost due to changes of personnel within local authority structures. Links with other strategic local

authority areas are not yet established although, during the period of the evaluation, links have been made with Manchester Adult Education Service and the project is involved in a new family learning programme for bi-lingual families.

Partnerships

The work with partner Children's Centres and other museums is good. Partners have particularly appreciated being involved in the Hub meetings and jointly creating the strategy. This has enabled clearer understanding of working in a multi-disciplinary setting and allowed partners to establish a common language for activity. Some partners reported that the project had enabled them to work with other agencies in order to target families to be involved in the project.

Partners have welcomed the approach taken by the project team in planning, supporting and enabling the operational side of the project. There is an enthusiastic approach for all the museum staff involved in the project. The project has enabled the museums and Children's Centres to adopt a holistic approach to implementing the Early Years Foundation Stage. One Children's Centre reported how the staff had improved their confidence in the use of museums and now wanted to move to a position where staff would include the work as part of their everyday practice. Other partners appreciated having developed an understanding of the difficulties for families in taking their children out.

One Children's Centre described themselves as active members of the Hub group, sharing best practise and promoting events. They see themselves as helping to promote confidence and knowledge for practitioners and parents in using galleries and museums, through supporting initial visits and follow up activities in settings.

Quality

Much of the initial activity of the Early Years programme has focused on the role of the children and has not effectively linked into learning for the adult family members. However, involving adults in learning has been identified as a key priority for the next stage of the project.

The two observed sessions were well planned and there was clear and enjoyable learning by the children. The sessions incorporated a variety of artefacts and many different experiences. They were of a lively pace and maintained the interest of most of the children. The children were keen to share the outcomes of their activity with the parents. Both sessions would have benefited from a clearer introduction and an explanation of what was expected from the parents. There is a need to review and set outcomes for the involvement of parents. The links with other activities across the Manchester venues were not shared effectively with participants to provide additional opportunities for the families.

Equally the majority of outreach activities has been focused around the children, whilst parents have been involved in differing degrees depending on the particular Children's Centre. The project at Martenscroft Children's Centre provides a model of good practice in working with children. The artist in residence work was initially targeted at eight families and their children, selected as families who would not normally use museums. This work has been followed up with further activity making it available to all the children in the centre. Workshops have been made available to childminders. Talking postcard displays have been used effectively to share activities with parents: where camcorders and cameras were used to record what interests them. The project has been thoroughly planned and evaluated.

The Old Moat Children's Centre promotes more of a role for adults. It offers drop-in sessions, open days, fun days, stay and play sessions, workshops and adult education courses.

In some Centres there are no targets set for the outcome of the work with museums. This leads to missed opportunities to capture the achievements of both children and adults, to measure the impact of the project and to support the long-term sustainability of the activities.

Outcomes for families

Some of the projects reported that the targeted children all showed improved language skills although no formal assessment was made of these. One Centre held a celebration day and the families were delighted to see the results of the children's activities. Child progress was very noticeable in transferring learning and development to other areas of provision in the setting.

The families who came to the museum with their children enjoyed the experience and said they would visit again, but there is no evidence to ascertain whether they did or not. Family friendly areas have been created with soft seating which makes a welcoming family environment. Many of the activities provided by the museum for families help them to explore the space and see that the Museum space is for them to use.

Some parents and carers think that museums remain unfriendly places to visit, and more work needs to be done to remove the barriers that exist for these families. At Rusholme Children's Centre, of the families who did accompany their children on visits, the reaction was very positive. They were proud of what their children did and those who visited for the first time were surprised by the experience. In some locations, informal networking and word of mouth have been critical in breaking down the barriers. In other Children's Centres, staff reported that transport was a particular barrier preventing parents from using museums.

One Centre reported that whilst most of the museum staff were very friendly and pro-active in their dealings with young families, there were some exceptions.

Widening participation

The project aims to change the future usage profile and perceptions of families who would not normally use museums, and to create in the children a natural confidence in museum settings. However, there is no monitoring to see if families from the Children's Centre projects become independent museum users either directly after a visit with the Centre or as they move on into schools in the city. Staff are aware that they need to target more activities at specific groups, for example, fathers and minority ethnic families.

The data supplied on Early Years visits by Manchester Museum staff to or from Centres or schools reveal that in 2007-8, 35 visits from 18 Children's Centres and schools were in the top 10% deprived areas in England⁸.

Forty one percent (35 of 85) of visits are to/from schools/Centres in the top 10% of the most deprived SOAs and that 55% (47 of 85) are from/to schools /Centres in the twentieth percentile. The following table illustrates the number of Centres/schools and visits when the index has been divided into percentages:

<i>SOA Index of Multiple Deprivation Rank</i>	<i>Number of schools/centres</i>	<i>Number of visits</i>	<i>Percentage</i>
< 3,249	18	35	< 10%
< 6,498	6	12	11 - 20%
< 9,747	3	11	21 - 30%
< 12,996	2	4	31 - 40%
< 16,246	4	5	41 - 50%
< 19,495	2	3	51 - 60%
< 22,744	4	6	61 - 70%
< 25,993	2	2	71 - 80%
< 29,242	1	1	81 - 90%
> 29,242	6	6	91 - 100%
TOTAL	48	85	

Table 2: Early Years museum visits grouped in relation to SOA rank

Table 6 below highlights this by centres:

⁸ Using the postcode of the centre or school, the Super Output Area (SOA) was identified and its Index of Multiple Deprivation Rank obtained, according to the Office for National Statistics website (see section on Neighbourhood Statistics). These are overall measures, which have been constructed from indices from the following domains:

- Income
- Employment
- Health Deprivation and Disability
- Education Skills and Training
- Barriers to Housing and Services
- Crime
- Living Environment.

Index of deprivation rank from SOA ⁹	Name of School	Total number of children	Number of visits
11	Victoria Park Infant School	56	1
19	Whitefield Primary School	27	1
21	Heptonstall J, I & N School	25	1
136	Bramwell Drive Children's Centre	14	2
260	Poundswick Children's Centre	32	4
390	Gorton Mount Primary School	14	1
417	St John Fisher & St Thomas Moore RC Primary School	33	1
458	Holy Trinity Primary School	29	1
514	Gorton Surestart Centre	41	8
929	Bishop Bilsborrow Primary School	78	3
954	Atherton St George's Primary School	17	1
1,091	Lyndhurst Primary School	21	1
1,838	Birchfields Primary School	64	2
2,286	St Michael & All Angels Primary School	30	1
2,643	St Paul's Primary School	43	2
2,699	Old Moat Children's Centre	8	1
2,705	Bridgewater Primary School	26	1
2,750	Banks Lane Infant School	84	3
3,319	Newton Heath Surestart Children's Centre	9	1
3,514	St Crispin's Church Hall	8	1
3,514	Wilbraham Primary School	82	4
4,748	Trinity House	39	3
4,756	Cheetham Community School	60	1
4,848	Our Lady's Primary School	56	2
6,864	Martenscroft Children's Centre	71	9
7,041	Heald Place Primary School	51	1
8,678	St Mary's Primary School	47	1
10,775	Moor Allerton School	77	2
11,062	Bridgelea Children's Centre	10	2
14,526	Ladybarn Primary School	42	1
15,058	Havannah Primary School	15	1
15,320	Manchester Muslim Prep	21	1
15,719	Hadfield Nursery	40	2
16,816	Worthington Primary School	58	2
18,756	Brantwood Prep School	23	1
21,470	All Saints Primary School	23	1
22,048	Crosthwaite Primary School	17	1
23,678	Beaver Road	84	3
23,678	Didsbury Village Nursery	24	1
24,995	Charlesworth & Chisworth Preschool	9	1
25,435	St Marks Pre School Nursery	21	1
28,927	Norbury Hall Primary School	59	1
30,179	Whitefield Primary School	45	1
31,325	Euxton St Mary's Primary School	23	1
31,363	Greenhills Primary School	20	1
32,078	Nursery Lane Pre School	18	1
32,164	Valley School	7	1
32,362	Pownall Hall Primary School	21	1

Table 6: Early Years visits April 2007 – March 2008 (From Elaine Bates, Early Years Co-ordinator, Manchester Museum)

⁹ Super Output Area - Index of Multiple Deprivation Rank - where 1 is the most deprived and 32,492 is the least.

5.1.3. Recommendations

- Review strategic activities, market activities to date and aim to be included in more strategic plans for activities across both children and adult agendas.
- Action plan for more involvement in adult learning agendas.
- Develop learning objectives for parents.
- Review methods of long term tracking or sampling to identify the effectiveness of Children's Centre activities in converting families into long-term audiences.
- Review curriculum activities designed to attract more fathers and male carers and minority ethnic communities.
- Link with other Manchester museums and galleries and invite key players from the adult and children policy arena to share activities, identify synergy and explore where programmes could add value to each other.

5.2. Manchester Art Gallery

5.2.1 Background

The evaluation visit to Manchester Art Gallery took place on 21 and 22 January 2008. A short additional visit was also included to observe the February half-term activities.

The Executive member for Children and Young People and a range of key staff and partners were interviewed, including the Director of Manchester Art Galleries, the Principal Manager Learning, Family Learning Manager for Manchester Art Gallery, the Manager of St. Peter's Children's Centre, the Extended Schools Remodelling Consultant and the Family Learning Manager, Manchester Adult Education Service. Two sessions were observed: an art club outreach session at Camberwell Park School and a half term circus skills session.

The Art Gallery team at the Art Club completed questionnaires and discussions were held with parents and staff at Camberwell Park School. An analysis was carried out on visitor profile data supplied.

Family learning activities at the Art Gallery consist of universal drop in provision every school holiday; a once a month Family Art Club based on a particular art work; a once a month travelling art club targeted at specific groups; and linking with St. Peter's Children's Centre as part of the Early Years Project.

5.2.2. Key points

Strategy

Manchester Art Gallery is guided by the strategic objectives of Manchester City Council and sits within the Cultural Services Division. The aims in the Gallery's Business Plan include developing and using the City's collections, *to provide a powerful educational resource for the widest range of users, both actual and virtual.*

The Gallery has a learning strategy and linked action plan. The key objective outlined in these, in relation to family learning activities, is to increase the number of family visitors.

At the time of the case study visit the management team of the Gallery were considering how they could contribute to the Local Area Agreement priorities, although plans were still due to be drawn up. There is no matrix of offer across all cultural services to show how activities can link and enhance the range of policy objectives and support neighbourhood renewal activities. However, there is a clear recognition from the Executive Member for Children and Young People as to how museums and galleries contribute to the Enjoy and Achieve outcome of the *Every Child Matters* framework.

Links are not fully exploited between the family learning team and other areas of activity in the gallery, for example, community development projects. A highly successful initiative in the galleries has taken place to improve pupil's literacy. However, this has not involved work with parents, or linked with the family learning team.

There is a tension between the outreach and development activities and the requirement for the family learning team to increase the numbers of family visitors. This impacts on the team's ability to offer planned learning outcomes for all family members in some of the activities.

Partnerships

A number of key staff and partners highlighted the challenges of maintaining and keeping contacts within the City Council at a time of major restructuring and within a rapidly changing policy environment.

Links between the gallery staff, the Extended Services team and the local authority adult education family learning team have yet to be fully developed. The Extended Services team has a database of all the activities that are offered, however, some schools do not report activities that they do not see themselves as "owning" and some of the activities taking place with family learning and museums and galleries are not always visible.

Quality

There is a very enthusiastic and "can-do" approach from the staff on the project. The two observed sessions were lively and fun. One session was particularly effective working with families in a special school. The session used a picture from the gallery, "Hopes at Home" by Howard Hodgkins, as the basis of the session for families to discuss and create their own picture of home or a favourite place. The children were aged from three to eleven with a variety of learning difficulties and special needs. Only one parent from the

seven families had ever been into a museum or gallery. This is an excellent example of linking the families' home cultures with the gallery exhibits. There are opportunities to explore sharing the gallery's collections through multi-media as the outreach activities for families in schools develop.



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Hopes at Home

The second session was a lively and very busy holiday activity with a rapid throughput of families. All the children enjoyed the sessions on developing circus skills, although there was little opportunity to involve the parents and carers.

There is a clear programme of activities and an evaluation plan. Staff use the *Inspiring Learning for All* generic learning outcomes (GLOs) to help plan the sessions. For one session they prepared a series of questions for learners to measure whether the GLOs were being met. Staff keep Learning Observation Diaries and note areas that went well and those to change, any comments from learners, whether activities inspired, notes on enjoyment and discoveries. Staff hold a debriefing session at the end of each event.

Outcomes for Families

Several partners highlighted how the Art Gallery had become more family friendly since the refurbishment. One partner pointed out that although they liked the education rooms, they were geared to the over-fives and the heights of tables and types of activity were not suitable for younger children. There was also a request for more activities during the school holidays for under 5s. One person felt that the glass steps were scary for some young children.

The Family Learning manager has effectively established a family panel as a means of consulting with families on their views of the galleries. From the first panel meeting in December a number of key issues were highlighted and an action plan developed. Examples included the fact that parents enjoyed the artist-led activities as they build the confidence of both parents and children; parents wanted the activities to take place in the galleries themselves and be able to have more choice in the works of art that the activity was based around. Parents stated that they would hang back from getting involved if the session was too busy.

Questionnaires were analysed for 24 families attending the Art Club. Most attendees found out about the sessions from only one source. The website was the most popular source, with 44% of attendees saying that they found out about the sessions this way. Other sources used were information from having been before, friends/neighbours, the newspaper and running across it in the museum. No attendees said that they had found out about the sessions through fliers, posters, school or Children's Centres.

Over half (54%) of attendees said that the day of the session was a factor in encouraging them to attend, with 39% saying they were encouraged by the activity itself and the same number highlighting the enthusiastic staff. The timing of the session was an important consideration for 31% of attendees. Other factors mentioned were closeness to home, the venue, staff, content of the session, the cost, transport and accessibility. No attendees cited recommendation as a factor. One attendee said that they were urged by their children to attend, however, and another mentioned the lack of arts in the school curriculum as a motivating factor.

All the adult attendees at Manchester Art Gallery's sessions felt that they were welcoming, inclusive and said that they would come back and would recommend them to other families.

The adults' comments on what they enjoyed were very much focused on their children. Several said they enjoyed taking part in a hands-on activity and being creative. The variety of activities and materials was mentioned. One participant appreciated the fact that making mistakes didn't matter. Another felt that the activity was helping to develop his/her child's concentration and application levels. One said that they enjoyed the opportunity to work together as a family.

When asked what could be done to improve the sessions, several said 'nothing'. Comments included 'more space' for the Family Art Club, and a request for a clearer introduction to the session. A participant in the 'Superpowers' session found it difficult to identify who the staff were and suggested name badges might be useful.

When asked what they had learned or got out of the session, participants mentioned doing an activity with their children, having fun, using their imagination and using different materials. One participant mentioned they enjoyed having quality time without the TV. When asked what they felt their children had learned, they mentioned using imagination, being creative, concentrating, using the materials, observing the artwork, and getting ideas from paper to reality. Asked to describe the session, participants said it was fun, a good day out, interactive, exciting, interesting and challenging.

All the children attendees at Manchester Art Gallery's sessions voted them either 'brill' or 'ok', with the vast majority voting them 'brill'. The 'Superheroes' session was slightly less popular than the 'Messy Makeovers'.

When asked what they most enjoyed, the majority of children said that they liked making things, with children at the Family Art Session saying that they particularly enjoyed painting and gluing. One child commented that they liked the abstract art at the end of the session. When asked what they least enjoyed, the majority at the Superpowers session said 'nothing', with just one comment about the costume being itchy. There was a comment from one child at the Family Art Club that it was too busy. Two children would have liked the Family Art Club to last longer.

Widening Participation

Only one family attending the art club drop-ins said that it was their first visit to the art gallery, and that they did not visit museums or art galleries often. By comparison, 22 families said that it was not their first visit, and 76% of these said they visited museums or art galleries often. Five families said it wasn't their first visit, but they didn't visit museums/galleries often. However, this was a universal programme of regular activities and in contrast, at Camberwell School, which ran a targeted activity, only one family from the group had ever been in a museum or gallery before.

Manchester Art Gallery do collect data at family learning events but had no administration capacity at present to analyse it. However, the Marketing Department sent through some data, which showed the full audience profile

comparing 2005/06 with 2006/07 for actual percentage growth of different audience segments. The gallery visitor profile showed that for the C2DE group there was an increase from 34,737 visitors to 52,542 – 13% to 15%. This represented an increase of 17,805 visitors from the C2DE group. There was also an increase in the 0-16 age group from 6% to 10% - an increase of 20,378 children; in visitors from Black and Minority Ethnic groups of 6,521 and of visitors who are disabled of 25,544. This data shows a much higher percentage of C2DE families than is reported for the general audience by Morris Hargreaves McIntyre in the research they do for the NW Museums and Galleries Hub. So much higher in fact, that Manchester Art Gallery themselves suggested that a postcode analysis of the respondents to the MHM research should be undertaken for comparison before drawing any conclusions.

According to the data provided on family events from Manchester Art Gallery, the largest proportion of attendees at family events are from the AB and C1 social groups – 59% in total whilst making up 51% of the Greater Manchester population compared with 40% from the C2DE grouping who make up 49% of the Greater Manchester population.

Social grade	Family events			Greater Manchester population
	Previous attenders	First-timers	Total	
AB	29%	29%	29%	22%
C1	30%	30%	30%	29%
C2	19%	20%	19%	18%
DE	22%	21%	21%	31%

Table 7: Family event data from Manchester Art Gallery according to socio-economic groups

The ACORN¹⁰ data from 2006 reveals that the largest groups of attendees at family events are ‘wealthy achievers’ (27.2%) and the ‘comfortably off’ (32.6%) whilst those of ‘moderate means’ and the ‘hard pressed’ make up 12.6% and 11.5% respectively. These proportions appear to be disproportionately larger for wealthier families than poorer families when considering how these groups constitute the Greater Manchester population.

ACORN 2006 Categories	Family events						GM population	
	Previous attenders		First-timers		Total			
1. Wealthy Achievers	380	23.8%	255	34.6%	635	27.2%	366,670	14.3%
2. Urban Prosperity	319	20.0%	50	6.8%	369	15.8%	176,305	6.9%
3. Comfortably Off	513	32.2%	248	33.6%	761	32.6%	757,597	29.6%
4. Moderate Means	212	13.3%	82	11.1%	294	12.6%	533,220	20.9%
5. Hard Pressed	168	10.5%	100	13.6%	268	11.5%	697,388	27.3%
Unclassified	3	0.2%	2	0.3%	5	0.2%	24,161	0.9%
Total	1595	100.0%	737	100.0%	2332	100.0%	2,555,341	100.0%

Table 8: Family event data from Manchester Art Gallery according to ACORN categories

¹⁰ ACORN is a geodemographic tool used to identify and understand the UK population and the demand for products and services. ACORN categorises all 1.9 million UK postcodes, which have been described using over 125 demographic statistics within England, Scotland, Wales and Northern Ireland, and 287 lifestyle variables. <http://www.caci.co.uk/acorn/whatis.asp>

5.2.3. Recommendations

- Review activities with families across the gallery and establish links between staff and activities using an approach based on outcomes for families.
- Review current activities and decide a balance between (a) those activities that are key to ensuring visitor numbers (e.g. holiday drop-ins) but do not involve parents and (b) outreach family activities that target new families and specific new groups to use the museums.
- Review learning objectives for parents.
- Link with other Manchester museums and galleries and invite key players from the adult and children policy arena to share activities and identify synergy and where programmes could add value to each other.

5.3. Manchester Museum

5.3.1. Background

A short one-day evaluation visit to Manchester Museum took place on 15 March 2008. The visit focused on observing the variety of sessions for families on the Sciencetastic Day. The day celebrated National Science and Engineering Week and Brain Awareness Week with scientists from across the University of Manchester. Key staff were interviewed including the Public Programmes Curator and Head of Learning and Interpretation at Manchester Museum and some of the team providing the sessions.

The Museum team completed questionnaires with families at two sessions, Predators and Mask Making and a number of families attending the Sciencetastic Day were also interviewed.

This area of Manchester Museum activity is not funded by the North West Hub but is included in the evaluation. The work is universal access and high volume.

5.3.2. Key points

Strategy

This area of work links closely with the Early Years Project and with the wider Museum strategy. This aims to increase aspirations and raise family expectations. The Museum is part of The University of Manchester, and the work with families aims to provide an accessible face of the University for families who would not normally attend. There is a key aim to ensure that the work with young families starts a progression route into further learning and volunteering activities. A strategy for learning and children is currently being developed and it will include family learning.

Partnerships

There are some effective long-standing partnerships such as with the BBC, Manchester City Council, other museums, community groups and galleries and libraries, for example, the Rainforest project linked into Bookstart. However, there is the opportunity to further develop some of the partnerships and build new partnerships.

The family events build on the longstanding partnership with the University of Manchester. The activities are not formally planned out with objectives and aims, rather staff think about what would be engaging and the explanations they will provide. Explanations are pitched at different levels to meet the needs of families and younger children. Undergraduate and PhD students run the sessions such as those at the Sciencetastic Day.

Quality

A number of short activities were observed at the Sciencetastic Day including *What is your brain up to inside your head?*, *Building stones of Manchester*, *DNA Discovered*, and *Science for the under fives*. Most of the sessions were short snappy learning activities aimed at children. Learning was taking place in a fun and engaging manner. In some sessions, although not marketed as family learning, parents were drawn in and learned about the subjects themselves. The session in the life lab on DNA involved both parents and children learning together. Families were all able to wear lab coats and fully engage in the activities. The drop in at the Discovery Centre on the brain was very well put together and the nature of the subject meant that parents and children were learning together. Staff pitched their explanations at the child or adult depending on their age. These experiments and demonstrations provided a very effective way to get parents thinking about family learning. Young children had the opportunity to handle a variety of artefacts in some sessions. Families appreciated the ability to dip in and out of activities and to keep younger children engaged.

Outcomes for Families

The learning outcomes for families were informal. The museum used evaluation sheets for the participants to self-complete. These were used to evaluate the project and as part of the informal de-brief for events. A recent focus group took place with families to evaluate the types of activities they would want.

Of the parents interviewed at the Sciencetastic Day, all enjoyed the sessions. The children particularly enjoyed the tactile session on senses. There was a request for further days of a similar nature. One parent requested email contact and advance notice of the events, another better sign posting within the museum. A number of families highlighted the brain activity as something that they would take away with them and discuss at home.

A family friendly review has been undertaken in the past and some changes have been made, for example, activities are not quite so text based.

Questionnaires were also analysed from 11 families attending the Predators session and 16 families attending the Mask Making session.

The vast majority of participants (96%) had seen the drop-in sessions advertised in one medium only, with the most effective methods being the website (43%) and 'running across it in the museum' (39%). Two people had received information through an email update, while three said that being on a mailing list would have made it easier for them to find out about the session, perhaps indicating that the mailing list could be more widely promoted.

A majority of families were encouraged to come by the activity itself (57%), with 39% stating that it was the content of the session that appealed to them. Forty three percent were attracted by the enthusiastic staff. Other important

factors were the day and venue (36% each), cost and accessibility (32% each), and the time (29%). Less frequently mentioned were being close to home (18%), staff and recommendation (14% each), with the least important factor being transport (3 people – 11%) Three respondents mentioned the enthusiasm of their children as a factor.

All the participants said that they found the sessions welcoming and inclusive, and that they would come again and recommend the sessions to others. They mostly enjoyed the ‘hands-on’ nature of the activities, in particular being able to handle and experience real exhibits. They also appreciated the knowledge and helpfulness of the staff:

“It is fantastic that they are able to touch the exhibits and talk with knowledgeable staff.”

They enjoyed their children’s involvement, and the fact that the children were able to work at their own pace and express themselves freely. Some appreciated the opportunity of being able to look around the museum while their children were occupied.

A few respondents mentioned that there could be more activities for younger children. One suggested a play area for very young children, and another suggested having pre-cut out shapes available. One parent felt that some of the verbal information was too adult, and should have been made more child-friendly. One requested more activities for older children (aged 13-15). Two participants felt that it was too busy and that more space was needed, with another saying that they weren’t greeted properly and had to ask what to do. Specific suggestions for improvement included a map of the UK showing where butterflies used to be and where they are now for one of the sessions; and a request for the family trail guide to take up one side of A4, as turning the page was confusing for smaller children. Lack of parking was mentioned as an issue by three families, however one pointed out that the bus shuttle service was helpful.

When asked what they learned or got out of the session, several said that they had gained new knowledge about the exhibits and the issues surrounding them, and had enjoyed watching their children’s level of involvement. Some were interested in finding out about the work that was needed to maintain the exhibits:

“Learned about the process behind preparing the skulls to go on exhibition - much more involved than I realised.”

Others found that museums were more interesting than they had thought:

“Museums are welcoming and keep changing, so it’s worth coming back.”

Many adults felt their children had learned about the exhibits and their history. They also learned some creative skills and about how museum exhibits were maintained. One respondent said that the session encouraged his/her child *“to have an interest in the museum.”*

When asked to describe the session, 11 respondents used words like ‘fun’ or ‘great’. The ‘hands on’ aspects of the activities were mentioned several times, with the skull-cleaning activity being particularly popular. One participant mentioned the picnic area as contributing to a *“value for money”* activity, and suggested that a hot drinks machine would be beneficial.

The vast majority (95%) of children voted the sessions ‘brill’ or ‘OK’, with 78% voting ‘brill’. Only one child classed a session as ‘Um’ - this was the Mask Making session. The children liked making things and handling the exhibits. There was very little that they disliked, though one mentioned queuing. Suggestions for improvement included *“more of the same”*, more exhibits to handle and more mask templates.

Widening Participation

The programmes are universal and recruitment is carried out generically through the marketing department. There is an aim to collect data to see if programmes are widening participation. The large numbers of students who visit the museum can skew the profile of visitors.

From the questionnaire analysis, 70% of families said that they had visited the museum before, leaving a sizeable minority of 30% for whom this was their first visit. The majority (88%) of those who had visited the museum before said that they visited museums and galleries often. The Predators session was the most popular session for those who had not been to a drop-in session before, with 67% of ‘first timers’ going to this session.

5.3.3. Recommendations

- Review current evaluation methods and consider long term tracking of families.
- Consider further methods of consulting with families and increase family involvement in the planning of activities.
- Link with other Manchester museums and galleries and invite key players from the adult and children policy arena to share activities and identify synergy and where programmes could add value to each other.

5.4. The Preston Consortium

5.4.1. Background

The evaluation visit to the Preston Consortium took place on the 7 and 8 April 2008. Visits were undertaken to the Museum of Lancashire, the Queens Lancashire Regiment Museum, the National Football Museum and the Harris Museum and Art Gallery.

Key staff and consultants were interviewed in each of the locations including the Head of Learning & Access, Lancashire Museums Service; the Access Officer, National Football Museum; the Assistant Keeper, Museum of Lancashire; the Education Officer, Harris Museum & Art Gallery; the Wider Family Learning Curriculum Co-ordinator, Lancashire County Council; the Curator, Queen's Lancashire Regiment Museum, and two consultants leading the project. Further telephone interviews were completed with the Lancashire County Council Extended Schools Co-ordinator and the Marketing Consultant.

The evaluation visit took place at the initial launch of the family trails and new materials in Preston. An observation was carried out on the second day of families using the trail at the National Football Museum, and of families testing the new signage and activities at the Museum of Lancashire. Discussions between the consultant and families testing the trails were observed at the Museum of Lancashire, the National Football Museum, and with one family testing the emerging activities at the Queen's Lancashire Regiment museum. The Harris resources were not yet in place.

The Preston Consortium consists of a group of five museums: the Museum of Lancashire (MoL), the National Football Museum, the Queens Lancashire



Regiment (QLR) Museum, the Harris Museum and Art Gallery and the Ribble Steam Railway Museum. The approach is to develop a joint marketing and audience development strategy for families for all the museums. However, whilst the marketing includes the Ribble Steam Railway it is not included in the development of family activities.

5.4.2. Key points

Strategy

The first year of the project concentrated on building the strategic relationships between the four museums where there had been little previous history of working together. This has involved forming partnerships across complex relationships between the Army (QLR), Lancashire County Council (MoL), Preston City Council (Harris) and the independent charity of the National Football Museum.

The strategy for the project is a manifesto for families to be able to take part in learning activities across the Preston museums. The project builds on the approach adopted for earlier research with three Children's Centres and their perceptions of using museums. The set up of the family trails has been based on detailed qualitative research and observations of families as museum users.

Whilst there are links with national policy agendas in some of the museums of the consortium, others are not yet at a stage of development to make these links. Very effective work is taking place at the Museum of Lancashire to link with the community cohesion agenda, through exploring the life stories of both indigenous people and newcomers involved in local industries.

Whilst initial links have been made to raise the profile of museums to contribute to new agendas, such as the Extended Schools agenda, there are opportunities for more awareness raising and for challenging limited views and perceptions of what museums can provide. The Museum of Lancashire is based in the Adult and Community Services Directorate along with the Adult and Community Education Service. Links have been effectively developed and family learning events take place in the Museum of Lancashire linked around exhibitions and collections. The County has recently made a bid to become one of the pilots for the new cultural entitlement - if successful this will involve families.

Partnerships

Phase one of the project has enabled strategic partnerships between the museums to develop. At the time of the visit the second stage of partnership working with operational staff linking together was planned but had not yet started.

Partner museums have appreciated the possibilities brought about by joint marketing and are pleased to be able to bring a new focus to family activities. This is particularly key to QLR as the museum is in the process of widening its audience base to include the general public as well as regimental families. The project has enabled new ideas and links to be made, particularly with the The Museum of Lancashire relating to the regimental collections.

New links have been made through the evaluation with the local Army Skills for Life staff.

There are further opportunities to involve external partners, such as the local authority family learning staff in the planning of linked activities.

Quality

There has been a detailed and thorough evaluation approach to the set up of the activities. Each activity in three of the four museums has been trialled with families of confident museum users and families who are not confident museum users. The Harris Museum and Art Gallery has yet to complete this process.

The learning outcomes for the families using the trail have yet to be established, although it is planned to do this in the next stage of the activity. At the time of the evaluation visit, the trails and family activities were not fully in place therefore it has not been possible to evaluate the quality of general family usage.

Outcomes for Families

From the discussion of the testing of the trail with the families at the National Football Museum, families found the new leaflet clear and easy to understand. They particularly appreciated the age banding of questions and activities as this “*stopped fights and squabbles*” for families with two children. The children particularly liked the dressing up activities although they would have liked to be able to wear the kit throughout the visit. There was a request for more labels in between activities to stop children racing to the next activity and missing the exhibits. Adults found the trail inspiring and informative.

From the observation of families using the trail independently on its first day, this view was reinforced; most families were using the trail and leaflet. All enjoyed the activities including independent adult users who were taking photographs with the trophies. The trail leaflets were kept in a rack by reception and staff pointed these out to families. However, some families were missing the leaflets when it was busy.

From discussions with several families at the Harris Museum and Art Gallery, families appreciated the volunteers bringing local mill history to life; however, the café was mentioned as not being child friendly.

At the Museum of Lancashire the aim is to create family spaces within the exhibition rather than a family trail. From the observation of families testing the new family spaces, one family was confused by the new museum orientation guide and had not approached the activities in the expected manner of following the signs. The other family used the “Stan” signage rather than the map. All the families enjoyed the schoolroom activity although one mother became rather over enthusiastic with the role-play and the cane and frightened the younger children in the party. In some of the other activities,

such as the writing home section and the medals section, families were unsure of the activities and they would have benefited from facilitation by the museum team. Families described the experience as enjoyable and educational.

At the QLR one grandparent and child tested the new activities and labelling. This grandparent was particularly knowledgeable about the museum and was a retired teacher. The grandmother discussed how she had taken themes in chronological order, discussed events and checked understanding with her grandson. There is a need for a simple “jargon busting” card for families without a military background. The experience was described as friendly and compact and the grandchild remained focused throughout. She suggested that more could be made of the Japanese case to help explain the “huge experience.” It was not possible to observe any families using the museum independently.

Throughout the four museums there were indications that the consistent badging and labelling with the Hands-on Gang logos will be an effective method for families to locate relevant activities and explanations.

Widening Participation

Detailed data was not available on the existing family learning activities at the National Football Museum and the Museum of Lancashire. Attendance figures for family learning events at the Museum of Lancashire were located but no further analysis was available. They reveal that between August 2006 and July 2007 eleven family learning courses were run with 194 learners.

The aim of the Hands-on Gang is to increase and diversify the number of families visiting, concentrating on families with children aged between 3-11. As yet, no decisions have been made regarding the collection of user data to ascertain whether the campaign is successful.

Treasure boxes are planned to enable outreach activities.

5.4.3. Recommendations

- As planned, develop the partnership to involve sharing with the operation teams of the museums.
- Develop clear learning outcomes for families from the activities.
- Decide on, and initiate system to track if the programme is attracting the target families.
- Invite key players from the adult and children policy arena to share activities and identify synergy and where programmes could add value to each other.

5.5. Tullie House Museum

5.5.1. Background

The evaluation visit to Tullie House Museum took place on February 14 and 15 2008. It was planned to coincide with the half-term activity programme.

A range of staff and stakeholders were interviewed including the Family Learning Interactor, the four Family Learning Assistants, the Museum Director, the Learning and Access Officer, the Assistant Learning and Access Officer and the County Council Family Learning Manager. Two drop-in sessions were observed: *Faces of Old Tullie House* and *Making a Laurel Wreath*. The views of families were sought during these sessions.

Additional telephone interviews were completed with the Learning City Manager and the Education Manager. The Family Learning Interactor also supplied further information for a briefing activity at a conference event.

The Family Learning Interactor was employed in March 2007 to build up the provision on a temporary contract of one year. This post aimed to work across museum departments and provide strategic coherence. The Renaissance funding covered the interactor's post and 12 hours per week of casual staffing. Tullie House Museum and Art Gallery is owned by Carlisle City Council.

5.5.2. Key points

Strategy

The new Family Learning Interactor has made some significant changes to the work with families at Tullie House. She has completed a family friendly audit and appointed an enthusiastic team of assistants who have a balance of teaching and learning skills for both adults and children and with relevant museum expertise. She has also initiated the development of safeguarding children and vulnerable adults guidance and procedures for the Museum.

Internal structures and the lack of a strategic approach or a learning strategy have hampered the development of the project. The departmental structures across Tullie House have not supported the role. This has led the Family Learning Interactor to feel isolated and only able to develop activities in an ad hoc manner.

The overall programme of activities for families at Tullie would benefit from more co-ordination. For example, during the holiday period, fee-paying activities for families run by another department were scheduled at the same time as the Family Learning Team's events. Staff at Tullie House have been involved in a 'life-box' project with the County Council Family Learning Manager, however, these links were not carried over to the Family Learning Team. This was an excellent project, which builds on the history of Tullie's involvement in family activities. Other staff in the Learning and Access team

complete outreach with families to enhance the local social inclusion agenda. This work with families is not linked with that of the Family Learning Team.

The museum has a charging policy for people using the galleries where some of the family learning activities take place; however, local residents can apply for a Tullie Card for free admission. Despite this, there is a charge for some of the museum's activities for children.

Partnerships

Carlisle is a Learning City and Tullie House is included in the new strategic plan for the Learning City. There are links through this agenda to the County Council's planning process for adult and community learning. The mechanics of how Tullie House links to the plan are still being developed and, as yet, have not influenced delivery on the ground but there are new opportunities opening up to provide a flow of information from the County Council to the Learning City agenda and to Tullie House.

The Sure Start Carlisle South Centre has worked with Tullie House on their 'start singing nursery rhymes' heritage project, memory boxes and holiday activities. They see the work as linking with the *Every Child Matters* criteria and with sub-regional and national plans for narrowing the gap for disadvantaged children. The activities are seen as attracting disadvantaged families and the under 5s who are new to museums and art galleries. They would like to see more activities delivered in the community.

The Centre feels that interactive exhibits and a good café/restaurant facility support a family-friendly approach in museums and galleries. However, they would like to see more family friendly areas, more for younger children and more activity-based exhibitions.

The most effective elements of the partnership are having a specific member of staff allocated to the project, listening to each other and understanding the links between the different agendas.

Quality

The observed sessions were very clear in their planned approach to mixed learning styles and outcomes for the children of the families who attended. The next stage of development is to involve the parents/carers and grandparents as active learners in the sessions. Both the use of the space in the galleries and the publicity materials do not effectively encourage the involvement of adults in the learning sessions.

There are missed opportunities to provide a more balanced offer through the work of the Family Learning Team. All activities are universal drop-in activities. The current structure does not allow the team to develop outreach opportunities or work with families from target groups or specific areas. Whilst the number of families attending events is recorded, there is no analysis available to the team or any targets to attract new families to the museum.

Outcomes for Families

Feedback from parents through the questionnaires and through interviews highlighted the friendly and approachable nature of the staff and parents' appreciation of being able to spend fun time with their children. Others highlighted the positives of learning about Carlisle's history through the Hadrian's Head activities. Queuing to attend the sessions, parking and space within the sessions were amongst the less positive features highlighted. Several parents noted that they would like more information about the sessions in advance.

One hundred and ninety questionnaires were analysed from parents and children. Over two thirds of respondents said that they had received information from one source. Thirty-eight percent of respondents said that they received information through schools, with many of these citing fliers as an additional source of information.

The most frequently mentioned reason for attending the session was the particular activity on offer, which was cited by 63% of respondents. The day (42%) and time (41%) of the sessions were also important. Enthusiastic staff were mentioned as a motivating factor by 39% of respondents with a further 14% also mentioning staff. Cost was a factor for 36%. Thirty-five percent said that the venue was close to home. Other factors mentioned were the venue (24%), the content of the session (23%) and accessibility (12%). Of less importance were recommendations (8%) and transport (only mentioned by one respondent). A few respondents commented that the events being held at half-term was a key factor, and some mentioned that their child was keen to attend.

All the adult respondents felt that the sessions were welcoming, and all but one felt that they were inclusive. The one respondent who said they didn't feel included was a participant in the Portraits session who said the session was too busy. All the respondents said that they would come back and would recommend the sessions to others.

Many respondents commented that the key thing they had got out of the activities was their children's enjoyment, as well as having the opportunity to spend time with and work with their children. In the Hadrian's Head session in particular, the staff were mentioned as being friendly and helpful, although one participant commented that more helpers would have been useful. Many respondents commented on the range of activities, and one said that they would like to see more arts activities available for children in the area. A few respondents mentioned the materials used, particularly in the Portraits and Laurel Wreaths sessions.

A few respondents said that they enjoyed the learning aspects of the activities. The Hadrian's Head session, in particular seemed to spark participants' interest in Hadrian and the history of Carlisle. Several also learned about particular aspects of drawing and painting whilst one said that they had come away with some useful ideas for activities with the Brownies.

Fun and enjoyment were particularly mentioned as outcomes of the Laurel Wreath session.

Adults felt that their children had learned about history during all of the sessions, particularly during the Hadrian's Head session where some said that the learning linked with their children's learning at school. They felt that the children were learning some creative skills during most of the sessions. One child learned "*what real laurel looks/smells like*" during the Laurel Wreath session. Another learned "*the definition and difference between portrait and bust*" in the Portraits session. Skills of observation and dexterity were also mentioned as learning outcomes.

When asked to describe the sessions, many respondents indicated that 'fun' and 'enjoyment' were particularly important. Learning/education was mentioned by several. One participant in the Portraits session appreciated children being given "*an opportunity to sketch in a real art gallery like old masters have done in the past.*"

Suggestions for improvement included more space in the Hadrian's Head and Portraits sessions. One participant in the Hadrian's Head session suggested having time slots with limited numbers per slot. Two of the participants said that they would have liked more information about the session beforehand – in particular information that would have helped with planning, such as what time they might finish and how messy the children might get. Two participants in the Laurel Wreath session commented that there wasn't enough for younger children to do, and one suggested that having pre-cut out shapes for younger children would be helpful. One participant in the Shield-making session would have liked to see re-enactments of mediaeval life included in the session. Five families mentioned parking as an issue.

The majority of children ticked 'brill' or 'OK' across the Tullie activities, with quite a high proportion ticking 'OK', compared to the Manchester venues (17% said 'OK' for 'Hadrian's Head' and 'Portraits'; 14% for 'Self portrait'.) The Shield-making scored best, with 100% ticking 'brill'. However, in the feedback from the Hadrian's Head session, one child ticked 'um' and one ticked 'urgh'. However, no explanation was forthcoming as to why these children were less satisfied with the session. Two children from the Portraits session ticked 'um', one of which noted that the event was too busy.

The children most enjoyed activities such as drawing, painting and working with clay, but other activities were also mentioned such as finding the animals in the Portraits and Self-portrait sessions and taking their pictures home. Some particular aspects of the activities were highlighted as less enjoyable, such as making the hair in the Hadrian's Head session and twisting wire in the Laurel Wreath session. Queuing was identified as a turn off for the Hadrian's Head session, and several children commented that more time and space would have made it better. There was also a feeling that the children would have liked to do more with the clay, including making the head itself. Several commented that they would have liked to use more colours, and one in the Self-portrait session would have liked access to 'better skin colours'. A few

children in the Portraits session would have liked more activities. Other suggestions included a mirror to see results in the Laurel Wreath session, a dressing up activity in the Self-portrait session and making the animal-finding game in the Portraits session harder.

Widening Participation

The majority (86%) of attendees had visited the museum before, and 82% of these visited museums and galleries often. Sixty-two percent of attendees said that this wasn't their first family learning drop-in.

Forty-three percent of those who hadn't been to a family learning drop-in before attended the first session - Hadrian's Head. It can be expected that some families will have attended more than one session, and therefore that the proportion of families new to the drop-in sessions reduced over the evaluation week.

5.2.3. Recommendations

- A review and mapping of all activities involving families across Tullie House to establish clear links between activities and staff. This will build on the already completed family friendly audit.
- From the mapping, development of a strategic approach to the work with families highlighting how the different elements of activity can complement and add-value to each other and what Tullie House wants to achieve with its work with families and local partners.
- A review of the marketing and publicity material for family learning to ensure that the role and involvement of parents/ carers is clearly highlighted.
- A review of the activities carried out by the family learning team to ascertain if the current times and session methodology are the most appropriate to meet the new aims.

5.6. Whitworth Art Gallery

5.6.1. Background

The evaluation visit to Whitworth Art Gallery took place on 9 and 10 March 2008, with an additional visit on 12 February to observe an Arty Picnic session.

A range of key staff were interviewed including the Gallery Director, the Family Friendly Programme Coordinator, the Early Years and Primary Coordinator, artists and tutors facilitating sessions and support staff. Four sessions were observed: an Arty Picnic session, a Colourful Sunday event, a Toddlerstastic session and an Afterschool Club visit by Webster Primary School involving older siblings and parents.

The Whitworth team completed questionnaires for a Colourful Sunday Session and sign-in sheets for a sample of activities were analysed for widening participation data.

Family learning activities at the Whitworth Art Gallery consist of regular artist led sessions, for example, Colourful Sundays, Toddlerstastic Art Adventures, Arty Picnics, experimental holiday workshops and outreach activities including Colourful Sunday on the Road sessions. Whitworth Art Gallery is part of The University of Manchester.

5.6.2. Key points

Strategy

The Gallery works as part of the Manchester Museums' hub and links into the city strategies. The University's Regional Economic Co-ordinator links activities into regional strategies and with a variety of regeneration partnerships, for example, Moss Side Community Plan. The Public Sector Agreement targets drive the gallery engagement programme and the Gallery uses a whole family approach in relation to its children's activities.

The family programme is seen as integral to all activities and the gallery and families' programme are planned together. The family programmes aim to make art accessible without making it less stimulating. There is a clear policy to ensure all family learning activities take place in the galleries rather than in separate education rooms. Outreach activities are targeted at families who would not normally use museums. The strategic lead from the Gallery Director enables staff to innovate and take risks in developing new provision.

Partnerships

Effective links with Sure Start have been developed and creative training has taken place for local childminders. Many of the childminders now regularly attend activities with the children they care for and introduce other

childminders and families to the activities. Other practitioner training includes “Jumping into Art” where practitioners take part in artist-led sessions and are putting on children’s shoes and “Sensory Sculptures” sessions which recreate aspects of art through sensory experience and practical sessions on ways to divert behaviour such as children running around and jumping over barriers.

Close working arrangements exist with The Manchester Museum and recommendations are made to families to attend activities on each site. Some families are more familiar and comfortable with museums than with art galleries. The Gallery has been working with the Exodus project run by CAN (Community Arts Northwest) which involved working with refugee and asylum seeker artists to support and deliver family activities. The Gallery is planning a family project and exhibition for refugee week June 2009. The team are working closely with a local primary school on the forthcoming exhibition, *Neverland: Rediscovering Child Art*. The exhibition explores the creative magic of child art, showing how great artists like Picasso were inspired by children’s artwork. Children from an after school club from a local primary school were set up as the ‘Neverlanders’, they will programme workshops for families, give child-led tours and lead creative workshops for families to share art from a child’s perspective.

Quality

All the observed sessions were of high quality. They were lively and well paced and involved all family members in the learning. The Arty Picnic session effectively enables families to share a social space with the galleries. Each family shares their own picnic rug to complete the artist led activity and eat lunch together. When the weather permits the sessions take place outside in the Gallery’s grounds.



Arty Picnic session at the Whitworth

At the Colourful Sunday activity all families engaged well with the activity and many stayed and explored the gallery independently after the session. In the Afterschool club session parents and older siblings were sharing the learning activities with younger children. At all activities families were able to work at their own pace and activities met the needs of children with disabilities and families new to the galleries.

A small team of artists led the sessions; they all have skills and training in working with adults as well as children. There are regular meetings with the artists by the Whitworth team to evaluate the work. This includes observations and feedback from the families.

Each workshop is based on a particular artwork or exhibit. A different exhibit in another part of the gallery is used for each session, so that families can experience different spaces and atmospheres. All activities are demonstrated as well as explained in activity sheets to enable all families to participate irrespective of language and reading skills. There are distinct learning outcomes for each activity.

Outcomes for Families

Families enjoyed all of the observed sessions and these allowed children to make their own interpretation of artworks and artefacts. The sessions aimed to build up a relationship with families and suggestions for improvements were acted on and changes fed back to the parents.

Questionnaires were analysed from 27 families attending a Colourful Sunday session. Forty percent of families said it was their first visit. Of those who said it wasn't their first visit, 86% said they visited museums and galleries often, with only one family saying they did not.

The majority of families attending the Whitworth had found out about the session from only one source, with just three families saying that they had found out from two sources. The most frequently cited source of information was the flier (29%), with newspapers, website and 'running across it whilst in the museum' each mentioned by 24% of respondents (4 families each). Other sources cited were 'been before' (2 families) and 'friends/neighbours' (1 family).

Reasons for attendance were mixed. The most popular reasons given were the activity itself (59%), the time of the activity (53%), the venue (47%) and the location of the venue (41%). The day of the activity and the cost were equally important (mentioned by 35% of respondents each), with the content of the session and staff/enthusiastic staff, slightly less important (29%). The least frequently mentioned reasons were transport (18%) and accessibility (12%), with recommendation not mentioned at all. One parent mentioned that they were attracted by the opportunity to see the Blake exhibition, and by the cake in the café!

Parking was mentioned as an issue by 2 attendees, and one pointed out that trains from where she lived were not very frequent.

One hundred percent of adult respondents said that they found the sessions welcoming and inclusive, and that they would come again and would recommend the sessions to others.

The friendly and helpful staff were mentioned by 5 participants as an aspect of the event which made it particularly enjoyable. Others included the variety of activities and resources, the relaxed and friendly atmosphere, having time with and working with their child and seeing their child happy. One parent pointed out that there was a good balance between allowing the families

freedom to get on with the activity whilst knowing there was help available if needed. Another liked the fact that parents were included, and another liked the fact that their child was interacting with other children.

The feedback from families also requested more cushions and a request to be able to bring their own refreshments to the session.

Parents felt that they had spent time with their children in a family activity; they had learned something about totem poles and about making things. One parent particularly appreciated engaging in creative activities with his/her children without having to think up the themes. They felt that their children had learned about totem poles, about working and interacting with others and about making things. One parent mentioned that the session had helped his/her child with hand/eye co-ordination.

When asked to describe the session, the majority of participants used words like 'fun' or 'great'. They mentioned friendly/helpful staff, the fact that the activity was good for all ages, that it was educational/informative and interactive with good materials. One parent mentioned that the gallery was family-friendly, and two pointed out that the session was free.

All the children who attended and completed the questionnaire thought the session was 'brill' or 'OK', with the vast majority ticking 'brill' (92%). They particularly enjoyed the various aspects of making things. Suggestions for improvement included 'more time', 'more materials' and 'more cushions'.

Widening Participation

There are clear aims to target non-traditional museum users. Outreach activities include taking the Colourful Sundays workshops on tour. This involves artists getting out to Sure Start and community centres by means of a converted camper van, bike or buses. Activities include handling collections and the van has tables that convert into easels.

At each session families sign in and list their postcode. A sample of these sign-in sheets has been analysed to ascertain the percentage of users from the highest areas of deprivation as judged by Super Output Areas. This match gives an indication of whether activities are attracting families who can be presumed to be non-traditional museum users and are likely to be in the C2DE groups.

These are illustrated in Table 9 below. This shows that, of the sample of 367 family members attending nine events, 29% (108 family members) live in the top 10% of Super Output Areas (i.e. the most deprived areas in England.) and 68% (249 family members) live in the top 50% of Super Output Areas.

Super Output Areas	Webster Club 07/04/2008	Amazing Animation 17/02/2008	Sticky Walls 20/03/2008	Terrific T-Shirts 05/04/2008	ToddlerTastic No date on form	Portrait Collages 20/01/2008	Colourful Sundays 27/01/2008	Bunny Hats 23/03/2008	Arty Picnic 29/08/2007	Total
Top 10%	16	3	14	34	9	10	3	7	12	108
11-20%				9	6	6	3	5	3	32
21-30%			6	12	4	2	3	10	2	39
31-40%	2		3	3		9	3	2		22
41-50%		4	5		5	10		2	22	48
51-100%		7	21	2	5	21	26	2	19	103
Not known							13		2	15
Total attendees (Adults + Children)	18	14	49	60	29	58	51	28	60	367
% in top 10% SOAs	89	21	29	57	31	17	6	25	20	29
% in top 50% SOAs	100	50	57	97	83	64	24	93	65	68

Table 9: Sample of Whitworth Art Gallery Activities analysed by Super Output Areas (SOAs)

Specific activities show that they are attracting different audiences. Table 3 shows the activities ordered by the percentage of family members living in the top 10% of SOAs. This illustrates that the Webster Club is the most successful targeted activity whilst Colourful Sunday activities have a more universal appeal.

Activity by top 10% SOA areas	
	%
Webster Club	89
Terrific T-Shirts	57
Toddertastic	31
Sticky Walls	29
Bunny Hats	25
Amazing Animation	21
Arty Picnic	20
Portrait collage	17
Colourful Sunday	6

Table 3: Activities by top 10% SOA areas

Table 10 below shows the activities ordered by the percentage of family members living in the top 50% of SOAs. This generally follows the engagement pattern of the table above for the highest and lowest ranking activities but there is some difference in some of the activities in between.

Sample by top 50% SOA areas	
	%
Webster Club	100
Terrific T-Shirts	97
Bunny Hats	93
Toddertastic	83
Arty Picnic	65
Portrait collage	64
Sticky Walls	57
Amazing Animation	50
Colourful Sunday	24

Table 10: Activities by percentage of family members living in the top 50% of SOAs

The full analysis and detailed explanation of SOAs is included as Appendix 7.

5.6.3. Recommendations

- Develop a system of monitoring to see if families attending activities return as independent users.

- Develop marketing ideas for families to share experiences of gallery activities with non-using families, for example, via pictures.
- Develop systems for consulting with families on a regular basis
- Link with other Manchester Museums and Galleries and invite key players from the adult and children policy arena to share activities and identify synergy and where programmes could add value to each other.

6.0. Recommendations

There is much exciting and innovative practice in learning with families across the NW Renaissance Hub both at the strategic and the operational level, throughout which the integrity and challenge of interpreting the collections has been maintained, even with work with very young children. This enables families who are traditional museum users and new users to build cultural capital in an easy, relaxed and friendly manner.

The projects have made good progress in establishing the infrastructure to provide effective family learning. The building blocks are in place to turn more of the provision into family learning which engages all of the family members.

To do this we recommend:

Recommendation one: review and map activities, decide what is family learning and what is not family learning.

Recommendation two: ensure effective learning outcomes for the adults on family learning programmes.

Recommendation three: review all projects and links within the individual organisations to ensure synergy across all work with families

Recommendation four: review project links with the range of policy areas relevant to family learning, organise local events and invite key players from the adult and children policy arena to share activities, identify synergy and to ascertain where programmes could add value to each other.

Recommendation five: enhance support for individual project officers to develop the internal and external links and synergies, raise the profile of the projects and develop sustainability in strategic plans.

Recommendation six: to continue and enhance the sharing of best practice between project officers across the family learning projects in the NW Hub.

Recommendation seven: develop a consistent approach to consulting with learners and enabling learner views to shape the activities.

Recommendation eight: review data collection methods to ensure that projects know if they have succeeded in widening participation, either by negotiating with the external evaluators to collect data on family learning or by the Hub working together to develop an evaluation process and tools which facilitate the collection of consistent and meaningful family learning data.

Recommendation nine: put in place and monitor an action plan to ensure recommendations are implemented at a local level and a strategic level.

7.0. Contributors to the evaluation

Lee Avison, Principal Manager Learning, Manchester City Galleries
Sue Baker, Co-ordinator, North West Family Learning Network
Maria Balshaw, Gallery Director, Whitworth Art Gallery
Elaine Bates, Early Years Coordinator, Manchester Early Years Consortium
Lisa Baxter, Project Consultant, Preston Consortium
Peter Brown, Head of Learning and Interpretation, Manchester Museum
Anna Bunney, Curator of Public Programmes, Manchester Museum
David Chadwick, Head of Learning & Access, Lancashire Museums Service
Susan Child, Community Outreach, Tullie House Museum and Art Gallery
Sue Craven, Children's Centre teacher, Rusholme Children's Centre, Manchester
Rachel Crompton, Artist in Residence, Gorton Mount Children's Centre, Manchester
Lisa Dale, Policy Adviser, MLA North West
Jane Davis, Curator, Queen's Lancashire Regiment Museum, Preston
Kay Day, Informal Learning Assistant, Manchester Art Gallery
Sue Doyle, Family Learning Manager, Cumbria County Council
Jane Fletcher, NW Hub Education Development Manager
Peter Garden, Regional Adviser, MLA North West and Arts Council England
Jude Graham, Family Learning Interactor, Tullie House Museum and Art Gallery
Ami Halgarth, Early Years and Primary Coordinator, Whitworth Art Gallery
Lynda Hassall, Head of Centre, Surestart Carlisle South
Jeannette Hodgson, Family Learning assistant, Tullie House Museum and Art Gallery
Collette Holland, Manager, St Peters Children's Centre, Manchester
Jeremy Jackson, Headteacher, Webster Primary School, Manchester
Hilary Jenkins, Wider Family Learning Curriculum Co-ordinator, Lancashire County Council
Novae Lee, Family Friendly Programme Coordinator, Whitworth Art Gallery
Fay McNamara, Assistant Learning and Access Officer, Tullie House Museum and Art
Stephanie Metcalfe, Children's Centre teacher, Gorton Mount Children's Centre, Manchester
Sarah Murray, Joint Head of Centre, Collyhurst Children's Centre, Manchester
Jan Nettleton, Children's Centre Practitioner, Martenscroft Children's Centre, Manchester
Cllr Sheila Newman, Executive Member for Children and Young People, Manchester City Council
Liz Noble, Graphic Artist, Whitworth Art Gallery

Rosalind Normandale, Family Learning Assistant, Tullie House Museum and Art Gallery

Clare O'Mahoney, Visitor services, Whitworth Art Gallery

Emma Parsons, Consultant, Preston Consortium

Elizabeth Pearson, Family Learning Assistant, Tullie House Museum and Art Gallery

Amanda Quirk, Children's Centre teacher, Old Moat Children's Centre, Manchester

Krishna Ram, Family Learning Assistant, Tullie House Museum and Art Gallery

Sarah Royd, Family Literacy, Language and Numeracy, Manchester Adult Education Service

Gerri Ross, Children's Centre Manager, Old Moat Children's Centre, Manchester

Louise Rutherford, Education Officer, People's History Museum, Manchester

Belinda Scarlett, Access Office, National Football Museum, Preston

Amanda Shore, Early years teacher, Manchester Early Years Consortium

Susan Shore, Head of Extended Schools, Lancashire County Council

Jen Skinner, Artist, Whitworth Art Gallery

Charlotte Steels, Assistant Keeper, Museum of Lancashire

Virginia Tandy, Director of Manchester City Galleries

Alex Thorpe, Family Programmes Manager, Manchester Art Gallery

Emma Titley, Learning City Manager, Carlisle

Myna Trustram, Research Manager, North West Museum Hub

Hilary Wade, Director, Tullie House Museum and Art Gallery

Debbie Walker, Consultant, Preston Consortium

Jonathan Wilding, Extended Schools Modelling Consultant, Manchester City Council

Julie Wooding, Learning & Access Manager, Tullie House Museum and Art Gallery

Dawn Worthington, Education Officer, Harris Museum & Art Gallery, Preston

Plus families attending activities in Manchester, Preston and Carlisle

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Appendix one: Project Time-table

<p>December 2007</p>	<p>Project set up and initial meetings</p>		
	<p>Design and negotiation of the questionnaires</p>		
		<p>January 2008 21-22 Detailed case study, Manchester Art Gallery (Penny Lamb and Mandy Thomas) 25 Early Years Consortium, Part one (Jenny Cobley and Clare Meade) Data analysis – ongoing (Rachel Spacey)</p>	
		<p>February 2008 1 – Information sharing day and initial findings and themes (Penny Lamb and Clare Meade) 14 and 15 Tullie case study (Penny Lamb) 19 Early Years Consortium, Part 2 (Jenny Cobley and Clare Meade) 27 Consult event NW FL group, t.b.c.(Penny Lamb)</p>	
			<p>March 2008 9-10 Detailed case study Whitworth Art Gallery (Penny Lamb, Clare Meade and Mandy Thomas) 15 Manchester Museum (Rachel Spacey)</p>
			<p>April 2008 7-8 April Detailed case study Preston consortium (Penny Lamb and Mandy Thomas)</p>
			<p>May 2008 1 Information sharing day and finding for the final report 15 - Final report Dissemination events – dates t.b.c</p>

Appendix two: NW Renaissance evaluation case studies: interview questions: overview

We have the following key research questions:

1. Is strategy effectively informing operational activities?
2. Is the balance right between strategic and operational projects?
3. Are activities meeting the new national and policy agendas effectively?
4. What are the outcomes of partnerships with external agencies?
5. Are the family learning programmes of a high quality?
6. What are the outcomes for the families involved?
7. What are the perceptions of the participants on accessibility and a “family friendly” approach?
8. Are the programmes widening participation and attracting families who would not normally use museums and galleries?

1. Is strategy effectively informing operational activities?			
<i>Families</i>	<i>Senior Strategic Managers</i>	<i>Partners</i>	<i>Operational Staff</i>
	Strategic frameworks with Local Area Agreements and Multi-area agreements Links with other strategic objectives Approaches for integrated services Use of and view on Inspiring Learning for all and Generic Social outcomes Feedback	Own strategic aims – links with projects Links with wider policy objectives	Achieving strategic objectives Translating strategic objectives into activities Links with policy initiatives Safeguarding strategies
2. Is the balance right between strategic and operational projects?			
<i>Families</i>	<i>Senior Strategic Managers</i>	<i>Partners</i>	<i>Operational Staff</i>
	Funding decisions Impact	Impact	Links between operational and strategic

3. Are activities meeting the new national and policy agendas effectively?			
<i>Families</i>	<i>Senior Strategic Managers</i>	<i>Partners</i>	<i>Operational Staff</i>
Activities involved in Return visits	Links with policy objectives and planning Links with other policy initiatives e.g. ECM, Extended Schools, Youth Matters, Social Cohesion / stronger communities agenda.	Agendas – integration Links with other policy initiatives	Knowledge / links / planning
4. What are the outcomes of partnerships with external agencies?			
<i>Families</i>	<i>Senior Strategic Managers</i>	<i>Partners</i>	<i>Operational Staff</i>
Involvement Return visits	Learning points from partnerships Outcomes Use of data Setting outcomes targets	Planning Setting outcomes / targets Outcomes Improvements Next steps Quality / evaluation	Planning Setting outcomes / targets Outcomes Improvements Next steps Quality / evaluation Learning points from partnerships
5. Are the family learning programmes of a high quality?			
<i>Families</i>	<i>Senior Strategic Managers</i>	<i>Partners</i>	<i>Operational Staff</i>
Outcomes Aims Learning for both adults and children Achievements Recording	Definitions – family learning Definitions – quality Views on ILFA and GLOs and GSOs Learning for both adults and children	Definitions – family learning Definitions – quality Outcomes Aims Learning for both adults and children Achievements Recording	Definitions – family learning Definitions – quality Outcomes Aims Learning for both adults and children Achievements Recording Use and training on ILFA and GLOs

6. What are the outcomes for the families involved?			
<i>Families</i>	<i>Senior Strategic Managers</i>	<i>Partners</i>	<i>Operational Staff</i>
Outcomes – short term Outcomes – long term Tracking	Feedback on outcomes – systems Organisational changes through IFLA Other methods of consultation	Outcomes – short term Outcomes – long term Tracking	Outcomes – short term Outcomes – long term Tracking Use of Inspiring Learning for All Analysis of data and use for organisational change
7. What are the perceptions of the participants on accessibility and a “family friendly” approach?			
<i>Families</i>	<i>Senior Strategic Managers</i>	<i>Partners</i>	<i>Operational Staff</i>
Usage Times Accessibility Attitudes Child friendly resources	Policies on family friendly Reviews of activities	Feedback from families Data on return visits	Reviews Complaints Compliments Evaluations
8. Are the programmes widening participation and attracting families who would not normally use museums and galleries?			
<i>Families</i>	<i>Senior Strategic Managers</i>	<i>Partners</i>	<i>Operational Staff</i>
Recruitment / finding out Choice Return visits Unaccompanied Family history of involvement	Views on map of provision – from universal to targeted Data and monitoring Recruitment strategies Marketing materials	User groups Aims Data and monitoring Evaluation and feedback Recruitment strategies Marketing materials	Map of provision – from universal to targeted Evaluation and feedback Data and monitoring Recruitment strategies Marketing materials
9. Add wish list questions as appropriate – one thing would make a difference			

Appendix three: partners' questionnaire
Evaluation of Family Learning activities in the
North West Museums

January 2008

Dear colleague

We have been commissioned by the North West Museums Hub to evaluate the family learning activities funded through Renaissance North West.


We are seeking your views on the effectiveness of programmes and how they link strategically and operationally with your activities. This is your opportunity to influence the evaluation, share what's worked locally for you and to shape the future developments of the project. The museum teams throughout the hub are keen to use the outcomes of the evaluation to shape their future work. If you have not yet worked with Hub, we are also interested in your views on ways you could work together in the future.

The evaluation will take place between now and the end of April 2008. The first stage of the evaluation is to seek the views of key partners and families. This will be followed by in-depth case studies at selected locations.

We do hope you will be able to find time to contribute to this vital piece of work. It will take approximately 30 minutes to complete the questionnaire. We will treat the answers as confidential. Please complete the attached questionnaire and return to Clare.Chisholm@niace.org.uk by **6 February 2008**.

Please do not hesitate to contact me if you have any queries about the evaluation or would like to discuss in more detail.

With best wishes



Penny Lamb
Development Officer: Family Learning
National Institute of Adult Continuing Education (NIACE)
0116 204 2805 or 07824 304 354

Appendix three: partners' questionnaire

Please complete the following questions as fully as possible.

1. About you and your organisation
<p>1.a. Your name:</p> <p>Organisation:</p> <p>Job Role:</p> <p>Telephone number:</p> <p>Email:</p>
<p>1.b. What are the key aims of your organisation?</p>
<p>1.c. What work do you carry out that involves intergenerational learning with families?</p>
2. Your organisation's partnership with museums and art galleries
<p>2.a. Do you work with museums and art galleries? Yes/No If no please only answer questions 3 and 7 below.</p> <p>If yes, how do you work with the museum project? Please describe the project or activities.</p>
<p>2.b. How does the work meet your strategic aims?</p>
<p>2.c. How does the work support your operational activities?</p>

<p>2.d. We are reviewing how, if at all, partnership activities support the new national policy agendas. Please complete the table below for your family learning partnership projects with the museums: The project supports following strategies:</p>			
	Yes	No	Don't know
Every Child Matters (if yes, please state ECM theme/s)			
Extended Schools			
Children's Centre			
Youth Matters			
Local area agreements			
Multi-area agreements			
Family Literacy, Language and Numeracy programmes			
Social Cohesion / stronger communities activities			
Inspiring Learning for All			
Other (please state)			
<p>2.e. Are there any policy areas working with families that you don't currently work on with museums but would like to? Yes/No</p> <p>If yes, please outline:</p> 			

3. Defining family learning

3.a. There are a number of different definitions of family learning activities. (Many of these depend on funding streams.) In your personal view, what are the key components of a family learning programme in museums?

4. Recruiting to activities

4.a. The museum teams are very keen to attract new and diverse groups of families to family learning activities.
Do your partnership activities attract groups that are new to museums and art galleries? Yes/ No /Don't Know

<p>If yes, which groups?</p> <p>If yes, how do you market activities to these groups?</p>
<p>4.b. Do you have any suggestions to improve marketing / recruitment activities? Yes/No</p> <p>If yes, please outline:</p>

<p>5. Recording outcomes</p>
<p>5.a. Do you record the learning outcomes for families on the programmes? Yes/No</p> <p>If yes, how do you do this?</p>
<p>5.b. Do you monitor if your programmes introduce new users to museums and art galleries? Yes/No</p> <p>If yes, how do you do this?</p>
<p>5.c. Do you monitor if families attend museums / art galleries independently after your project? Yes/No</p> <p>If, yes, please outline your findings and /or e-mail any evidence with this questionnaire.</p>
<p>5.d. Do you evaluate the partnership? Yes/No</p> <p>If yes, please outline the details and /or e-mail any evidence with this questionnaire.</p>
<p>6. Family friendly approach¹¹</p>

¹¹ A family friendly approach is a warm welcome and safe environment for parents and carers with children and a service that aims to provide activities, events, exhibitions that identify and responds to the needs of family groups.

<p>6.a. Do you feel that the museums and art galleries have a family friendly approach? Yes/No If yes, please outline the three key factors that support the approach:</p> <p>If no, what changes need to be made to ensure a family friendly approach:</p>
<p>6.b. Do you find the museums accessible to your groups? Yes/No (For example, is open at the right times, can users with small children access provision easily)</p> <p>If yes, please highlight any good practice:</p>
<p>6.c. Please add your suggestions for improving accessibility?</p>

<p>7. Future partnerships</p>
<p>7.a. If you are not already working with the museums and galleries on family learning activities please outline any ways in which you would like to work together in the future.</p>
<p>7.b. Please add any further information that you feel we would help us with this evaluation:</p>

<p>8. Other information</p>
<p>8.a. What are the two most effective elements of your partnership?</p>
<p>8.b. What two things would improve your partnership?</p>

Appendix three: partners' questionnaire

<p>8.c. Please add any further information that you feel we would help us with this evaluation:</p>
<p>8.d. Would you be willing for us to phone you to follow up and discuss your response in more depth Yes / No</p> <p>If yes, please add your telephone number and the best time to phone.</p> <p>Many thanks for taking the time to complete this questionnaire. If there are any issues that you would like to discuss in more depth please feel free to ring or email. Penny.Lamb@NIACE.org.uk or Mandy.Thomas@Niace.org.uk</p>

Appendix four: questionnaire for families attending drop-in sessions

Evaluation of Family Learning activities in the North West Museums

We are carrying out an evaluation of family learning activities in museums and art galleries for the North West Museums Hub. The museum teams are keen to use the outcomes of the evaluation to shape their future work. The evaluation will take place between now and the end of March 2008. We would be very grateful if you could take a few moments to answer the following questions. If you have any queries about the questionnaire or would like further information on our work please contact: Many thanks for taking the time to complete this questionnaire.

With best wishes

Penny Lamb

Penny Lamb, Development Officer: Family Learning, NIACE
0116 204 2805 Penny.Lamb@niace.org.uk or Mandy.Thomas@niace.org.uk

Questionnaire for families/ parents attending drop-in sessions

1. Museum/ art gallery:

2. Ages of children attending:

3. Name of activity/ course session:

4. Is this your first visit to the museum / art gallery? Yes No

5. If not, do you visit museums and galleries often? Yes No

6. Is this the first family learning drop-in session you have attended?
Yes No

7. How did you find out about the family learning activity/ course at the museum/ art gallery?

<i>please tick</i>		<i>please tick</i>	
Flier	<input type="checkbox"/>	poster	<input type="checkbox"/>
newspaper	<input type="checkbox"/>	website	<input type="checkbox"/>
friends/neighbours	<input type="checkbox"/>	school	<input type="checkbox"/>
children's centre	<input type="checkbox"/>	been before	<input type="checkbox"/>
ran across it in the museum while visiting something else	<input type="checkbox"/>	Other(please state how)	

8. What encouraged you to come to the session?

<i>please tick</i>		<i>please tick</i>	
time	<input type="checkbox"/>	day	<input type="checkbox"/>
close to home	<input type="checkbox"/>	venue	<input type="checkbox"/>
activity	<input type="checkbox"/>	staff	<input type="checkbox"/>
content of session	<input type="checkbox"/>	cost	<input type="checkbox"/>
transport	<input type="checkbox"/>	recommendation	<input type="checkbox"/>
enthusiastic staff	<input type="checkbox"/>	accessibility of building/facilities	<input type="checkbox"/>

Other (please state what)

9. What else would make it easy for you to get to the sessions?

10. Did you find the sessions welcoming? Yes No

11. Did **all** the family members who attended feel included? Yes No

12. What have you enjoyed most about the sessions?

13. What could be done to improve the session?

14. What do you feel you learnt/ got out of the session?

15. What did your children learn?

16. Would you recommend the session to other families? Yes No

17. If you were describing the session to someone else what would you tell them?

18. Will you come back to the museum / art gallery? Yes No





Filled in by:

Thank you for taking the time to complete this questionnaire

Questionnaire for your children

19. With your child/ren can you say what you thought about the session?

The session was: *please tick*

Brill 	OK 	Um 	Urgh! 
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

20. What did you like most? This could be a drawing or some key words:

21. What did you like least? This could be a drawing or some key words:

22. What would have made it better?

Thank you for taking the time to complete this questionnaire.

**Appendix five: questionnaire for families attending on-going programmes
Evaluation of Family Learning activities in the
North West Museums**

We are carrying out an evaluation of family learning activities in museums and art galleries for the North West Museums Hub. The museum teams are keen to use the outcomes of the evaluation to shape their future work. The evaluation will take place between now and the end of March 2008. We would be very grateful if you could take a few moments to answer the following questions. If you have any queries about the questionnaire or would like further information on our work please contact: Many thanks for taking the time to complete this questionnaire.

With best wishes



Penny Lamb, Development Officer: Family Learning, NIACE
0116 204 2805 Penny.Lamb@niace.org.uk or Mandy.Thomas@niace.org.uk

**Questionnaire for families/ parents attending
on going programmes**

1. Museum/ art gallery:

2. Ages of children attending:

3. Name of activity/ course session:

4. How did you find out about the family learning activity/ course at the museum/ art gallery?

	<i>please tick</i>		<i>please tick</i>
flier	<input type="checkbox"/>	poster	<input type="checkbox"/>
newspaper	<input type="checkbox"/>	website	<input type="checkbox"/>
friends/neighbours	<input type="checkbox"/>	school	<input type="checkbox"/>
children's centre	<input type="checkbox"/>	been before	<input type="checkbox"/>
ran across it in the museum while visiting something else	<input type="checkbox"/>	Other(please state how)	

5. What encouraged you to come to them?

	<i>please tick</i>		<i>please tick</i>
time	<input type="checkbox"/>	day	<input type="checkbox"/>
close to home	<input type="checkbox"/>	venue	<input type="checkbox"/>
activity	<input type="checkbox"/>	staff	<input type="checkbox"/>
content of session	<input type="checkbox"/>	cost	<input type="checkbox"/>
transport	<input type="checkbox"/>	recommendation	<input type="checkbox"/>
enthusiastic staff	<input type="checkbox"/>	accessibility of building/facilities	<input type="checkbox"/>
Other (please state what)			

6. What else would make it easy for you to get to the sessions?

7. Did you find the sessions welcoming? Yes No

8. Did **all** the family members who attended feel included? Yes No

9. What have you enjoyed most about the sessions?

10. What could be done to improve the sessions?

For you:

For your child/ren:

11. Was it clear what the sessions were about? Yes No

If yes can you say what the main purpose of the sessions was?

12. Did the sessions keep the whole family's interest all the way through?
Yes No

13. What do you feel you learnt/ got out of the sessions?

14. What did your child/ren learn?

15. Have you tried or talked about anything you have done in the sessions at home?
Yes No

16. Would you recommend the sessions/ course to other families? Yes No

17. If you were describing the programme to someone else what would you tell them?

18. Will you come back to the museum/ art gallery? Yes No





Filled in by:

Thank you for taking the time to complete this questionnaire

Questionnaire for your children

19. With your child/ren can you say what you thought about the session?

The sessions were: *please tick*

Brill 	OK 	Um 	Urgh! 

20. What did you like most? This could be a drawing or some key words:

21. What did you like least? This could be a drawing or some key words:

22. What would have made it better?

Thank you for taking the time to complete this questionnaire.

Appendix six: questionnaire for families using the back packs Evaluation of Family Learning activities in the North West Museums

We are carrying out an evaluation of family learning activities in museums and art galleries for the North West Museums Hub. The museum teams are keen to use the outcomes of the evaluation to shape their future work. The evaluation will take place between now and the end of March 2008.

We would be very grateful if you could take a few moments to answer the following questions. If you have any queries about the questionnaire or would like further information on our work please contact: Penny Lamb or Mandy Thomas. Many thanks for taking the time to complete this questionnaire.

With best wishes

Penny Lamb

Penny Lamb, Development Officer: Family Learning, NIACE
0116 204 2805 Penny.Lamb@niace.org.uk or Mandy.Thomas@niace.org.uk

Questionnaire for families/ parents using back packs

1. Museum/ art gallery:

2. Ages of children:

3. Name of pack activity:

4. Is this your first visit to the museum / art gallery? Yes No

5. If not, do you visit museums and galleries often? Yes No

6. Is this the first back pack you have used? Yes No

7. How did you find out about the back pack at the museum/ art gallery?

<i>please tick</i>	<i>please tick</i>
flier	poster
newspaper	website
friends/neighbours	school
children's centre	been before
ran across it in the museum while visiting something else	Other(please state how)

8. How did/ do you use the backpacks?

<i>please tick</i>	<i>please tick</i>
Children on their own	as a family
adults on their own	both on own and together

9. Did **all** the family members take part? Yes No

10. What have you enjoyed most about using the back packs?

11. What could be done to improve them?

12. Would you recommend the back packs to other families? Yes No

13. Will you come back to the museum / art gallery? Yes No





Filled in by:

Thank you for taking the time to complete this questionnaire

Questionnaire for your children

19. With your child/ren can you say what you thought about using the back packs?

The back pack was: *please tick*

Brill 	OK 	Um 	Urgh! 

20. What did you like most? This could be a drawing or some key words:

21. What did you like least? This could be a drawing or some key words:

22. What would have made it better?

Thank you for taking the time to complete this questionnaire.

Appendix seven: Data Analysis from Whitworth Art Gallery

Data sheets received from the Whitworth Art Gallery consisted of:

- Webster Club x 2
- Amazing Animation
- Sticky Walls x 2
- Terrific T shirts x 2
- Arty Picnic x 2
- Colourful Sunday x 2
- Bunny Hats
- Portrait Collages
- Toddlerastic
- General Family Workshop x 10

The tables below illustrate a sample of 10 of the family workshops and attendees recorded by the Whitworth Art Gallery.

Using the postcode of the family's address given on the sign in sheet at the family workshops, the Super Output Area was identified and its Index of Multiple Deprivation Rank obtained, according to the Office for National Statistics. These are overall measures, which have been constructed from indices from the following domains:

- Income
- Employment
- Health Deprivation and Disability
- Education Skills and Training
- Barriers to Housing and Services
- Crime
- Living Environment.

The following table illustrates the SOA index of multiple deprivation rank divided into percentages. In the tables below, those families attending workshops from the highest fifty percent of SOAs are highlighted in accordance with the colours in the table below.

<i>SOA Index of Multiple Deprivation Rank</i>	<i>Percentage</i>
< 3,249	< 10%
< 6,498	11 - 20%
< 9,747	21 - 30%
< 12,996	31 - 40%
< 16,246	41 - 50%
< 19,495	51 - 60%
< 22,744	61 - 70%
< 25,993	71 - 80%
< 29,242	81 - 90%
> 29,242	91 - 100%
TOTAL	

Name of Workshop	Date	Total number of adults	Total number of children	Age range of children	Index of deprivation rank from SOA * from lowest to highest and number of attendees in brackets (2004 figures)
Webster Club	7 th April 2008	5	13	4 - 11	99 (2) 180 (1) 2,218 (11) 3,110 (2) 10,811 (2)

Name of Workshop	Date	Total number of adults	Total number of children	Age range of children	Index of deprivation rank from SOA * from lowest to highest and number of attendees in brackets (2004 figures)
Amazing Animation	17 th February 2008	5	9	1 - 11	1,018 (3) 8,945 (4) 24,223 (3) 27,648 (4)

Name of Workshop	Date	Total number of adults	Total number of children	Age range of children	Index of deprivation rank from SOA * from lowest to highest and number of attendees in brackets (2004 figures)
Sticky Walls	20 th March 2008	18	31	1 - 9	537 (12)** 611 (2) 7,569 (3) 8,135 (3) 12,148 (3) 14,604 (3) 15,694 (2) 17,464 (3) 17,510 (3) 18,187 (3) 19,017 (6) 20,078 (2) 27,361 (4)

Name of Workshop	Date	Total number of adults	Total number of children	Age range of children	Index of deprivation rank from SOA * from lowest to highest and number of attendees in brackets (2004 figures)
Terrific T-shirts	5 th April 2008	24	36	6 months - 9	59 (2) 184 (2) 447 (7) 537 (3) 611 (4) 1,018 (6) 2,092 (2) 2,446 (3) 2,977 (5) 4,038 (4) 4,506 (2) 5,341 (3) 7,346 (2) 7,409 (2) 7,449 (5) 8,945 (3) 12,890 (3) 17,248 (2)

Name of Workshop	Date	Total number of adults	Total number of children	Age range of children	Index of deprivation rank from SOA * from lowest to highest and number of attendees in brackets (2004 figures)
Toddlerastic	No date given	13	16	20 months - 11	375 (3) 729 (3) 1,546 (3) 4,506 (4) 5,182 (2) 8,604 (4) 13,885 (3) 15,688 (2) 17,488 (3) 19,184 (2)

Name of Workshop	Date	Total number of adults	Total number of children	Age range of children	Index of deprivation rank from SOA * from lowest to highest and number of attendees in brackets

Appendix seven: data analysis from Whitworth Art Gallery

					(2004 figures)
Portrait Collages	20 th January 2008	29	29	5 months - 10	127 (2) 737 (2) 1,924 (4) 2,218 (2) 4,506 (4) 5,593 (2) 6,573 (2) 10,310 (3) 10,901 (2) 11,506 (4) 14,217 (2) 14,704 (4) 16,015 (4) 16,833 (2) 17,228 (5) 19,184 (4) 21,500 (3) 28,363 (5) 32,040 (2)

Name of Workshop	Date	Total number of adults	Total number of children	Age range of children	Index of deprivation rank from SOA * from lowest to highest and number of attendees in brackets (2007 figures)
Colourful Sunday	27 th January 2008	27	24	1 - 11	3,170 (3) 4,038 (3) 7,809 (2) 12,890 (2) 17,164 (2) 17,591 (4) 20,066 (5) 20,308 (3) 24,349 (2) 24,795 (6) 29,287 (4) plus 13 unknown

Name of Workshop	Date	Total number of adults	Total number of children	Age range of children	Index of deprivation rank from SOA * from lowest to highest and number of attendees in brackets (2007 figures)
Bunny Hats	23 rd March 2008	14	14	9 months - 9	1,133 (3) 3,051 (4) 3,667 (5) 7,382 (7) 8,479 (3) 10,015 (2)

Appendix seven: data analysis from Whitworth Art Gallery

Name of Workshop	Date	Total number of adults	Total number of children	Age range of children	Index of deprivation rank from SOA * from lowest to highest and number of attendees in brackets (2007 figures)
					13,468 (2) 17,164 (2)
Arty Picnic	29 th August 2007	22	38	6 months - 9	466 (4) 1,672 (4) 2,250 (4) 5,905 (3) 6,627 (2) 15,227 (12) 15,541 (2) 15,566 (8) 17,164 (7) 18,302 (4) 20,066 (5) 22,916 (3) plus 2 unknown

Name of Workshop	Date	Total number of adults	Total number of children	Age range of children	Index of deprivation rank from SOA * from lowest to highest and number of attendees in brackets (2007 figures)
Family Workshop	24 th February 2008	28	32	1 - 11	260 (3) 2,631 (2) 7,041 (2) 9,610 (2) 11,767 (3) 13,543 (4) 13,903 (3) 15,222 (2) 16,925 (2) 17,739 (4) 18,014 (5) 25,453 (4) 25,627 (4) 26,978 (5) 27,314 (3) 30,397 (5) 31,642 (3) plus 4 unknown

*Super Output Area - Index of Multiple Deprivation Rank - where 1 is the most deprived and 32,492 is the least
 ** Rusholme Children's Centre

Appendix eight: Family learning in museums: making the strategic links

Strategy	Why be involved in this?	How?	Considerations	Who to talk to?
<p>Cultural offer Announcement in the Children's Plan for five hours of high quality cultural activities each week. 10 pilots nationally to start in Sept 2008</p>	<p>Pressure on the curriculum will mean out of school activities and increased ability to involve parents / grandparents / carers / older siblings in the cultural offer.</p> <p>Will enable museums to establish a wider family role.</p>	<p>Check successful pathfinders location in summer 2008. Start strategic negotiations even if not a pathfinder.</p>	<p>Aim to involve family links from the outset Needs to target <i>all</i> families</p>	<p>Children's Services strategic leads</p>
<p>Every Child Matters Outcomes based framework: aim is for every child, whatever their background or their circumstances, to have the support they need to: Be healthy Stay safe Enjoy and achieve Make a positive contribution Achieve economic well-being</p>	<p>This is the approach now used for any children's activities. Role of parents critical in supporting this agenda, by using a whole family approach. Museums need to show they understand it and can link with the parents through family learning. Family learning activities support all of the five outcomes.</p>	<p>Links with children's centres, outreach activities, work with early years professionals, work with schools on joint agendas for work with the whole family.</p>	<p>Structural re-organisations to introduce the agenda may have located museums and family learning in different directorates. New links may need to be forged.</p>	<p>Children's Services strategic leads for early years, children's centres, extended schools, local authority nominated parenting commissioner</p>
<p>Every Parent Matters Sets out the support that the government can give to parents so that they can support their children to learn, achieve and enjoy the best education possible. Sets out the range of policy initiatives</p>	<p>Clearly links parents into supporting the ECM agenda. Shows links with the parenting support agenda. Like ECM this is priority government agenda: working with partners on this equals potentially to access new audiences and / funding.</p>	<p>Link with activities using a whole family approach as in ECM above.</p>	<p>Be clear about the differences between family learning and parenting support: family learning is about learning as a family, parenting support is about living as a family. There are elements of parenting support in family learning programmes.</p>	<p>Children's Services strategic leads for early years, children's centres, extended schools, local authority nominated parenting commissioner</p>
<p>Early Years and Children's Centres The aim of the Early Years</p>	<p>Research shows that the early involvement of parents with their children in terms on communication and learning has</p>	<p>Joint work with centres on activities involving parents, outreach</p>	<p>Constructing appropriate activities for very young children Ensuring exhibits etc are at</p>	<p>Strategically Head of Sure Start / Children's Centres Children's Centre Managers</p>

Strategy	Why be involved in this?	How?	Considerations	Who to talk to?
<p>Foundation stage is to support young children to achieve the five Every Child Matters outcomes. The aim is for there to be 3500 Children's Centres by 2010 – one in every community. They are intended to be the first, local port of call for all families with young children for advice, support on their child's health, development or care. Family learning is included in the core offer.</p>	<p>a more significant impact than income or class.</p> <p>Involvement with colleagues on this agenda is an effective method of building new audiences and targeting families with no history of using museums</p>	<p>activities, activities that involve sharing background and parents stories, activities to be taken home</p>	<p>an appropriate height Liaising and marketing with other museum staff Involving the whole family in activities</p>	
<p>Extended schools work with the local authority, local providers and other schools to provide access to a range of integrated services: Parenting, family support and Family Learning are included in the core offer.</p>	<p>Access to new groups of families. Opportunities to develop informal learning with families.</p>	<p>Joint work with Extended school clusters on activities involving parents, outreach activities, activities that involve sharing background and parents stories, activities to be taken home</p>	<p>Structural re-organisations to introduce the agenda may have located museums and family learning in different directorates. New links may need to be forged.</p> <p>Focus on activities involving parents</p>	<p>Local authority Extended Schools Co-ordinator, locality cluster leads</p>
<p>Families at Risk Pathfinders New pathfinders in 12-15 authorities to test models of the "Think family" for joined up working across adult and children's services for the most at risk families.</p>	<p>The role of learning in the family to be integrated into the pathfinders.</p> <p>These will be testing new methods of structural working for local authorities between adult and children's services</p>	<p>Pathfinder local authorities to be announced in May 2008</p> <p>If not a pathfinder authority check the key messages coming from the early pathfinders.</p>	<p>Focus activities on the most at risk families – need to remove barriers for participation and integrate closely with other professionals and agencies.</p>	<p>Lead officer for children's services in the first instance</p>
<p>Learning Cities / City Strategy</p>	<p>Learning Cities aim to promote learning for social, personal and economic development and</p>	<p>Check business plans for Learning City and City Strategy and ascertain links and</p>	<p>Need to establish clear communications links – particularly where there is a</p>	<p>Lead officer for regeneration / enterprise.</p>

Strategy	Why be involved in this?	How?	Considerations	Who to talk to?
<p>Learning towns, cities or communities promote learning widely; develop effective local partnerships between all sectors of the community; and support and motivate individuals and employers to participate in learning.</p> <p>The City Strategy aims to tackle worklessness in the most disadvantaged communities across the UK – many of which are in major cities and other urban areas. Uses a partnership approach –there are 15 pathfinders running from 2006-2009/10</p>	<p>provide key opportunities to work in partnership with others. May open new funding opportunities.</p> <p>Museums have a role to play in the skills agenda for families that often goes unrecognised – see Skills Agenda below.</p>	<p>possible contribution.</p> <p>Negotiate role / or link with key member of the partnership/s.</p>	<p>two-tier authority – i.e. county council and city/district council.</p>	
<p>Local Area Agreements (LAA)</p> <p>These are three-year contracts negotiated between central government and local government setting out the priorities for a local area and how these will be tackled in partnership.</p>	<p>Each LAA has up to 35 of the national indicator set chosen as priority indicators. Family learning contributes to many of these indicators.</p> <p>Funding follows the priorities.</p>	<p>Family Learning activities in museums contribute to the range of indicators, e.g. programmes that enhance skills agenda, link with social cohesion, narrow the achievement gap between families, link with sustainability</p> <p>Linking with the partnership to provide evidence of effectiveness of family learning activities in museums</p>	<p>Need to make the links for policy staff and provide evidence of how family learning activities in museums contribute to the national indicators</p>	<p>Key lead policy officers/ directors / local strategic partnership officers</p>
<p>Personal and Community Development Learning (PCDL) Partnerships</p> <p>PCDL is learning for personal development, cultural enrichment, intellectual or creative stimulation and for enjoyment. It is also learning developed with local residents and other learners</p>	<p>PCDL partnerships now include planning for family learning funds in a local area.</p>		<p>Consider different ways to link with the LSC family learning agenda through informal and formal learning activities and as a partner in the delivery of courses</p>	<p>Local authority adult learning lead officer</p>

Strategy	Why be involved in this?	How?	Considerations	Who to talk to?
to build the skills, knowledge and understanding for social and community action. Funded through the Learning and Skills Council (LSC) at a safeguarded amount for the next three years. Local authorities tasked to ensure local planning for the use of the funds.				
Regeneration and locality agendas General priorities to target resources to the areas of greatest need and to specific localities	LSC funded family learning targeted at families with greatest need. Develops new audiences from non traditional users	Identify priority areas, areas with high levels of deprivation, link with partners for priority areas	Making the links between outreach with families and museum based activities Addressing barriers to non participation	Lead officers for regeneration Key partners for priority agendas
Skills agenda Following the Leitch review on skills there is a new targets for 2020: 95% of adults to achieve basic skills of functional literacy and numeracy (currently 85% and 79%).	Family Literacy, language and numeracy programmes are key to supporting the achievement of these targets. The Learning and Skills Council currently funds family literacy, language and numeracy programmes mainly via local authorities. Family learning is an effective methods of engaging parents and carers who would not normally consider learning.	Museums provide excellent opportunities for the development of communication, literacy, language and numeracy skills. By informal first steps programmes or linking with other providers to support their programmes.	The appropriate level of language and signage used around exhibits Programmes / activities that enable families to share their stories and culture.	Local authority family learning staff, regeneration team
Social / community cohesion agenda Aims to promote understanding and a sense of belonging by all	Family learning plays a critical role in this agenda and shares backgrounds, cultures between families. Museums have a key role in supporting the sharing of different cultures and histories.	Through story telling, supporting families to share artefacts, journeys of migration, memory boxes, linking with other providers to work with new arrivals, integrate with family language courses.	Creating space in museums for families to share stories/ display artefacts etc The appropriate level of language and signage used	Local authority family learning officers, local authority new arrivals team, Ethnic minority achievement team (or equivalent)

Strategy	Why be involved in this?	How?	Considerations	Who to talk to?
<p>communities and to encourage an appreciation and valuing of the diversity of people's backgrounds.</p> <p>The policy agenda aims to build stronger safer communities with more active empowered citizens.</p>	<p>Schools have a duty to promote social cohesion and this will be looked at by Ofsted as part of the inspection process from September 08.</p> <p>Museums can support the work with families.</p>		<p>around exhibits</p>	
<p>Sustainable development agenda</p> <p>This agenda aims to ensure that individuals and governments share responsibility for the environment now and for future generations.</p> <p>Sustainable development has five guiding principles: Living within environmental limits, Ensuring a strong, healthy and just society, Achieving a sustainable economy, Promoting good governance, Using sound science responsibly</p>	<p>This will become a priority agenda for learning even if not at the moment.</p> <p>Museums have a key role to support the learning in families through this agenda. Partnership is key to delivering outcomes for education for sustainable development.</p>	<p>Through activities, e.g. comparisons of use of outside space across time and different communities, exploring science, working with partners</p>	<p>The learning side of this agenda for families is not always considered. There are links with the ECM agenda through Every Child's Future Matters</p>	<p>Local authority lead of sustainability, local authority family learning team</p> <p>Key local charities such as Groundwork, BCTV, Community Transport, Food Co-ops</p>