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UNIVERSITY OF SOUTHAMPTON

FACULTY OF HUMANITIES

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The Future of Museum Communication: Strategies for Engaging Audiences on Archaeology

by

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Thesis for the degree of Doctor of Philosophy

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ABSTRACT

FACULTY OF HUMAITIES

Archaeology

Thesis for the degree of Doctor of Philosophy

THE FUTURE OF MUSEUM COMMUNICATION: STRATEGIES FOR ENGAGING AUDIENCES ON ARCHAEOLOGY

Becky Yasmin Peacock

The heritage industry within the last few years has been undergoing a number of alterations. A number of factors have forced professionals to reassess and adapt the ways they work. As such museums have been assessing their practices in order to survive on increasingly reduced budgets, staff numbers and in some cases time. With all these changes what has been happening?

Outreach programmes have been the focus of change within museums over the last few years. This practice has been singled out as an area that can be altered or lost due to its lack of direct return. However, is this lack of return due to the practice or its shortage of appropriate evaluation?

This research focuses on the county of Hampshire; its museums and their outreach programmes. It explores the impact of funding, funding organisations and evaluation on outreach within this area. At its heart it looks to introduce a move away from monetary based evaluations towards well-being or social impact. The four case studies illustrate how facets of impact are not evaluated and subsequently lost through the current techniques. Ultimately, the major impacts of this practice are not the ones evaluated presently but those skirted over. Therefore, more appropriate evaluation should be created that captures all the impacts of outreach practices, in order to effectively determine if these programmes are viable within museums.

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DECLARATION OF AUTHORSHIP

I, Becky Yasmin Peacock

declare that the thesis entitled

The Future of Museum Communication: Strategies for Engaging Audiences on Archaeology

and the work presented in the thesis are both my own, and have been generated by me as the result of my own original research. I confirm that:

- this work was done wholly or mainly while in candidature for a research degree at this University;
- where any part of this thesis has previously been submitted for a degree or any other qualification at this University or any other institution, this has been clearly stated;
- where I have consulted the published work of others, this is always clearly attributed;
- where I have quoted from the work of others, the source is always given. With the exception of such quotations, this thesis is entirely my own work;
- I have acknowledged all main sources of help;
- where the thesis is based on work done by myself jointly with others, I have made clear exactly what was done by others and what I have contributed myself;
- none of this work has been published before submission

Signed:

Date:.....

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Definitions and Abbreviations

HLF – Heritage Lottery Fund

MLA - Museums, Libraries and Archives Council

NEF – New Economics Foundation

AGC – Adjutant General Corps Museum

Impact – ‘strong effect’ – the powerful effect that something or someone has (Collins, 1999:277).

Authentic – ‘known to be real or genuine’ (Collins, 1999:35).

Social Impact – Is based on the Inspiring Learning For All Generic Learning Outcomes and Generic Social Outcomes (Inspiring Learning For All online).

GLO’s – Generic Learning Outcomes. There are five Generic Learning Outcomes, 1) knowledge and understanding, 2) skills, 3) attitudes and values, 4) enjoyment, inspiration and creativity, and 5) activity, behaviour and progression (Inspiring Learning For All online).

GSO’s – Generic Social Outcomes ‘help to measure and provide evidence of the wider benefits of museums, libraries and archives’ (Inspiring Learning For All online, retrieved 1/8/15). There are three outcomes, 1) stronger and safer communities, 2) health and well-being, and 3) strengthening public life (Inspiring Learning For All online, retrieved 1/8/15).

Chapter 1: Introduction

Current research in museum and heritage studies has become increasingly focused on questions of user satisfaction and public engagement. Archaeology and heritage organisations are in a unique position to evaluate visitor reactions to presentations of the past, particularly with a range of ‘*outreach*’ activities and programmes aiming to engage with public audiences. This study seeks to outline the current approaches of engagement and public education, to delineate the diverse range of approaches to ‘*outreach*’ and engagement and to identify a set of shared characteristics in these practices. It is hoped that a clearer sense of appropriate strategies to ensure effective public engagement can be outlined.

A study of ‘*outreach*’ at this time is relevant as museums have in the past few years undergone a number of changes, e.g. funding reductions. Monetary concerns for museums are on the rise as budgets are increasingly cut. Those institutions run by local councils are being squeezed as councils try to run services with a 20% reduction to their coffers, e.g. Portsmouth, Southampton and Winchester City Museum Services as well as Hampshire County Council Museums Service. Unfortunately, it appears that heritage organisations are facilities that local government can reduce without much outcry (Thomas, 2014:30). These museums are now running services with less staff and money. In some cases, opening times have been reduced or members of staff are required to work full time jobs in part time hours, e.g. Portsmouth Museum, Portsmouth (Chapter.3). Even independent institutions are struggling as funding opportunities have decreased. 2011/12 saw the closure of the Museums, Libraries and Archives Council (MLA) and its subsidiary Renaissance in the Regions (MLA online, retrieved 31/10/11). The MLA focused on ‘working nationally and regionally with the government, local government; and key agencies and organisations across the sector’ (MLA online, retrieved 31/10/11), while Renaissance was a ‘programme to transform England’s regional museums...raising standards and delivering real results in support of education, learning, community development and economic generation’ (MLA-Renaissance online, retrieved 31/10/11). These organisations encouraged museums to increasingly use ‘*outreach*’ to enhance learning, reach new audiences and secure the collection’s future. The Arts Council took over from

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MLA and Renaissance in 2011/12, subsuming a number of its roles such as the 'Renaissance in the Regions Programme' and the 'Accreditation Standard and Designation Scheme' (Arts Council online, retrieved 23/1/12). This funding body focuses on 'experiences that enrich people's lives' (Arts Council online, retrieved 23/1/12). This has meant that a number of '*outreach*' and community centred projects have been awarded funding from this organisation. However, restrictions to funding still apply mainly in regards to the Arts Council and its focus on art based activities.

Museums are in a period of change especially in regards to their practice of '*outreach*'. Some museums have chosen to reduce their '*outreach*' programmes (e.g. Winchester City Museums), and others have cut them entirely (e.g. Winchester Military Museum Consortium), while others have introduced charges or chosen to actively promote on-site activities over '*outreach*' (e.g. the New Forest Centre). A study at this current time is appropriate as it is under continual modification. The state of '*outreach*' needs to be understood as well as an indication of the core issues driving change. This research is pertinent as this topic has not been explored before. The current position of this practice within museums and its impact needs to be established before the future of '*outreach*' can be decided. There are many writings on '*outreach*' in other areas such as public archaeology, archaeological units, and universities. However, none focuses on its practice by the museum sector.

Educational programmes are the main focus for museum based literature with little reference made to '*outreach*' programmes specifically. Is this because '*outreach*' is an educational programme? If this is the case why do museums not see it in this manner? '*Outreach*' and educational programmes are separated within museums. In fact they are treated as two different entities by these organisations. Educational programmes take place on-site and with school children, while '*outreach*' takes place off-site and has a more varied audience. Yet '*outreach*' is an educational programme as it teaches participants about a particular subject as well as instilling a number of skills. Many of its consumers are also users of educational programmes, e.g. school children. In many cases, the activity does not take place 'outside' the museum even though the location has changed. The movement of the collections and

staff members to another location is in essence just the moving of the museum. Therefore, the activity never takes place outside the museum as the museum has just moved location. Consequently, '*outreach*' should be seen as an educational programme, not as a separate entity. The term '*outreach*' then is null and void. The term '*outreach*' is used within this outline but these activities should not be titled '*outreach*' anymore. Therefore, the researcher will work on reducing the use of the term '*outreach*' and instead focus on the activities.

What should be focused on is the activity it is what makes each programme unique. Participants will gain something different from a lecture than a handling session as each session produces its own specific outcomes. Also every activity will be chosen to meet the aims of the museum employing them, e.g. marketing.

Evaluation of these services is varied with some undertaking evaluation and others not. Most evaluative measures focus on number counting in terms of documenting the number of attendees. These are used to suggest the number of people impacted by '*outreach*' and the amount of people more likely to visit the museum. Unfortunately it is difficult to suggest that the number of people that attend an activity will subsequently visit the museum. This return equation has arisen due to funding body evaluations like the Heritage Lottery Fund asking professionals to show direct correlation between those attending and the increase in visitors to the site. There is also a strong focus on a monetary return which centres on participants subsequently visiting the museum. Funding bodies like the Heritage Lottery Fund put pressure on providers to deliver positive reports with a focus on monetary return. The evaluation forms they provide are the same for a new exhibition space and an '*outreach*' project. Each of these should be evaluated by different criteria. The pressure to produce positive reports has also impacted on the continuity of '*outreach*' services once the funding criteria have been met. Practitioners have to focus on what the funding bodies require for them to show; such as what has been achieved with the money, but the project does not actually end up reflecting what the users require. Therefore, it is unlikely to last as it does not meet the participants' needs and the providers have to move onto other projects. It also does not allow for those that use these facilities because they cannot get to the museum easily or the building itself does not accommodate

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them sufficiently, e.g. Age Concern Groups. These participants will be unlikely to visit the museum unless circumstances are correct (e.g. transport) but may use these services repeatedly. Therefore, evaluation of such programmes needs to be changed.

Monetary return can be used for those museums that charge for '*outreach*' activities. For those that do not charge another focus for evaluation must be identified. In this case well-being would be a far more appropriate indicator of success for an '*outreach*' programme. Well-being is 'the dynamic process that gives a sense of how peoples' lives are going, through the interaction between their circumstances, activities and psychological resources or 'mental capital'' (NEF online, retrieved 26/3/12). It is about experience. Well-being is measured on 'more than life satisfaction, on personal and social dimensions; and on feelings, functioning and psychological resources' (NEF online, retrieved 26/3/12). Continuity should be included to show whether there is a continued relationship between the museum and the user group. It is about creating a reciprocal relationship, one that benefits both parties involved. Creating an evaluative system that focuses on well-being and continuity will allow '*outreach*' to be appraised without a monetary emphasis.

The research area for this study will be the county of Hampshire. It is situated on the southern coast of England in the United Kingdom (Chapter.3). This area has 57 museums, which include military museums, independent museums, volunteer run museums, city council and county council managed institutions. It provides a good overview of the different museums which are under unique stresses. Within this there are eight organisations that do not conduct '*outreach*' (Chapter.3). The remaining institutions will each have one '*outreach*' activity observed. This will provide data on participant reaction, social impact of the activity, interaction between the provider and the participant; and prior knowledge of the participant. Other data that will be collated will be the age of participants, group type, length of session and the activity. The research intends to observe one '*outreach*' programme from each museum but they will be considered as activities or events. This takes into account the *Sea Life Road Show* which was attended by a number of museums and observed in relation to three of them.

This thesis will focus on creating an evaluative system for '*outreach*' activities centring on well-being rather than monetary return. For this, four case studies will be selected to create evaluative criteria appropriate for '*outreach*' activities. The four case studies to be focused on will be the Mary Rose Museum, the Museum of Army Flying, the Royal Navy Submarine Museum and Bursledon Brickworks Industrial Museum. The impact of funding on museums will be explored, also, to what degree funding bodies have affected the services provided by these organisations, the longevity of funded projects, whether they are user focused and the impact of imposed evaluative tools. It will also include the bearing of budget reductions and the views of certain facilities within the museum hierarchy. This will provide an insight into the effect of funding on museums via central budgets or funding bodies. The providers' views of '*outreach*' activities will also be investigated, to provide an idea of the opinions of those delivering these services and how this may influence the type of activities offered. It can highlight whether there are contrasting interpretations of '*outreach*' between the museums and the providers, in turn showing how this can impact on the '*outreach*' programme. By focusing on the viewpoints of '*outreach*' practitioners, unexplored forces affecting these activities can be outlined. These insights will not just concentrate on the four case studies but will include all the conversations had with those delivering these services within museums in Hampshire.

The researcher expects to achieve an understanding of the impact of funding on museums within this county. Focusing on questions such as; are central budgets and funding bodies affecting the services that these institutions provide? Do the imposed evaluative measures of funding bodies affect the longevity of projects? Does funding and direct correlative evaluation impact on where certain activities are situated within the museum hierarchy? What must heritage organisations and funding bodies be focusing on to reduce these issues? Additionally an understanding of deliverers' views on '*outreach*' activities is assessed. Exploring topics such as: what are the providers' views on '*outreach*'? Do practitioners and museums standpoints on '*outreach*' differ? Do contradictory positions affect '*outreach*' activities? What is the impact of a deliverers' opinion of '*outreach*' on the activity? Can this affect the participation of the audience? Furthermore, centring on the four case studies an evaluative criterion will be created for '*outreach*' activities. Each case study

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will be evaluated against the museum's aims to determine whether the '*outreach*' met these benchmarks. This will suggest what museums' aim to achieve through '*outreach*' sessions and if these are ever met by the service. Using these examples, the researcher will anticipate creating an evaluative method with which to appraise '*outreach*' activities. It will at its core concentrate on whether well-being can be measured for '*outreach*' projects; discussing whether this is a viable evaluative tool for museums.

The proposed impact (see definition pg. xvii) of this study should be considered. There is a view that it 'may not be practical or possible to design every project with impact in mind....where impact becomes a necessary outcome of any project, there is a danger we may lose sight of the value' of that being investigated (Powers, 2013:5). The researcher will focus on the impact of '*outreach*' for constructing viable evaluative criteria. Therefore, is it feasible to think of impact of the research before establishing the impact of '*outreach*'? Impact itself is difficult to measure (Powers, 2013:4-11). For this study it will be difficult to measure the impact of '*outreach*' away from the original focus of monetary return, as well as suggesting a new impact to focus on and how to subsequently measure this. Furthermore, to then quantify the impact that this research in its totality will have; there is a consideration of at what point does it become viable to throw impact out of the equation? Personally, impact is important in determining whether research is worthwhile. Although, if impact at the start of research is measured by the proposed readership there is no way to suggest that a limited readership equals a restricted impact. Overall, impact is difficult to measure.

The anticipated readership of this research is the museums included in this study, other heritage professionals and academics. '*Outreach*' users and funding bodies are the yearned for readership, for these are the people that could inspire most change. The expected impact of this study is to get heritage professionals and museums to evaluate '*outreach*' using more effective criteria than monetary return or attendee counting. Unfortunately, funding bodies will need to get on-board with this change and adopt these criteria for '*outreach*' activities rather than a one evaluation method fits all approach as is currently employed. To highlight factors influencing '*outreach*' there needs to be a focus

on the impact of funding and provider views on '*outreach*'. These issues through observation of '*outreach*' activities have been emphasised as central to the way '*outreach*' is practiced by museums in Hampshire.

This introduction has aimed to provide an overview of this study and the reasons why this research is relevant at this current time. It has covered the breadth of changes that museums are undergoing at the moment; including funding issues, budgetary cuts, and the reduction of '*outreach*' activities. It has highlighted that there is little mention of '*outreach*' within museum based literature. This is linked to museums placing '*outreach*' outside of educational programmes. Educational services and '*outreach*' are not seen within the same sphere in these institutions. Even though '*outreach*' is an educational system as it teaches participants about topics. Therefore the term '*outreach*' should not be used. The activities should be the focus and these activities should be part of education programmes within these organisations. The issues surrounding evaluation of '*outreach*' and the biases of funding bodies' evaluations have been stressed. It has outlined the research area and the varied nature of museums within Hampshire. The key questions that the research will revolve round have been delineated, with a clear emphasis on funding, provider views on '*outreach*' and the construction of evaluative criteria for '*outreach*' activities.

Chapter 2: Literature

This chapter will introduce the reader to the variety of literature that the author has consulted throughout this study. This will provide a good background to the topic and what is occurring both locally and nationally within current theoretical practices. It will cover a number of topics as the focus of this thesis is broad and covers a number of themes such as museums and education. Within these themes there are multiple topics that should also be considered as they have a direct impact on the major areas to be explored.

2.1 Definition of ‘*Outreach*’

Research for this thesis started with determining what ‘*outreach*’ is. This focused mainly on the definition of the term within the heritage sector. Finding a meaning of the term ‘*outreach*’ is problematic as it varies in how it is being used. It should be noted that in archaeological dictionaries (e.g. Bahn 2004) there is no mention of ‘*outreach*’. This is odd as it is a practice used within archaeology, although it is more widely used by museums. The lack of clear definition in literature is where the problem with finding the meaning of this term starts. An absence of a well-defined characterisation in archaeological and museology books could be seen as symptomatic of the current state of ‘*outreach*’ practice ad-hoc, changeable and lacking direction in practice. There were a few resources that provided the author with a definition of ‘*outreach*’. To best understand them they will be outlined below and then discussed.

1. ‘*Outreach is a process of engagement with individuals and organisations by entities or individuals with the primary purpose of serving as a resource. It is driven by a two-way engagement and is not driven for immediate outcomes but rather creating and sustaining mutually beneficial and sustainable authentic appropriate relationships. Its focus is therefore on engagement and two-way interactions*’ (Wiki-answers.com, retrieved 13/7/11).

2. *'Outreach is aimed at the wider general public outside of 'traditional' formal educational systems and establishments'* (Hampshire and Wight Trust for Maritime Archaeology website, retrieved 5/9/11).

3. *'Outreach is an activity in which academic staff engage with external organisations and communities in a reciprocal learning and teaching situation that increases both the external partner's capacity to address issues and academic staff's capacity to produce scholarship that better reflects the realities outside the lab or library'* (Church et al, 2003:142).

4. *'Outreach is the systematic attempt to spread knowledge beyond an organisation's core interest group'* (University of Southampton Outreach Course, taken 7/2/12).

The above definitions of *'outreach'* are varied. Each one is affected by its context and therefore is not an unbiased definition of the term. The majority of the definitions above are specific to the organisation it is written by, therefore, reflecting their overall aims and goals for this practice (Hooper-Greenhill, 1994:49).

The first definition is from Wiki-answers.com and as such is not academically sound. As it is part of the Wiki group which includes Wikipedia and entries can be changed by anyone. There is no policing of authenticity, which makes its reliability as a source questionable. However, the author decided to include it as it was the only meaning that did not have a clear specific context which influenced its wording. The second description is from Hampshire and Wight Trust for Maritime Archaeology. It demarcates *'outreach'* in regards to the Trust's interpretation and application. The third explanation is from an article in the *Journal of Higher Education Outreach and Engagement* on *'Measuring Scholarly Outreach at Michigan State University'*. Therefore, the definition given

refers to university ‘*outreach*’ practices and tailoring scholarly output to the wider public. The fourth explanation is taken from a course attended by the author. This was a course on ‘Outreach and Public Engagement Skills’ run on the 7th February 2012 by the University of Southampton’s Outreach Team. The description given here is not the definition that the university works from but a general outline of what the term means. The explanation that Southampton University’s Outreach team operates from is more complicated. It reflects the university’s outcomes for ‘*outreach*’, e.g. increasing the attendance to the university. This provides a brief overview of the contexts of the definitions and how it can influence the wording of the meaning.

From all four of these quotes it is clear that there are certain aspects that all of them deem to be core to ‘*outreach*’. These crucial aspects are highlighted below:

- ‘*Outreach is a process of engagement with individuals and organisations by entities or individuals with the primary purpose of serving as a resource. It is driven by a two-way engagement and is not driven for immediate outcomes*’ (Wiki-answers.com, retrieved 13/7/11).
- ‘*Wider general public*’ (Hampshire and Wight Trust for Maritime Archaeology website, retrieved 5/9/11).
- ‘*Engage with external organisations and communities in a reciprocal learning and teaching situation*’ (Church et al, 2003:142).
- ‘*Spread knowledge beyond an organisation’s core interest group*’ (University of Southampton Outreach Course, taken 7/2/12).

From all of these phrases would it be possible to construct a definition of ‘*outreach*’?

‘Outreach is a process of engagement with individuals and organisations by entities or individuals with the primary purpose of spreading knowledge to the wider general public through a reciprocal learning and teaching situation’

Key: Quote 1 (Wiki-answers.com, retrieved 13/7/11), Quote 2 (Hampshire and Wight Trust for Maritime Archaeology website, retrieved 5/9/11),

Quote 3 (Church et al, 2003:142) and Quote 4 (University of Southampton Outreach Course, taken 7/2/12).

The above definition is an amalgamation of the phrases from the four quotes mentioned earlier in this chapter. By amalgamating these phrases together a more comprehensive definition of '*outreach*' has been created. The above definition covers a number of the aspects that were identified previously as important to the understanding of '*outreach*'. The author considers this definition to be more informative than the ones consulted during research. It also covers the many different aspects that '*outreach*' encompasses.

Through the deconstruction of the previously mentioned definitions the term 'engage' has been highlighted as an important part of this process. It appears that to discuss '*outreach*' one must converse about engagement as well. There are three questions that arise in this instance; 1) what is it to engage? 2) what is it to feel engaged? and 3) what is engagement?

2.1.1 What is engagement?

Engagement means 'the power associated with 'being and feeling engaged' which is a whole person experience that envelops the senses' (Fear et al, 2002 in Fear et al, 2003:63). It is by 'definition a two-way process, involving interaction and listening' (University of Southampton Outreach course, take 7/2/12). The common purpose of engagement is to let people know about your work (National Co-ordinating Centre for Public Engagement online, retrieved 8/2/12).

2.1.2 What is it to feel engaged?

To be and feel engaged 'is a resonant experience, enabling participants to gain a deeper understanding about themselves, others and their work' (Fear et al, 2003:59).

2.1.3 What is it to engage?

To engage means to involve people in one's work. There are three methods of engaging people. 1) Informing, 2) consulting, and 3) collaborating (National Co-ordinating Centre for Public Engagement online, retrieved 8/2/12). Informing can take the form of many different actions from communicating engaging presentations to podcasting (National Co-ordinating Centre for Public Engagement online, retrieved 8/2/12), while consulting can be any action involving the meeting of outside groups from user groups to online consultation (National Co-ordinating Centre for Public Engagement online, retrieved 8/2/12). Lastly, collaborating contains activities ranging from 'communities of practice' to 'participatory research partnerships' (National Co-ordinating Centre for Public Engagement online, retrieved 8/2/12).

It is apparent from the above breakdown why the term 'engage' is linked to the meaning of '*outreach*'. '*Outreach*' seeks to involve the wider general public in a two-way process of interaction, which is the basis of engagement. Although, to feel or be engaged has links to one's personal experience of the interaction, which is not reflected in the definition of '*outreach*'. Therefore, does the word 'engage' need to be included in the definition of '*outreach*'? The essence of '*outreach*' is to actively reach out to people outside the museum...to engage.

2.2 Definition: Good or Bad?

But is a definition useful? A definition provides the meaning and clarification of a word. But does the definition really encompass all that is being practiced as '*outreach*'? '*Outreach*' is a fluid practice. It can be whatever the institution undertaking it requires it to be, therefore, a definition which at first was so important for understanding the practice and what it clarified. In practice does not work because museums need this fluidity (McManamon, 2000:18). The definition itself does not increase our understanding of the topic. Before the creation of a definition the researcher knew that it included the general public, was for knowledge transfer and was a process of interaction

and engagement. Therefore, it has not increased knowledge on the topic but has narrowed the view. In practice '*outreach*' is varied, it changes between museums and between collections. Consequently, the description does not reflect the practice in the 'real world'. Instead the definition has highlighted key terms that are associated with the practice: engagement, interaction, education and the general public. But these aspects were already known to be associated with '*outreach*'. Consequently, this journey through defining '*outreach*' has been based on a misconception by the researcher, that in order to study this topic it needed to be clearly defined. However, it has become clear that this is not appropriate. '*Outreach*' works at its best when museums can adapt the practice to what they need it to be.

A critical point for disregarding a definition of '*outreach*' is its close ties to educational programmes within museums. In actuality '*outreach*' programmes serve the same audiences as educational services. There is little difference in audience base. Therefore, it could be stipulated that '*outreach*' is not different from educational activities. They are one in the same. Therefore, labelling the activities '*outreach*' just because they take place outside the museum building is detrimental to the practice. Consequently, all practices defined as educational programmes and '*outreach*' should be grouped under the same heading. The title in this case for these practices would be 'educational' but not all museums use this to describe activities inside the museum. Consequently, all services provided by museums within the county do not share the same titles. Each museum labels each of their programmes slightly differently. Therefore, it may still not be beneficial to label '*outreach*' activities educational as not all museums use this term. Consequently, definition and labelling is just problematic and these services should just be called by the activity, e.g. handling objects. This is a difficult decision to make and it is clear that no matter the decision made in this thesis or the literature, it may not be the direction that is taken by the museums.

However, this does not take away from the fact that '*outreach*' programmes are just educational sessions undertaken outside the museum. Education can take place anywhere, it is not just learning in a classroom it can be online '*outreach*', e.g. Skype in the Classroom. Learning is 'a process of

active engagement with experience; what people do when they want to make sense of the world; it involves the development or deepening of skills, knowledge, understanding, values, ideas and feelings; and effective learning leads to change, development and the desire to learn more' (Inspiring Learning For All online, retrieved 29/11/11). This description shows that learning takes place for a number of reasons and takes place anywhere. It also stresses that the individual is an active participant in the learning process.

2.3 Museum as an Educational Facility

A museum's responsibility is as an educational facility (Hooper-Greenhill, 1994b:1-2; Hutchinson in Hooper-Greenhill, 1994b:21; Taylor, 1995:1). But what is a museum? There is a large proportion of literature on museums mainly concerning the museums' role as an educational environment. However, there is also a degree of literature dealing with what constitutes a museum.

1. ICOM (The International Council for Museums) defines a museum as an institution which: *'acquires, conserves, researches, communicates and exhibits, for the purpose of study, education and enjoyment, material evidence of people and their environment'* (ICOM 1996: Article 2 cited in Pye, 2001:14; ICOM 1989 cited In Carman, 2002:84).
2. UK Museums Association defines museums as places that *'enable people to explore collections for inspiration, learning and enjoyment. They are institutions that collect, safeguard and make accessible artefacts and specimens, which they hold in trust for society'* (Museums Journal, 1999:51 cited in Pye, 2001:152).
3. *'Museums are built to house and display objects'* (Conn, 2010:11).
4. A *'museum is an institution that can offer an educational experience across a wide range of variable and in relation to a wide range of*

institutions and organisations' (Hooper-Greenhill, 1988:41).5. Hampshire County Council Museums Service is defined as '*to inspire and satisfy a deeper level of interest, enjoyment and understanding of Hampshire's heritage and environment by developing the full potential of the museum collection in its care, and assisting other organisations with similar aims*' (Dudley, 2007-2012:6).

There are many different interpretations of the term museum but they all include similar aspects to their definitions. A museum is a place that houses and conserves objects of cultural value. It is a place for education, entertainment, enjoyment and an environment to inspire people. A museum is not just a place of conservation or education. It is both. A major theme in these definitions is the importance of these institutions for the general public, for a variety of functions. This shows the public nature of museums and that they are an institution for the public.

Museums 'help to promote a sense of identity at various levels of society; national, regional, tribal, local and individual' (Willett, 2001:172). Museums express an 'authentic' (see definition pg. xvii) view of the past through their exhibitions. Their role as an 'institution which collects, documents, preserves, exhibits and interprets material evidence and associated information for public benefit' (Addyman, 2001:257) cements the view of their authenticity. The importance of museums in the preservation and construction of knowledge reinforces the authenticity of museums as the keepers of valid knowledge about the past. The 'more efficiently they present the past; the more fundamentally they can change people's perceptions' (Addyman, 2001:257). People are unlikely to challenge the presentation of artefacts and the associated text in museums. The exhibition is taken to be the accurate depiction and interpretation of the past. In the heritage literature there is a focus on the influence of political views on heritage and museums. This is appropriate to consider in the current climate. Currently in the heritage sector political policies are having an impact not just on the interpretation of the past but on practice as well. Political policies are now having a greater influence on the way museums are conducting themselves and the services they are

providing. This shows the control that politics has on the institutions that deal with our heritage.

The literature also explores the roles of museums which are close to those identified in the definition of museums. Effah-Gyamfi (1982) identifies four roles for museums; 1) demonstrating cultural richness of owners and the contribution of the environment to the world of culture, 2) providing recreation, entertainment, and relaxation for the public, informally educating, 3) serving as a cultural resource centre for schools; and 4) undertaking research and providing results to enhance knowledge' (Effah-Gyamfi, 1982 cited in Nzewunwa, 1994). Effah-Gyamfi's first role for museums is in the authors' opinion problematic. The role of museums is not to 'demonstrate the cultural richness of owners' (Effah-Gyamfi, 1982 cited in Nzewunwa, 1994). It is to house and conserve cultural objects for everyone not to show the importance of the owners of the material or building. Museums are public institutions, created and run for the public. This statement by Effah-Gyamfi just reaffirms the notion that museums are an elitist institution (Pye, 2001:13). How this sentence should read is ...'demonstrating the cultural richness and contribution of the environment to the world of culture' (Effah-Gyamfi, 1982 cited in Nzewunwa, 1994). By taking out the word 'owners' there can be no misinterpretation of this statement. The other roles that Effah-Gyamfi outlines are along the same lines as those expressed in the definitions earlier in this chapter. Therefore the definition of a museum is the same as the roles of that institution; and its functions are what define it.

Therefore, one of the museums' responsibilities is as an educational facility. This is the cultural role of museums who 'must work within an educational system' (Cerón & Mz-Recaman, 1994:148). Museums are bound by the need to educate those who visit them (Hutchinson in Hooper-Greenhill, 1994b:21). This means that the methods used by practitioners must fit educational models and current theories. A museum's educational function is one of their major responsibilities. 'UNESCO estimated more than half of all visits to museums throughout the world are by school children' (Department of Education & Science, 1971:4; Taylor, 1995:1). This shows the importance of museums in education, especially in the teaching of children. 'Museums have enjoyed success with school groups, mostly elementary school audiences but

there are other age groups and educational constituencies we know that are neglected or underserved' by them (Brown, 1992:6; Department of Education & Science, 1971:4). Primary schools are the major users of these institutions and other age groups are not involved as frequently (Hooper-Greenhill, 1994a:151). Although, school groups are a major user of museum services, in Hampshire there are a number of adult groups that use these facilities (Observation E, J, K, L, M, U, V, W and X; Chadwick and Stannett, 1995; Hooper-Greenhill, 1995:55). An issue with increasing adult use of museum services is that adults 'have to be attracted to museums, they cannot be commanded there like children' (Zetterberg, 1969 cited in Brown, 1995:43). There needs to be process of listening and partnership when it comes to developing facilities for adults (Moffat, 1995:140, 146-147).

However, before services can be developed for any user groups there needs to be a change in the way museums view education and '*outreach*'. Education and '*outreach*' is still viewed as an 'add-on to make otherwise inaccessible expertise understandable' instead it 'should increasingly view education as integrated into all programs' (Franco, 1992:11; Edson & Dean, 1996:194; Davies cited in Anderson, 1995:13). Until museums view education as part of everything they do rather than an add-on it will be hard to reach other groups, e.g. adults (Moffat, 1995:141). The lack of inclusion of education into every aspect of a museum's function is based mostly on; 'educators often viewing themselves as second class citizens or powerless to improve adult experience within an institution' (Sachatello-Sawyer et al, 2002: xxiii). The feeling of educators is a problem with the way they are viewed in the institutional hierarchy. Education should be an integral part of a museum service, but educators are often side-lined within these institutions (Davies cited in Anderson, 1995:13; Hooper-Greenhill, 1994a:91, 1994b:248, 1995:61; O'Malley, 2012:107; Talboys, 2005:10).

Talboys' book, '*Museum Educator's Handbook*' (2005) outlines what an education policy should include; '1) set out aims and objectives of an education service, 2) provide a context in which that service can operate and develop, 3) provide a framework within which it is possible to identify specific tasks and programmes of work, 4) allow an overview from which it is possible

to assess the relative importance of projects and set priorities, 5) set guidelines that assist in decision making; and 6) codify expectations, available resources and user groups, enabling accurate evaluation to take place' (Talboys, 2005:41). This outline shows the importance of prior planning in setting up and running education programmes as well as having clear aims and objectives from which to evaluate the service. Having delineated what the programme is to achieve, for whom it is intended and how it will be conducted, the services will be effective. This can be linked to the work of the MLA on GLO's (Inspiring Learning For All online). GLO's (see pg. xvii) were 'created through the Learning Impact Research Project (LIRP) 2001-2004 in a response to the need to define, capture and measure learning in museums, libraries and archives' (Graham, 2013:4). Although, GLO's were created to measure the impact of learning the framework has 'gone on to be used in ways that were not anticipated' (Graham, 2013:6). It has been used in the 'formulation of organisational strategy, planning and policy and to develop a shared understanding of learning' in museums (Graham, 2013:6). Therefore, this framework can be used to create educational programmes within museums. The varied use of GLO's can be assigned to the adaptability of the framework (Graham, 2013:6).

Nina Simon's (2010) book *'The Participatory Museum'* explores the participation of people with cultural institutions such as museums. The website defines a 'participatory museum as a place where visitors can create, share and connect with each other around content' (Simon, 2010 downloaded from Participatory Museum online, retrieved 6/10/14; Hooper-Greenhill, 1994a:3, 103). This type of institution is all about communication; communication between staff and visitors, and communication between visitors. Within this environment there must be an atmosphere of openness and the opportunity for two way dialogue (Cushman, 2012:56; Hooper-Greenhill, 1994:97, 93). It is about creating relationships and networks that are 'active, dynamic and flexible' (Hooper-Greenhill, 1994a:3) as well as 'mutually supportive' (Hooper-Greenhill, 1994b:168; Cushman, 2012:56). The participatory museum aims to deal with issues commonly expressed by the public about these institutions. The public states that cultural institutions are 'irrelevant to my life, they never change, the authoritative voice of the institution does not include my

view or give me context for understanding what's presented, the institution is not a creative place where I can express myself and contribute to history, science and art; and it is not a comfortable social place for me to talk about ideas with people' (Simon, 2010, downloaded from Participatory Museum online, retrieved 6/10/14; Hooper-Greenhill, 1994b:21). The issues expressed here are about the exclusion of the general public in museum practice. These institutions provide services that they believe people need rather than finding out what the public actually require from them. The website includes a ladder of social participation, which shows five stages of participation (Arnstein, 1969:216-224; Michaelson et al, 2009:5; and Simon, 2010 downloaded from Participatory Museum online, retrieved 6/10/11).

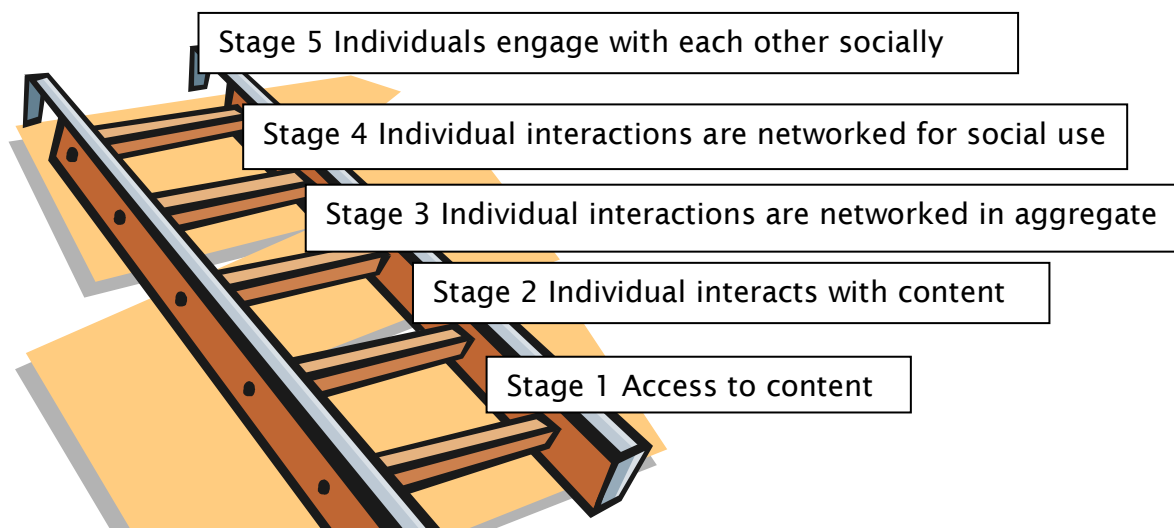


Figure.1: Ladder of social participation (Simon, 2010 downloaded from Participatory Museum online, retrieved 6/10/11; Arnstein, 1969:216-224; Michaelson et al, 2009:5).

This ladder can be used by museums to find out at what stage their level of participation rests and where they need to reach to become a fully participatory institution. It again reaffirms that for places to be participatory there needs to be a focus on the user, and communication with them. It's about collaboration at all stages and making the public feel they have an impact on what and how things are done in the organisation.

In reference to the teaching of archaeology to others, the literature describes a particular type of educator, an archaeology educator. Archaeology educators need to 'know their audience, be aware of their own biases, acknowledge special responsibilities attendant with teaching about history, understand the challenges of choosing messages carefully and conveying them clearly; and be committed to program-specific and overarching evaluation of the results of archaeological education itself' (Smith & Smardz, 2000:30; Johnson, 2000:72). This is specific to those teaching archaeology but these principles can be applied to any educator. Educators must be aware of their audience and the biases that they bring to the learning experience, as well as acknowledging their responsibilities to education through conveying information clearly and evaluating the event. Any teaching is about increasing the awareness of others about a particular subject (Smith & Smardz, 2000:34).

A major theory that is expressed by much of the education literature focuses on child development. It is important to understand how a child develops as this affects what and how they learn. Piaget is influential in the creation of a theory on child development. His 'theory of cognitive development stresses that children are intrinsically motivated learners who actively construct their own knowledge through experiences they have with the physical environment' (Berk, 1997 cited in Johnson, 2000:73; Day & Hadfield, 2005:63; Berk, 2009:22). Therefore applying this theory in the education of children would see learning being a more active experience. Through the active participation of children in the learning experience they will absorb more information. This theory highlights the need for more hands-on experiences for children while at school. Piaget (2001) in his theory stated that there are four universal stages of cognitive development (Johnson, 2000:73; Piaget, 2001:18-20). The first is sensorimotor intelligence this focuses mainly on 'actions, movements and perceptions of language' (Piaget, 2001:18) and takes place at the first two years of life (Johnson, 2000:73). The second is the pre-operational stage where 'the appearance of symbolic functions' occurs (Piaget, 2001:19) and this happens at the ages of 2-7 years old (Johnson, 2000:73). The third is concrete operations which is the 'manipulation of objects' (Piaget, 2001:20) and takes place at the ages of 7-11 years old (Johnson, 2000:73). The last stage is formal operations which sees children being 'capable of

reasoning' (Piaget, 2001:20) and this occurs at the ages of 11-20 years old (Johnson, 2000:73). Piaget states that all children go through these stages and that the best education allows active learning.

There are a number of other theorists on children's education such as Vygotsky. Vygotsky expresses that 'individuals are active in his/her own learning...through social interaction with others children come to know and understand their world' (Johnson, 2000:74). Therefore, Vygotsky stresses the need for children to be active learners just as Piaget does in his cognitive development theory. Vygotsky emphasises that learning is an integral part to a child's development and 'learning is a necessary and universal aspect of the process of developing culturally organised, specifically human, psychological functions' (Vygotsky, 2001:28). Hence, learning cannot be separated from cognitive development. Gagné declares that learning 'is largely dependent on events in the environment, which the individual interacts with and makes it possible to view learning as an occurrence' (Gagné, 1971:2). Again the individual in the learning experience is seen as an active agent rather than passive in the encounter. Gagné in his book '*The Conditions of Learning*' (1971) outlines that there are eight types of learning; 'signal learning, stimulus-response learning, concept learning, chaining, verbal association, discrimination learning, rule learning and problem solving' (Gagné, 1971:35; Gagné 1965 cited in Romiszowski, 1988:18). Signal learning is 'responding to a signal' (Gagné, 1971:36), this is an emotional response. Stimulus-response learning is where an individual 'responds to a signal and makes precise movements to very specific stimuli' (Gagné, 1971:38), this is a bodily response. Chaining is a sequence seen in language and verbal association that can be 'classified as a sub-variety of chaining' (Gagné, 1971:45). Discrimination learning is where 'people readily forgot what they have learned' (Gagné, 1971:47). Concept learning is the 'learning to classify stimulus situations in terms of abstracted properties like shape, colour, position, number and others' (Gagné, 1971:51). Rule learning is the grasping of a rule which 'is a chain of two or more concepts' (Gagné, 1971:57). Lastly, problem solving is a 'process of combining old rules into new ones' (Gagné, 1971:59). What Gagné has basically done in his book '*The conditions of learning*' (1971) is

describe different ways of learning and in an essence the different learning styles that are now prevalent in the current literature on education (see Inspiring Learning for All online, retrieved 29/11/11; Gardner, 2006). A more current constructivist education theorist who is used within the heritage sector is Howard Gardner (2006). What Gardner's work suggests is that 'not every child learns the same way' and that 'formal education has ignored other forms of mental representations' (Gardner, 2006:142, 227). Therefore, 'education should be personalised for each child' (Gardner, 2006:228). This is why 'outreach' sessions are important as they allow the user to control their own learning and is an active process (Gardner, 2006; Wood, 1995:98). This links to Piaget, Vygotsky and Gagné's emphasis on the individual being an active agent in their own education. Gardner's ideas were used as the basis for GLO's as a way to assess the social benefit and well-being of museum based education work (Inspiring Learning For All online).. Therefore, education programmes (including '*outreach*') should comprise of active participation.

Traditional education methods are top-down and is based on what adults believe children should learn and how they should learn information (Berk, 2009). This practice 'forbids active participation of the pupil in what is taught' (Dewey, 1951:14). Although, education and child development theory shows that active participation is the way in which children and adults learn most affectively. The emergence of child-centred learning has 'stemmed from radical dissatisfaction with the traditional practice' (Darling, 1994:2). This sees children as passive learners rather than active participants in the creation of knowledge.

However, adults learn in a different way from children. They 'learn through their lives' it has to be 'meaningful to their lives' as 'learning is affected by prior experiences' and 'is linked to the adult's self-concept of him/herself as a learner' (Anderson, 1995:22). Adults choose to be involved in museum education and therefore needs to be done in partnership with these users (Zetterberg 1969 in Brown, 1995:43; Moffat, 1995:140). Adult education activities can be a 'chance to demonstrate clear social, cultural and economic value' (Hooper-Greenhill, 1995:62) as well as including sections of society that may not visit museums (Hooper-Greenhill, 1994:103; Scaife, 1995).

Heritage is used to educate the general public. The aim of practitioners is to educate and teach the public about their past. However, the past is not devoid of the present and its influences. The interpretation of the past by archaeologists is fraught with influences from the present, both individual and political. The 'past we construct is more than passively conditioned by our political and economic system; it is a direct product of and an effective vehicle for, that system's ideological messages' (Gero and Root, 2001:35). The past confirms the present political views, social practices and the society's values. It is a construct of the modern western world. It should be noted that there are 'different levels of information provided for schools, laymen interested in the history of the area, professionals' and local groups (Kuttruff, 2001:272). People's different requirements mean the provision of diverse types of information (Little & Zimmerman in Little, 2012:286). People visit historic sites for a variety of reasons and therefore their expectations are distinctive. Consequently information must meet the needs of all (McManamon, 1994). Within the educational sphere of heritage there is a theme of separation between the goals of practitioners and teachers in educating students included in the literature. 'Teachers have very different goals from archaeologists. They are concerned with a variety of issues ranging from entertaining students to maintaining discipline...few archaeologists go beyond simply mentioning the broader educational goals or issues' (Zimmerman et al, 1994:359-371). It is clear that what teachers require from practitioners and what they believe teachers expect are miles apart. There seems to be no communication between specialists and teachers. 'Teachers are forced to adopt our aims to their own, with little help from us' (Zimmerman et al, 1994:370; Smardz 1997:103 cited in Merriman, 2004:7). There is no collaboration between teachers and practitioners. Therefore, teachers have to use the services that specialists create which may not fit their needs or those of the students. This helps to perpetuate the lack of recognition by teachers of the 'learning potential of a visit to a museum' or '*outreach*' session ((Hooper-Greenhill, 1994a:114). Along with the lack of knowledge that teachers have about archaeology and museum services (Badran, 2014:111). Through, collaboration with teacher's practitioners can reduce

these issues. Skype in the Classroom can be seen to be as a response from teachers to the lack of involvement in museum services (Botterill, 2011). From the literature it is clear that teachers must be involved at the planning stages of programmes and projects, so services can be tailored to the needs of schools (Lambert 1998 cited in Veugelers, 2005:6). In the UK, heritage organisations have the National Curriculum which ‘represents an opportunity for managers of heritage attractions to develop appropriate teaching materials and services to encourage visits’ (Prentice, 1995:149-150). Collaboration with teachers on educational resources required by schools will open up more opportunities and increase use.

The way to increase student-centred learning environments is to create and maintain school networks (Lambert, 1998 cited in O’Hair & Veugelers, 2005:6). Increasing the communication between schools and organisations involved in learning, e.g. museums, programmes can be tailored to the students’ needs. The literature suggests that part of this communication should concentrate on teacher learning (Badran, 2014:111). ‘School networks are based on the beliefs that you cannot improve student learning without improving teacher learning (Fullan 1993 cited in O’Hair & Veugelers, 2005:1; Badran, 2014:111; Hooper-Greenhill, 1994a:114) and that teachers can learn best by sharing ideas, planning collaboratively, and critiquing each other’s ideas and experiences’ (O’Hair & Veugelers, 2005:1). Therefore by increasing communication between organisations and teachers; and educating the teachers about the facilities available, programmes will become more aimed at the students’ needs. Truly student centred learning should also involve the student in the decision process. The ‘student centred approach is designed to provide students with a highly flexible system of learning which is geared to individual life and learning styles’ (Ellington et al, 1993:35; White, 1988:114). This allows students to learn in a way that is most affective for them rather than a one learning style fits all method.

The National Curriculum reflects the need for students to be active learners. The main purpose of the National Curriculum is ‘to establish an entitlement, to establish standards, to promote continuity and coherence, and to promote public understanding’ (Department of Education & Science, 1989:2; The National Curriculum, 1999:12-13). This means that all pupils

are entitled to the same level of education. The National Curriculum also expresses the need to use other facilities in the education of students (Hooper-Greenhill, 1994a:65, 116). In terms of history this means the use of museums. Mainly through visiting local museums to learn about the area's history, but it could include '*outreach*' programmes. All education in England is based on the National Curriculum which emphasises the importance of children as active learners and the use of outside resources in their education (Moffat, 1995:2). The National Curriculum is currently undergoing changes and will from 2014/15 teach history in chronological order (Department of Education, 2013). This will have an impact on many museums whose main user base is Infant and Junior schools. With the change in the curriculum certain collections will no longer be used by these school ages. As such a number of museum's educational and '*outreach*' sessions may not be used. However, other collections will now be employed by schools that were not used in teaching before e.g. flints (Neolithic period). This change in the National Curriculum may also increase the use of museum services by older age groups, e.g. Secondary schools that did not previously use these facilities. However, at this current time this is all speculation.

Education programmes are usually handling sessions either in the museum or in another environment ('*outreach*') such as a school classroom (Caulton, 1998:2). It provides users with the chance to interact with the objects held in the museum collection (Chatterjee, 2008:1). Using physical objects increases the user base for these activities as they 'may be used by people who do not have access to the written word' (Brown, 1995:37). These activities are practical and can be used as 'devices for learning' (Hemming, 1995:80), which are not 'age-specific or dependent upon what is already known about them' (Hooper-Greenhill, 1994a:101). The basis of this learning is centred on sense-perception, which uses 'all five senses to accumulate as much data as possible about the object(s) under analysis' (Hooper-Greenhill, 1994:232). This places the individual as an active learner, in control of their own learning experience. This is important as 'each individual learns in a unique manner due to 'life experience, neurological brain responses, style preferences, personality dimensions, resultant interests, predispositions to select topics and

approaches to work, to life and to processes which generate individual interest and need' (Evan, 1987 in Gunther, 1994:290; Gardner, 2006).

There are issues with using handling collections as many museums put 'objects of unknown provenance or items of lesser quality than the main collection' into the handling collections (Candlin, 2008:18). These types of artefacts are put into handling boxes because there is less worry if they are lost or broken. This is beneficial in the conservation of the 'main' collection but reaffirms that the 'real' collection (that which is protected) is only for professionals. If educators were sent out with the handling boxes it could mean that items from the main collection could be handled. Therefore users could be taught about the handling requirements for different objects within the collection (see Observations O and P – Appendix.3).

A relatively new facility being used by museums is online services or '*outreach*'. The internet has become the first port of call for many people. Therefore museums have had to increase their use of this resource in order to boost the public's awareness of them and their facilities. Hence consulting computer literature was important to understand this medium and its use. Museums use the internet for a number of different functions; marketing, online collections, virtual museums and now for '*outreach*'. A museum's online presence allows the general public to interact with the institution in a variety of ways. The internet has the capacity to create communities, although only virtually. However 'members meet and interact through the use of computer mediated communication' (Steinmueller, 2002:21). This creation of a virtual community is seen in museums' online '*outreach*', particularly Facebook pages where the general public can communicate with staff. Obviously, participation in this digital community is only possible for those who have a computer and broadband. Consequently, this community is not inclusive of all people, although a high proportion of the public have access to the internet today (78% of population according to Oxford Internet Institute online). Also inclusion in 'digital citizenship requires skills and regular and effective use' (Mossberger et al, 2008). Hence inclusion in this community is not just based on technological requirements, but the skills to use this equipment and time to commit to regular and effective use of the internet. To become a member of the digital community one must have all of the above aspects. The internet is seen as a repository of information that can be accessed immediately. It has a

‘widespread image of instantaneous worldwide access to information’ but this picture ‘is deceptive’ (Feather, 1994:35). ‘Technology has made more information available to more people than at any time. But the same technology has made access more difficult’ (Feather, 1994:35). The availability of information only via the internet in some cases has made the gathering of data difficult for some. Less advantaged users, e.g. the elderly are further alienated from ready to access information as more data becomes confined to the internet.

In terms of museums they not only ‘hold collections of objects but collections of information too’ (Keene, 1998:1). People are now interested in all aspects of museum collections from the artefacts to the archives. This has meant that archives are now being digitised and the information being available to the general public more easily. But ‘few museums have themselves the risk capital to invest in hardware, software skills and time to develop large-scale digitised collections, for no immediate return’ (Keene, 1998:7). Digitising collections is time consuming and expensive for museums who do not have the equipment or knowledge to facilitate such changes. This is not symptomatic of all museums today as a number of these organisations have developed digital collections, e.g. Winchester City Museums. However, smaller scale museums or those dependent on volunteer work for digitising collections are slow on digitising collections. Digital collections however increase the audience base of the museum and make information more easily accessible. This in turn helps to deconstruct the belief that museums are an elitist institution and the information that they contain is only for some. Museums traditionally have been ‘archaeology’s principal means of communication’ (Fowler, 2009:99). But with the onset of mass media and the internet there are now many means of communication with the general public. Information is readily available to those who require it and it can be updated continuously (Feather, 1994:48). The internet provides the heritage sector with a new medium to communicate with the general public. It goes to some way of making museums appear more accessible but still alienates those less fortunate.

Another online service that museums are now using as an ‘*outreach*’ programme is Skype. Skype was the ‘fastest growing communication application on the internet’ ten years ago and allows users to ‘talk in real time’ (Gough, 2005:4). It ‘allows users to communicate using what is called peer-to-peer (P2P) networking, permitting direct communication with all parties involved, which improves performance and eliminates delays in the voice call as well as allowing it to be a secure solution by connecting only the users involved’ (Gough, 2005:6). This application lets users communicate anywhere in the world as if they were having a conversation in person. This opens up whole new avenues for teaching and programmes offered by museums. Skype have set up ‘*Skype in the Classroom*’ which is a ‘free online community providing educational enrichment opportunities’ (Meyer, 2012). This facilitates students to talk to experts around the world on a number of different topics including museums, e.g. the National Museum of the Royal Navy, Portsmouth and the Science Museum, London. This resource was developed ‘in response to and in collaboration with a group of teachers who were already using Skype in their classrooms’ (Botterill, 2011). It allows classrooms around the world to connect with each other, enriching the students’ learning experience. It can also be used to teach pupils in the absence of teachers, as Skype is used to link classrooms, and permits one teacher to educate two or more classrooms.

There is little to no literature on the use of Skype and Skype in the Classroom. The pieces consulted include Skype Blogs, the Skype in the Classroom website and online articles. There was one book which was found on Skype entitled; ‘Skype Me!’ by M. Gough (2005). This focuses on how to set up and work this application, rather than its use. It is clear that there has not been much focus on Skype’s use within the education sector, especially in museums. Therefore, the literature on online services is the closest reference for the positives and negatives of such a medium. Although, one online article did refer to specific goals Skype must move towards. It suggested that the application must ‘target specific educational goals’ (Quillen, 2011). Skype provides teachers with the ability to access experts without leaving the classroom but it does not focus directly on educational goals. It does however link into ‘current teaching-learning models which try to satisfy a set of basic needs that tends to encourage significant and active learning, where the main protagonist is the student’ (Boticario & Gaudio, 2000:95). Therefore, it

allows students to be the main participants in their own education, through active learning. It is clear that more research needs to be done into the impact of Skype in education, in order to determine whether it indeed increases pupils' learning experiences, its impact on education and those institutions involved.

2.4 Emergence of '*Outreach*'

'*Outreach*' emerged as a way for museums to do better in their service to the public. This came out of debates within literature on heritage, public archaeology and community archaeology. Many of the aspects that came out of the debates within heritage, public archaeology and community archaeology can be seen within '*outreach*'.

2.4.1 Heritage

Heritage is the public domain. Therefore, heritage organisations must target what the general public require from their services and tailor them to meet this need. There is not one public, 'there are two categories of participants...massive public audience...smaller group of professional practitioners' (Bailey, 1998:92). The first category is then divided into 'members of the public who attend museums and members of the public who visit sites' (Bailey, 1998:92). The public is 'a body of taxpayers whose money is being used in its name to finance antiquities services etc.' and is split into different categories; 'tourist public...public that visits monuments and sites for educational purposes and the academic public' (Cleere, 1989:10). It is clear that there is not one public, although within the literature all of these different publics are amalgamated into one broad term the 'general public'. This is not helpful to creating an understanding of the people who use heritage organisations. A more appropriate term may be 'stakeholders', which incorporates 'individual, groups and organisations with interest in common heritage management problems and issues' (Hall and McArthur, 1998:41). This interpretation states that stakeholders are concerned primarily in heritage management, but not all of the public will be fascinated in this aspect.

Therefore this term does not satisfy the diversity of this group and therefore the phrase 'general public' is still the most encompassing word.

In the literature, public and heritage are linked together in terms of public '*outreach*'. A "public' archaeology type of outreach involves cracking open the door of the past a little wider in order to incorporate 'other voices' for a richer, fuller, story of the past' (Jeppson, 2008:483). Public '*outreach*' from this description is focused on incorporating the voices of others (e.g. general public) into the interpretation of the past. This is more about the story rather than collaborating with others in regards to practice. Public '*outreach*' is linked to preservation; 'public outreach and encouragement of public stewardship is another tactic for preservation' (Little, 2007:71). In this quote public '*outreach*' is linked to public stewardship, which suggests more of an involvement of the general public in the preservation and ownership of the past. This is distinct from the previous description of public '*outreach*'. But obviously public '*outreach*' is a particular type of '*outreach*' and is different from the '*outreach*' that this thesis is concentrating on.

Involvement is a term which is prevalent in the literature frequently. There has been a move towards involving local communities and the public in the conservation of the past (Hall and McArthur, 1998:57). Heritage is important to local communities. It can unite communities and aid regeneration. It should be noted that 'different communities are likely to value different elements of the historic environment' (English Heritage, 2006:8). Not all communities living within the same area are going to value the same elements of the historic environment. The value of the historic environment to communities is reflected in the Localism Act. The Localism Act reduces the power of central government and gives it back to 'individuals, communities and councils' (Communities online, retrieved 31/8/11; Jackson & Lennox, 2013:24-29). The section most pertinent here is in regards to the historic environment namely historic buildings, which may be under threat. The 'Right to Buy' is where historic buildings will fit; this allows the purchase of important local amenities and buildings. Within the act there is provision for a list of assets of community value (Localism Bill Vol.1, 2010-2012). A list of assets of community value is land which can be nominated by the community or is added due to regulations. This will allow areas of the historic environment which are of local importance

to be protected. The preservation of the past through active involvement of the local community to save areas that are more significant to them will uphold these 'objects of recollection and remembrance' (Hassan, 1998:202).

Another aspect to consider is the suggestion that 'instead of welcoming 'visitors' we should be encouraging 'participants'' (Parker-Pearson, 1993:225). This means a move away from viewing people as visitors to regarding them as participants. The general public are no longer observers but active participants in the construction and preservation of the past. This calls for practitioners to communicate more effectively with the general public. 'Communication looks easy yet in practice it is deceptively difficult, even if you speak the same language, often you discover you are not speaking the same dialect' (Manley, 1999:105). This refers to the lack of appropriate communication between professionals and the public. Professionals can at times sound like they are speaking a different language to non-specialists. The specialist terms we use can seem alienating to those who do not understand them. Therefore, we should be aware to explain these words to others when we use them but not in a patronising way. Communication with non-specialists is something that professionals and academics find hard and is a downfall on our part (Holtorf, 2007:152; Manley, 1999:105). Professionals are viewed as all knowing and sometimes this can affect our practices. We can assume that we know what people want and need from heritage organisations but this is not necessarily true. Heritage organisations tend to present facts but what the 'public want is historical narrative, full of human interest and enlivened by voyeuristic glimpses of specialists work' (McAdam, 1999:55). This demonstrates that the public need human components added to facts for them to associate with and understand the past more effectively. While, specialists revel in facts about the past that are devoid of narrative. For a more successful tool these two approaches should be amalgamated to create a presentation method that both groups consider to be appropriate.

2.4.2 Public Archaeology

There are many different definitions of public archaeology; outlined below are just some of the descriptions of the term.

1. Public archaeology means *'the archaeology, regulated by the state, discharging a generalised public interest...only occasionally does it mean the archaeology of the public, who pursue their own ways of understanding the past'* (Merriman, 2004:2).

2. It is *'any area of archaeological activity that interacted or had the potential to interact with the public'* (Schadla-Hall, 1999:147).

3. Public archaeology *'concerns problems that arise when archaeology moves into the real world of economic conflict and political struggle...about ethics'* (Ascherson, 2000:2 cited in Carmen, 2002; Ascherson, 2000:2).

4. *'Generic term for that branch of archaeology that deals with the impact of contemporary construction and other developments on archaeological sites and the various laws enacted to mitigate the threat'* (Dictionary of Archaeology, 2004:396).

But which one is correct? B.J. Little in *'Historical Archaeology: Why the past matters'* (2007) states that 'public archaeology has come to mean something far broader than archaeology that is completed to comply with legal and regulatory requirements' it has now come to include 'archaeologists' collaborations with communities, activities in support of civic engagement and civic renewal' (Little, 2007:136). Therefore public archaeology originally started off as a generic term for archaeological practice dealing with legal requirements and has now grown to encompass engagement elements in its definition. In answer to the author's question

above, all these definitions are correct; they are just different aspects of the same term.

Smardz (1997:103 cited in Merriman, 2004:7) states that 'archaeologists should stop taking archaeology to the public for archaeology's sake and start doing it to meet the general public's educational, social and cultural needs'. This sentence is reflected in the heritage literature which stresses that professionals should stop creating services they think the public need and to start generating facilities that the public actually require.

This in turn is linked to communication. Without communication, resources cannot be created that are beneficial for all involved (Lambert 1998 cited in O'Hair & Veugelers, 2005:6). It is clear from the heritage section that communication with the general public is problematic. In the literature on public archaeology there is an emphasis on elitist views and the lack of communication not being the professionals' fault. For many archaeologists 'when they talk about 'communication' they usually mean themselves talking to the public about the results of their own research' (Holtorf, 2007:151). This is linked into the three principal models concerning relations between archaeologists and the rest of society highlighted by C. Holtorf in '*Can you hear me at the back? Archaeology, communication and society*' (2007). Holtorf outlines three models; 1) the *Education Model* which 'involves the gaining of reliable knowledge by an academic elite and its subsequent dissemination, by public outreach, to those with the knowledge 'deficits' contributing to their enlightenment and competence as citizens' (Holtorf, 2007:150). 2) The *Public Relations Model* 'seeks to improve the public image of archaeology in order to secure its licence to practice and increase social and political support for archaeology and related legislation' (Holtorf, 2007:150). 3) The *Democratic Model* which 'emphasises scientific responsibility and sustainable development and is based on participatory processes in which non-scientists predominate' (Holtorf, 2007:150). Therefore, when archaeologists talk at the public about their research they are harking to the *Education Model*, which is elitist in its form. The general public do need to be updated about research

but they do not need to be talked at, which seems to happen more often than not. What professionals should be moving towards is the *Democratic Model* where services are linked to what people crave. The heritage sector is slowly moving towards this model and in some cases there are projects that do hark to this ethos. But not all projects are moving towards this aim. Therefore at this current time all aspects of the heritage sector from museums to archaeologists straddle two models, the *Educational Model* and the *Public Relations Model*.

2.4.3 Community Archaeology

Community archaeology is 'understood as a distinctive set of principles within the wider discipline' (Marshall, 2002:211). The practice's unique feature is the 'relinquishing at least of partial control of the project to the local community' (Marshall, 2002:211). This is where '*outreach*' services should be heading. Community archaeology at its core focuses on creating collaborative projects. 'Collaboration constitutes far more than simply showing respect for the values of another culture' (Moser et al, 2002:222). For projects to be truly collaborative non-specialists must be involved in all aspects of the project, from conception to publication. This allows non-specialists to become actively involved in the process.

Faye Simpson's thesis entitled, '*The values of community archaeology: A comparative assessment*' (2009) centres on what constitutes community archaeology. Simpson highlights some of the issues faced with community archaeology, especially the lack of sustainability and meeting the needs of stakeholders (Simpson, 2009:2). Community archaeology claims to offer the opportunity to become involved in heritage projects (Dalley, 2002 cited in Simpson, 2009). But with control 'safely' in the hands of the professionals there is no real involvement of the general public in projects. Simpson stresses that it is 'questionable whether projects can really be bottom up and democratic...when on analysis of the community projects in the UK, it appears projects, even when initiated within the community, are investigated and controlled by a minority of interested parties' (Simpson, 2009:43). Community archaeology projects in

many cases are therefore not truly collaborative in all cases. They are still controlled by a few for the benefit of many.

Beckman et al in '*Maximising the impact of community-based research*' (2011) have set up a framework to aid research. The framework involved three key elements; 'a) identification of long term goals and strategies for action to attain that goal, b) planned on-going evaluation and revision of strategies, action overtime; and c) broad participation of various constituents across the professional and lay communities involved in or affected by issue of concern' (Beckman et al, 2011:84). This framework is helpful to those thinking about undertaking community-based research. But this author finds the framework to be made up of elements that should be used in any type of research. The key elements in this framework should be common knowledge.

2.4.4 Impact on '*Outreach*'

Community archaeology, public archaeology and heritage literature have influenced '*outreach*'. There are also a number of principles outlined within these areas that could be adopted by '*outreach*' practices especially those highlighted by community archaeology.

T. Sapey's dissertation entitled '*Opening more doors in museums for the disabled visitor*' (2007) focuses on the Mary Rose Museum, Portsmouth. It explores the access for disabled visitors within the museum building but also covers '*outreach*' programmes offered by the organisation. This dissertation focuses on increasing the museum's visitor base by finding out what groups require from the institution. Visits from practitioners to groups were found to be 'welcomed by all...reasons behind this appear to be that transport is already arranged to a regular meeting place by local authorities or charity and facilities are in place and familiar to members. The extra planning and organisation of a visit is avoided as meetings already form an important part of their weekly routine for a social gathering or as part of rehabilitation' (Sapey, 2007:27). This shows the importance of '*outreach*' programmes to disabled groups. These facilities

allow group members to access museum collections within an environment that is familiar to them. It allows museums to build relationships with people who may feel marginalised from society. It ‘helps museums to become more inclusive and accessible throughout the communities they serve...addressing social exclusion and build relationships with current non visitors who may be marginalised from society’ (Sapey, 2007:66).

‘*Outreach*’ services allow museums to access groups which may not visit the museum and build relationships which are beneficial to both involved (Sapey, 2007:33). This dissertation shows how ‘*outreach*’ services can be used to include groups that feel marginalised. That conversation with users can lead to an increase in visitation to the site. As well as boosting dialogue between professionals and non-professionals to tailor services to the user’s needs.

Literature that directly focuses on ‘*outreach*’ at its core is more directed on experience of those taking part and the practice of ‘*outreach*’. The report produced for the Paul Hamlyn Foundation, ‘*Whose cake is it anyway?*’ by Dr Lynch (2011) focused on investigating engagement work in 12 museums in the UK over a two year period. The report indicated that funding for engagement projects had a major impact on how they were run and the sorts of reports produced. This inevitably led to ‘communities remaining or at least perceiving themselves to be, fundamentally separated from the processes within those organisations’ (Lynch, 2011:5). This is not actively engaging the community in projects. The report illustrates that project funding has an adverse effect on projects focusing on ‘*outreach*’ or engagement. There is a ‘pressure to produce positive reports to secure further funding’ (Lynch, 2011:6; Powers, 2013:5). It is clear that this pressure on museum professionals to secure further funding and to produce positive results from their ‘*outreach*’ programmes must come to an end. Therefore the report suggests that there must ‘be an end to the dependency on centralised short-term project funding’ which ‘actively discourages reflection’ (Lynch, 2011:8 & 10). This will lead to more projects which will be long-term and include reflection. By actively seeking change in the way projects are funded there may be a move towards collaboration rather than consultation in engagement projects. It is clear from the report that ‘*outreach*’ or engagement projects are not always what

they seem. Communities are still marginalised and kept from taking part in all aspects of the project. This report highlights some major problems in the application of '*outreach*' in museums in the UK and the issues created by funding bodies.

These two examples show the importance of communication, which has been stressed in the literature on heritage, public and community archaeology. Communication with users leads to creating services that they need rather than what is perceived they require. Projects should involve people from the start and have a lasting impact. Community archaeology stresses the need to involve people in projects from conception to publication. This has not been completely adopted in '*outreach*' as projects' longevity and outside involvement have been restricted by funding bodies and their evaluations. Ultimately, a more collaborative '*outreach*' practice would be more beneficial to the museums and their users.

2.5 Funding

Funding is crucial to the life of museums. Many of the services provided by these institutions are undertaken with money gathered from funding groups. Much of the literature on funding for museums is from websites, such as the Museums, Libraries and Archives Council (MLA), Renaissance and the Arts Council.

The Museums, Libraries and Archives Council (MLA) were a body that 'worked nationally and regionally with the government, local government, and key agencies and organisations across the sector' (MLA Online, retrieved 31/10/11). The MLA website also deals with Renaissance in the Regions, which provided funding for museums, libraries and archives up until June 2012 (MLA and MLA Renaissance online, retrieved 31/10/11). Renaissance in the Regions was a 'programme to transform England's regional museums...raising standards and delivering real results in support of education, learning, community development and economic generation' (MLA online, retrieved

31/10/11). Renaissance allowed museums to focus on '*outreach*' services which provided learning and education in a variety of settings. Renaissance's focus on education and learning is reflected by the MLA placing learning at the heart of museums, libraries and archives. This emphasis on learning in museums shows the aim of the MLA and Renaissance in striving to bring learning and education to the forefront of these organisations. As well as helping them to reach new audiences and secure the collections future. The Museums, Libraries and Archives Council and Renaissance's focus on education encouraged the increase of '*outreach*' programmes as institutions aimed to increase learning and reach new audiences. Unfortunately Renaissance and the MLA no longer exist as bodies to fund and aid these developments within these institutions.

The Heritage Lottery Fund is another body which provides funding for museums. 'Access and learning are central to the work of the Heritage Lottery Fund with every project funded since 2002 having to create opportunities for people to get involved in their heritage' (Heritage Lottery Fund, 2005). Again learning is a central focus within this funding. Although, the grant programmes that the HLF provide are focused on larger projects. Grants range from £3,000 to around £5 million.

With the closure of the Museums, Libraries and Archives Council (MLA) and Renaissance; museums are now looking to the Arts Council who 'assumed some of the functions of the Museums, Libraries and Archives Council on 1st October 2011' (Arts Council Online, retrieved 23/1/12). The Arts Council now deals with the Renaissance in Regions Programme and the Accreditation Standard and Designation Scheme (Art Council Online, retrieved 23/1/12). This funding body is about 'experiences that enrich people's lives' (Arts Council Online, retrieved 23/1/12). The aim of this funding body is about experience rather than stressing learning and access, which the MLA and Renaissance emphasised in its statement. Its emphasis on experience has meant that many '*outreach*' projects have gained funding where as previously they did not. The difference in aim from the MLA and Renaissance means that professionals have to change their focus in funding applications to accentuate experience explicitly. This may have a benefit to the evaluation of programmes within museums. As this organisations emphasis on experience could cause evaluations to

focus on social impact rather than monetary return or number counting. It will take time to see the impact that this change in funding body has on the programmes that museums provide.

Monetary income is becoming increasingly important as budgets are reduced. This has meant that heritage organisations are now taking a more commercial stance in managing their sites. It appears that there is a slide from focus on the public and what heritage professionals must achieve for the Nation's resources to be valued towards income generation. Cultural Resource Management or heritage management centres on 'preserving the resource if we are to benefit from it, we must study it if we are to understand what the benefits can be, and we must translate the knowledge we gain to the public at large...after all, it is with the public that the process begins, and it is with them that it all must ultimately be fulfilled' (Dickens & Hill, 1978:3 cited in Mayer-Oakes, 1989:52). In the UK, heritage management operates 'from a limited legislative base with basic legal elements, it is protective rather than prohibitive' (Saunders, 1989:156). Heritage management is about protecting sites rather than prohibiting people from using them. Through relationships with the public, professionals are able to educate people in the correct use of historic sites and can work together to preserve them for future generations. In the current climate heritage professionals have to think about their sites in terms of economic goals. In the light of recent cuts to funding the heritage sector is 'adopting a more commercial orientation' (Hall & McArthur, 1998:1). 'Funding cuts to both national (62%) and local government (56%)' (English Heritage, 2011:11) have had a major impact on the heritage organisations and how they are run now and in the future. More recently English Heritage were been told by the Department for Culture, Media and Sport (DCMS) that they 'would have to find savings of 10% from its 2015/16 budget' (Waite, 2013; Slocombe, 2013). Therefore, heritage professionals are aiming more towards what income their sites can generate rather than focusing directly on the services they provide.

2.6 Evaluation

Evaluation is an integral part to any project or programme. Evaluation allows professionals and funding bodies to understand the impact of services both in social and economic terms. Funding bodies tend to focus on the economic outcomes of programmes, as they wish to see that the money invested has made a return. But evaluation can also show the social impact that programmes have had on the local community and the users of the service (these may not be mutually exclusive). Evaluation is 'a systematic way of reflecting on and assessing the value of what is being done' (Rutman, 1977; Tyler, 1949:105-6 cited in Bennett 2003; Kerr, 1968:21 cited in Bennett 2003; Bennett, 2003; UCL website, retrieved 13/9/11). This is undertaken by assessing the activity against its aims, 'changes you hope to bring' (UCL Public Engagement Online, retrieved 13/9/11) and intended outcomes of the project. Through assessing value, programmes can prove why they should be kept running and the impacts that they have both in economic and social terms.

There are two types of evaluation; the scientific approach and the social/anthropological approach. The scientific method is concerned with measurements. While, the social approach examines and explores processes and is more qualitative. The scientific approach would be the type of evaluation style that most museums undertake. Current evaluation in museums focuses on numbers of people that take part in '*outreach*' services and attend the museum (Powers, 2013:4-11). This number counting fulfils the requirements of funding bodies that focus on statistics rather than social impact. But if the social/anthropological approach is undertaken as well, a broader understanding of programmes can be attained, incorporating the social impact of these services. The scientific method is also known as quantitative, it 'collects information involving measuring, counting, collecting numbers, summarising and aggregating data and statistical analysis' (Evaluation Trust Online, retrieved 13/9/11). While the social/anthropological method is known as qualitative 'collecting information involving in-depth exploration of richness of meaning, feelings, experiences, processes, understanding and events' (Evaluation Trust

online, retrieved 13/9/11). Evaluation should be a mixture of both of these styles when dealing with the heritage sector (Powers, 2013:10).

There are a variety of evaluation methods such as counting, observation, looking at documents, interviewing, case studies, group exercises, questionnaires, visual techniques and collecting information (Kumar, 1999; Evaluation Trust Online, retrieved 13/9/11; UCL Public Engagement Online, retrieved 13/9/11). Literature discussing evaluation methods concentrate on listing the strengths and weaknesses of each evaluation method. There is no perfect approach to evaluation and as such an evaluation method must be chosen that works best in the situation. For an in-depth list of evaluation techniques and the strengths and weaknesses of each see Chapter.4 pg.71-74.

Evaluation is about measuring achievement, in terms of meeting aims and intended outcomes. There are two types of evaluator; summative and formative. A summative evaluator's 'primary interest is to find and use instruments which measure whether the program obtained its overall goals' (Morris & Fitz-Gibbon, 1978:10). Instead a formative evaluator's 'reasons for measuring achievements are less official and make progress checks throughout the course of the program' (Morris & Fitz-Gibbon, 1978:11). Both types of evaluation are crucial to affectively evaluate any project. But many evaluations are one or the other, and are very rarely a mixture of both. An evaluation should not just take place at the end of a task but ought to be undertaken throughout, in order to gauge if certain aspects are working. Formative evaluation is basically the social evaluation approach under a different name. It 'collects data on programs' operation and relies on available information on the program to describe the programs operation...to identify the effects produced by the program and determine the nature of the problems being addressed' (Rutman, 1977:24; Alkin, 2011). Formative evaluation is the social approach because it collects data on the issues addressed by the project. Therefore it focuses more on the social aspects of programmes rather than just statistical data. Formative research 'can 1) identify factors that appear to influence programs operation and effects and 2) allow managers to try different methods of

implementing the program and observing the effects of each alternative' (Rutman, 1977:67); as such this method permits more flexibility in practitioners approaches to programmes. While, summative evaluation 'requires collecting data within a planned experimental framework...it involves 1) intervention of some extent which can be called a treatment; and 2) assessment of effects of that treatment by means of a) systematic scheduling of control groups, and/or b) the systematic scheduling of measurement of units in the study' (Cook et al, 1977:104; Morris et al, 1987:10; Alkin, 2011). Summative evaluation is just the scientific approach under a different heading. It is a controlled evaluation and deals with measurement not the social aspects of programmes.

The majority of the literature on evaluation concentrates on splitting the different types of evaluation and explaining what they are, as well as listing strengths and weaknesses of various evaluation methods (Kumar, 1999). This author has become aware that there are many different names for the same types of evaluation methods, depending on the literature consulted. The use of different names for the same method is confusing and not helpful in attracting people to undertake hard hitting evaluations. Therefore, for the author the easiest way to think about such methods is to use the terms quantitative and qualitative. Quantitative methods are 'techniques of randomised experiments, quasi-experiments, paper and pencil 'objective' tests, multivariate statistical analyses and sample surveys' (Reichardt & Cook, 1979:7). While, qualitative methods are 'ethnography, case studies, in-depth interviews and participant observation' (Reichardt & Cook, 1979:7; Patton, 1987). These descriptions are easier to work from as these are terms that the author has used throughout previous studies which required data collection (Peacock, 2009 & 2010).

For this thesis certain methods of evaluation are more applicable to the type of activity that will be studied. Consequently a high proportion of observational literature was consulted in this case. Observational data focuses on 'data that describes the setting that was observed, the activities that took place in the setting, people who participated in the activity and meanings of what was observed from the perspectives of those observed' (Patton, 1990:202; Kumar, 1999:105; Sharman et al, 2004). Therefore observational data collection is the noting of setting, activity, people and

what else was observed while watching a set programme. Observation is an unobtrusive method of evaluation. Unobtrusive means 'data gathered by means that do not involve direct elicitation of information from research subjects' (Webb et al, 1966 cited in Lee, 2000:1). Observation is the witnessing of the setting, activity and people involved without involving oneself in the situation. Simple observation has links with case study research. Simple observation or participant observation is 'focused on a situation in which the observer has no control over behaviour or sign in questions, and plays an unobserved, passive and nonintrusive role in the research situation' (Webb et al, 1966:112 cited in Lee 2000:33). Therefore the observer is effectively on the outside of the activity watching participants take part in the programme. Observation is particularly effective when studying children. It provides the observer with the chance to 'see in practice what people have learnt in theory' (Sharman et al, 2004:2). Direct observation has 'four determining factors: 1) behaviour is observed in the natural setting, 2) behaviour is recorded/coded as it occurs, 3) impartial, objective observers record behaviours; and 4) behaviour is described in clear, crisp terms, requiring little or no inference by the observer' (Sharman et al, 2004:2). Depending on the above fact, what the observer chooses to collect data via, will affect the collection method and the type of data that is collected. Therefore it is important to choose the appropriate method.

The link between simple observation and case study research is shown in R.K. Yin's book entitled '*Case study research: Design and methods*' (2003). Case studies are 'preferred when 'how' and 'why' questions are being posed, when the investigator has little control over events, and when focus is on contemporary phenomenon within some real-life context' (Yin, 2003:1). This sort of method is useful when observing activities with participants, as the observer has no control over the situation. Case studies are an 'empirical inquiry' (Yin, 2003:13) and many people do not like using the case study strategy. There is a case study protocol which outlines how to undertake such studies to increase the reliability of the data. The case study protocol 'contains the following: 1) overview of case study project (objectives, issues and relevant readings), 2)

field procedures (presentation of credentials, access to case study 'sites', general sources of information and procedural reminders), 3) case study questions (specific questions and potential sources of information for answering each question), 4) guide for case study report (outline, format for data, use and presentation of other documentation and bibliographical information)' (Yin, 2003:69). These guidelines present the need to have undertaken prior planning at all stages of data collection from the projects aims to publication. Without planning at all stages the data collected will not meet the aims of the research and therefore be useless.

Evaluation in museums to date there has been 'very little structured and documented work' (Hooper-Greenhill, 1994:81, 69). However, the biggest evaluation framework used within museum has been GLO's which were developed by the MLA (Graham, 2013:4, Inspiring Learning For All online). GLO's identify the 'benefits that people gain from interacting with museum, libraries and archives' (Inspiring Learning For All online, retrieved 1/8/15). There are five GLO's; 1) knowledge and understanding, 2) skills (intellectual, communication, social and physical skills), 3) attitudes and values (feelings and perceptions), 4) enjoyment, inspiration and creativity (having fun), and 5) activity, behaviour and progression (what people do, intend to do and have done) (Inspiring Learning For All online, retrieved 1/8/15). Along with GLO's there are also GSO's which help to 'measure and provide evidence of the wider benefits of museums, libraries and archives' (Inspiring Learning For All online, retrieved 1/8/15). There are three outcomes; 1) stronger and safer communities, 2) health and well-being, and 3) strengthening public life (Inspiring Learning For All online, retrieved 1/8/15). Although, these frameworks were developed by the MLA which no longer exists they are still widely used within museums as an evaluative tool and have been adopted by the HLF (Graham, 2013:7).

An example of evaluation within a 'real' world setting is Faye Simpson and Howard Williams 'Evaluating community archaeology in the UK' (2008). It focuses on the evaluation of community archaeology projects and aspects that could be applied to 'outreach' programmes. The article centres on 'whether community archaeology projects are currently effective at achieving the desired and perceived benefits of community dialogue and participation in archaeology; and whether this translates into real effects on

people's knowledge, perception of the past and sense of identity' (Simpson & Williams, 2008:70). Evaluation of projects can be problematic particularly when involving non-specialists and these often focus on numbers and simple surveys. This data provides an overview but no in-depth data about the experience and knowledge base of the participants. Two types of evaluation are outlined in the article; the self-reflexivity approach, and the ethno-archaeological evaluative and comparative approach. The self-reflexivity approach includes 'critical evaluation by archaeologists of their on-going projects based on the accrued knowledge of long-term observation and engagement with projects and the communities in which they are situated' (Simpson & Williams, 2008:71). The ethno-archaeological evaluative and comparative approach includes an 'evaluative element which involves an external researcher observing and discussing the project's effectiveness through participation and dialogue with both community archaeologists and community members during the project's duration' (Simpson & Williams, 2008:71). Both approaches to evaluation have their positives and negatives. The first approach would work in many heritage contexts but as previously stated there is a tendency for evaluations to be positive due to the nature of funding in the UK (Lynch 2011). Therefore, evaluation done by the professionals involved may not reflect the true nature of the project. The second approach would take this risk away. However, there are issues with the intrusion of an external evaluator possibly not being viewed positively by those involved. As such the evaluator may be met with hostility and again the evaluation will not reflect the project fully. Finding an effective evaluation method is problematic as no method is fool proof. The problems faced by archaeological projects are the same issues that are encountered by the rest of the heritage sector. What is clear is evaluation is not a strong point in any project in the sector and what method is chosen is usually the best of an ineffective bunch.

2.7 Politics

Politics has a very big impact on the way museums are run and what is undertaken by staff. Under the Coalition Government, the political issues affecting museums are the rise of the Conservatives' 'Big Society' idea and the Localism Act. Jackson (2011:18-19) explores this in '*Ascribing significance in the Big Society*'. What she asks is 'can we use the 'Big Society' programme to ensure that what a community values is taken more seriously through local lists' (Jackson, 2011:18). What this statement is referring to is the Localism Act, which sees places being assigned value and this being determined by the community (Jackson, 2011:18; Localism Act, 2011). This will see the historic environment being dealt with in a different manner. Instead of professionals deeming what should be protected and what should not, the local community will have a say in the buildings that they want saved. This is important as 'evidence suggests that heritage assets may have a special significance to a particular community that may not be fully understood from the usual process of consultation and assessment' (Bewley, 1983:3-4; Stone, 1986:12-21; Stone, 1989:195-206; The Heritage Alliance, 2011). This list idea also refers to the implementation of Planning Policy Statement 5 (PPS5) which will see a list of heritage assets which are put together in conjunction with the local community (Communities and Local Government, 2010). This will mean that local communities will have more of a say in the heritage that is protected for their benefit. This will make the heritage more integral to the community who lives with it rather than protecting a building which has no significance. By involving locals in the process, the buildings chosen are more likely to be looked after and protected in the long term. The Big Society, PPS5 and the Localism Act are all policies that will see the inclusion of the community in the process of heritage management as well as other aspects not relevant to this study (Coote, 2010; Jackson & Lennox, 2013:24-29). Power will be removed from central government and the decision making process will be handed back to the community and local government. This is reflective of the social inclusion policy of the Labour Government, which worked towards involving everyone in all aspects of society, especially minority groups which may feel more ostracised (MLA, 2005-2007; Slay, 2011:1; Jackson & Lennox, 2013:25). Political policies are

never really new ideas but old ideas reworded and given a new name. As such this will affect the heritage sector; but it should not affect it as much as it could have if it had been a new issue for museums (Jackson & Lennox, 2013:25).

Politics also has an impact on museums in the form of nationalism (Trigger, 2000:266 in Kohl & Fawcett, 2000). Heritage and all its parts are a political action; the people who make it and present it are working in a social context (Hodder, 1986:6; Tilley, 1989:104-116; Trigger, 2000:275; McGuire, 2008). This social context is imparted in the way information is presented and reaffirms the political idea of that time (Lowenthal, 1985:40). Therefore information presented in museums will be a product of the time it was created (Urry, 2002:120; Tully, 2012:19). The past is not the past but a 'product of the present' (Lowenthal, 1985:26; Shanks & Tilley, 1989:7; Tilley, 2000:424-5). What is shown in museum displays is based on current political trends and what needs to be expressed about the county/country at that time, as well as following trends on what people are interested in at the current time (Urry, 2002:120). This can be seen during 2012 when two major historical events were celebrated nationally that year. These were the 200th Anniversary of Charles Dickens' birth and the 100th Anniversary of the sinking of the Titanic. Within a number of museums in the country there were exhibitions/displays on these two 'hip' topics. Locally, Portsmouth Museum had a Charles Dickens Exhibition and re-opened the Charles Dickens Birthplace Museum in April 2012. Southampton City Council opened a new maritime museum in April 2012 called the Sea City Museum, largely focusing on the Titanic (although this is not all it displays). Therefore it is clear that what is fashionable historically has an impact on what is exhibited in museums. Nationalism works in a similar way. This was observed in 2012 when the Olympics were held in London, resulting in a string of policies relating to inclusion and learning, floating around the heritage sector (MLA, 2012). The MLA'S '*Setting the pace*' paper (2012) focused on 're-interpreting UK museums and gallery collections from a diversity of international and community perspectives' (MLA, 2012:6). Therefore, institutions were rethinking what to do and display around the Olympics to fit in with the diversity aspect of the

London 2012 Olympic Games. All this shows the variety of issues that affect what museums do with their collections.

Another issue coming to the fore in the debate is the measuring of well-being rather than focusing on monetary gain in evaluation. This has great impact on the museum sector which has seen a concentration on money for many years and is a big motivation at the current time. Emphasis on well-being will be beneficial to '*outreach*' services which do not generally produce a profit. The New Economics Foundation (NEF) 'is an independent think-and-do tank that inspires and demonstrates real economic well-being' (NEF Online, retrieved 26/3/12; Michaelson et al, 2009) and pushes for the inclusion of social impact in evaluation. It has been suggested that well-being should be measured as over the last '35 years the GDP has been increasing but this has not resulted in an increase of human well-being' (NEF Online, retrieved 26/3/12). Well-being is 'the dynamic process that gives a sense of how peoples' lives are going, through the interaction between their circumstances, activities and psychological resources or 'mental capital'' (NEF Online, retrieved 26/3/12). Therefore well-being is about peoples' experiences of their lives rather than based on money. This means that success can be measured in a different way and improvements can be based on what people really require. As such measuring is based on 'more than life satisfaction, on personal and social dimensions; and on feelings, functioning and psychological resources' (NEF Online, retrieved 26/3/12). This provides a more detailed account of how a programme has had an impact on the people that used it rather than statistical data which does not give a comprehensive report.

One of the ways NEF suggests measuring well-being is through social return on investment (SROI). This is a 'framework for measuring and accounting for a much broader concept of value' (Nicholls et al, 2007; Nicholls et al, 2009:8). There are two types of SROI; '1) evaluative which is conducted retrospectively and based on actual outcomes that have already taken place; and 2) forecast which predicts how much social value will be created if activities meet intended outcomes' (Nicholls et al, 2007; Nicholls et al, 2009:8). This evaluation method is based on outcomes, either intended or produced. This allows evaluators to really measure whether a

programme has achieved what it set out to do and concentrate on information other than statistics. But this process still involves assigning a 'monetary value to things that do not have a market price' (Nicholls et al, 2007; Nicholls et al, 2009:45). This is where this method can be complicated and is still based on money rather than what it means to the people that use the service. Other evaluative techniques for measuring well-being are discussed in more depth in Chapter 9.

2.8 Summary

This chapter has outlined the literature that deals with many of the aspects of '*outreach*' policy and practice. The literature has covered many topics from '*outreach*' itself to political policies affecting museum practice. What this section has shown is that '*outreach*' cannot be put into a nice neat box, it covers a range of topics and all have an influence on its practice. The author hopes that this overview of the written material will have provided the reader with a good grasp on the many topics involved in this area and how they all influence the practice of '*outreach*' in the 'real' world. There are a few key issues to take forward from this chapter; 1) definition of '*outreach*' should be dropped and these practices should be amalgamated into education, 2) education is still marginalised within museums, and 3) evaluation techniques should move away from monetary return to well-being.

Chapter 3: Research Area: Museums in Hampshire

This chapter will outline the research area of this thesis. The museums included within this study; their interpretations of '*outreach*', what activities are completed under this term, current projects, and evaluation methods. It will also aim to discuss why some museums undertake '*outreach*' while others do not.

3.1 Research Area

The research area is the county of Hampshire which was chosen because it is an area that the author knows well and there are a large number of museums situated within this region. This provides the researcher with a significant data set to explore a range of issues surrounding '*outreach*'.

Hampshire is a county on the southern coast of England in the United Kingdom. The county is governed by Hampshire County Council based in Winchester; with the exceptions of the unitary authorities of the cities of Portsmouth and Southampton. The districts of Hampshire are Basingstoke and Dean, City of Winchester, East Hampshire, Eastleigh, Fareham, Gosport, Hart, Havant, New Forest, City of Portsmouth, City of Southampton, Rushmoor and Test Valley. On the next page is a map showing the location of museums within Hampshire. This will provide the reader with an understanding of the number of museums and their distribution within the county.

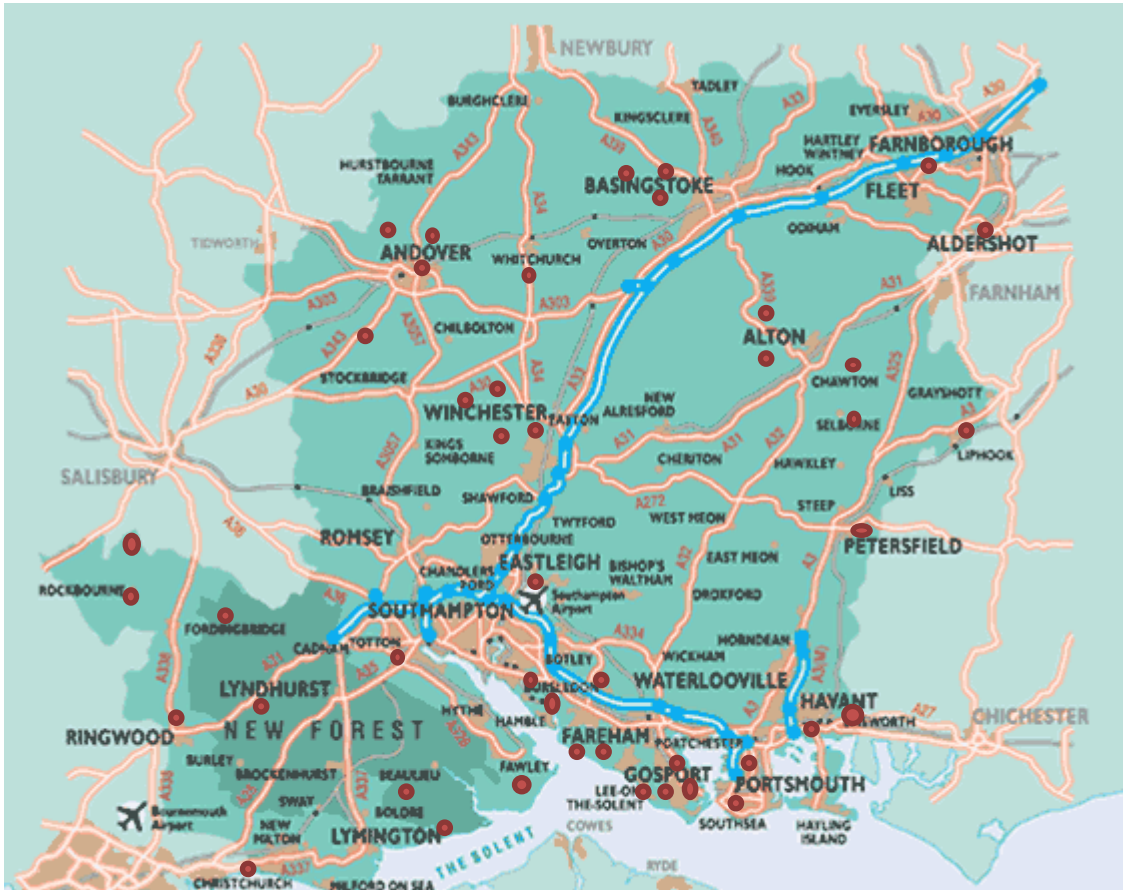


Figure.2 Map of museums in Hampshire. Not all the circles represent single museums; in Winchester, Southampton and Portsmouth there are a high conglomeration of museums in a small area (<http://www.hampshire-accountant.com>, retrieved 1/2/12).

3.2 What is a Museum?

The UK Museum's Association states that a 'museum enables people to explore collections for inspiration, learning and enjoyment...they are institutions that collect, safeguard and make accessible artefacts and specimens, which they hold in trust for society' (Museums Journal, 1999:51 cited in Pye, 2001). Since 1988 museums have been involved in the Museum, Libraries and Archives Council (MLA) accreditation scheme which 'sets nationally agreed standards for museums in the UK' (Arts Council online, retrieved 23/1/12). From 2011 the Museums, Libraries and Archives Council is no longer running, and subsequently the accreditation scheme has been subsumed by the Arts Council.

3.3 Museum '*Outreach*' in Hampshire

In Hampshire there are 57 museums exhibiting a range of artefacts and run by a number of different organisations. Museums within the cities of Southampton, Portsmouth and Winchester are handled by the local city councils. Although in Winchester there are four museums that make up the Winchester Military Museums Consortium; who are administered by the Ministry of Defence. Hampshire County Council Museums Service runs a number of museums throughout the county and many of these are managed through Joint Management Committees. In these cases Hampshire County Council Museums Service provides '*outreach*' programmes for these institutions. Although not all of these organisations offer these facilities as part of their services e.g. The Spring, Havant. There are also a number of independent museums within the county. It should be noted that not all museums in the county undertake '*outreach*'.

These are the museums that are run by **Hampshire County Council Museums Service** (see Appendix.1). In terms of '*outreach*' programmes the museums are separated into three areas; North and Central, South East and South West. Each museum below will have a small description and include its '*outreach*' area.

- Aldershot Military Museum (story of Aldershot military town and the civil towns of Aldershot, Farnborough and Cove) (North and Central)
- Allen Gallery (collection of ceramics) (North and Central)
- Curtis Museum (local history collections) (North and Central)
- Andover Museum (story of Andover) (North and Central)
- Museum of Iron Age (story of Danebury Hillfort) (North and Central)
- Basing House (archaeological site with a small museum on location) (North and Central)
- Milestones (what ordinary people used in the past) (North and Central)

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- Willis Museum (Basingstoke and Deane's rich archaeological heritage) (North and Central)
- Bursledon Windmill ('tower' mill) (South East)
- Red House Museum (Local history, geology and archaeology exhibits) (South West)
- Eastleigh Museum (story of Eastleigh's past) (South East)
- Westbury Manor Museum (Fareham's local museum telling the story of the borough) (South East)
- Rockbourne Roman Villa (South West)
- Museum on the Mezzanine (Gosport's deep rooted links with the Navy, its role as a garrison town and everyday life) (South East)
- SEARCH (hands-on centre in Gosport) (South East)
- The Spring (local artefacts)
- St Barbe Museum (the unique history of Lymington and the New Forest coast) (South West)

All of these museums work from the Hampshire County Council Museums Service definition of '*outreach*'. This is to 'work outside the museum with the collection'. They work from three objectives; 1) to take objects out with the staff, 2) grow relationships with schools and 3) to enter the cycle of learning. Although not all of these museums provide an '*outreach*' programme for its users. For example The Spring does not provide this service as it does not include '*outreach*' in its remit and only undertakes museum based work. '*Outreach*' activities include reminiscence sessions, Education Officer assemblies and specific projects. '*Outreach*' with schools and community groups are usually linked to a project such as the Mini Museums Project. These are all delivered by Community Engagement and Learning Officers or Assistants. The Reminiscence sessions are provided out in the community; with a range of artefacts designated for using with adults/older people. While, the assembly sees an Education Officer visit a school to discuss what the museum does, in order to entice pupils to the building. The Mini Museums Project aims to target schools that don't use Hampshire County Council Museums Service. In order to provide students with an understanding of what museums do and why, and introduce teachers to the high standard of experience on offer for students. This programme allows pupils to create their own museum-style display. The project starts with a Learning Officer visiting the school to ask

pupils to complete pre-project evaluation forms and deliver an *Introduction to Museums* session. Then the Learning Officer delivers a session entitled *Mini Museums* at The Spring or Curtis Museum. At the end, the Learning Officer visits the school's museum. The Mini Museums Project is offered to schools, families, adults and youth groups. However, St Barbe Museum focuses mainly on community-based Mini Museum Projects. All of these programmes are evaluated through the use of forms. For the Mini Museums Project there is a teacher evaluation, as well as a pre-project and post-project evaluation form for the pupils.

Portsmouth Museum manages the '*outreach*' facilities for the City Museum, D-Day Museum, Southsea Castle, Charles Dickens Birthplace and Cumberland House Natural History Museum (see Appendix.1). The museum also owns other sites; the Eastney Beam Engine House, the Square Tower and the Round Tower. It is one museums service working from Portsmouth Museum managing a variety of sites. The definition of '*outreach*' used by this institution is the 'best use of and access to resources'. The programmes offered range from loan boxes, school sessions, talks, Facebook, community centre events and more specific projects, e.g. 'A Tale of One City' Project. There is no specific outreach officer within the service and therefore programmes are provided only when members of staff have time. However, there is an Education Officer who works part time. The loan boxes are free for anyone to use but are not advertised due to lack of staff time to manage the service effectively. The school loans boxes are currently undergoing development to coincide with the new National Curriculum (2014/15) (Department of Education, 2013). The school sessions are quite new so are not done that often and have an additional charge. There is work completed with specific schools but this is done as part of particular projects. Facilities for community groups include talks or events in community centres, libraries, fairs etc. There is work with groups on particular themes or as part of projects. The project 'A Tale of One City' was funded by the Heritage Lottery Fund and focused on working with community groups to connect them with the city's archives. The groups involved were supported to research topics of interest, and then had an artist work with them to create pieces for display. These were

then used as part of an exhibition in the City Museum. This project had a specific evaluation provided by the Heritage Lottery Fund (HLF).

Within Winchester there are four museums that form the Winchester Military Museums Consortium, which is overseen by the Ministry of Defence. These institutions are **Horsepower**, the **Gurkha Museum**, **The Royal Green Jackets Museum** and **The Royal Hampshire Regiments Museum** (see Appendix.1). '*Outreach*' is run by the Adjutant General's Corps Museum (AGC) as it is responsible for educational matters within this consortium. These institutions do not have any specific definition of '*outreach*' but focus on education within this sphere. Over five years ago the part time Education Officer left and the AGC practitioner took over the role. Although Winchester Military Museums respond to requests for educational visits they do not actively promote the programmes on offer. Their educational programme has been reverted to a passive mode, with no active promoting. There were no requests during 2012 but in previous years there were a number of '*outreach*' activities. These included community engagement, study days for universities, post-16 education and educational visits. The curators for these four museums also undertake some '*outreach*' themselves in the form of curator led talks. An evaluation form is given to each group on departure.

There are a number of museums that are situated within the Historic Dockyard, Portsmouth. These are HMS Victory, HMS Warrior, the Mary Rose Museum, and the National Museum of the Royal Navy (see Appendix.1). The **National Museum of the Royal Navy and HMS Victory's** '*outreach*' is undertaken by the same Learning Officer at the National Museum of the Royal Navy. These organisations' definition of '*outreach*' is 'work outside the museum'. The programmes on offer are HMS Victory loan boxes, school sessions, Skype in the Classroom and Community Curator Projects. The loan boxes are £20 for two weeks, while the school sessions are charged on the number of sessions provided and the mileage to the site. Any of the sessions that are delivered at the museum can be offered as an '*outreach*' session for schools. Although, any of the programmes that require a visit to the sites cannot be provided as an '*outreach*' activity. A new session on offer by the museum is Skype in the Classroom. The National Museum of the Royal Navy is a partner of Skype in the Classroom. It offers two sessions; '*All aboard HMS Victory*' and '*The Royal Navy and the Transatlantic Slave Trade*'. The '*All*

aboard HMS Victory’ lesson ‘provides a view of the outside of the ship followed by an opportunity to see key areas on-board’ (Skype in the Classroom online, retrieved 11/9/12). Students learn ‘key facts about the construction and history of HMS Victory’ (Skype in the Classroom online, retrieved 11/9/12). ‘*The Royal Navy and the Transatlantic Slave Trade*’ lesson allows students to ‘see and discuss artefacts relating to the slave trade, as well as examine and investigate historical documents and images’ (Skype in the Classroom online, retrieved 11/9/12), as well as a virtual visit to the Chasing Freedom Exhibition. Activities are provided for both sessions. Evaluation forms, filming, photographs, interviews and comment books are all the methods used in evaluation.

The **Mary Rose Museum** has an Education Team which provides a variety of ‘*outreach*’ programmes. It defines ‘*outreach*’ as ‘work outside the museum’. ‘*Outreach*’ services incorporate a number of different topics; Tudor History, Medicine, Maths, English and Science. ‘*Outreach*’ is provided to schools, adults and community groups. Previous ‘*outreach*’ programmes include the *Portsea Adventure Playground*, which aimed to work with children that may not finish school or visit museums. As part of the project a replica of the Mary Rose was built in a playground. This allowed children to learn about the ship through the medium of play and was done in partnership with the community. The Mary Rose Museum has a long standing partnership with a number of groups including the Mary Rose School (special needs) and the Portsmouth Stroke Association. Handling objects are used within a number of the sessions in particular with those groups with disabilities. The museum does offer these facilities for free to those who cannot afford them and particularly to disabled groups. It also works with groups that are unable to visit the museum due to the distance, and in these cases handling boxes can be provided. The handling boxes are free to borrow/use and are hired mainly by schools and special needs groups. For schools, ‘*outreach*’ sessions cost £150 for a half day and £300 for a full day. Evaluation is in the form of feedback forms and letters. There is work currently being done to make the feedback forms more comprehensive in order to prove what can be achieved with different groups.

A number of museums are administered by Southampton City Council. These are **God's House Tower Museum of Archaeology**, **Sea City Museum**, **Southampton Maritime Museum** and **Tudor House** (see Appendix.1). The God's House Tower Museum of Archaeology and Southampton Maritime Museum are now closed. The exhibitions that were part of these museums are now in the Sea City Museum. The Sea City Museum defines '*outreach*' as 'involving the local community and working outside the museum'. Programmes include focus groups, 'story boxes' for the post-World War II gallery, opening events and Your Southampton Story. Within the early stages of the funding application local communities were involved in the process. While in the pre-application stage, focus group discussions were undertaken to gauge interest in and knowledge of the museum. The views collected from these groups informed the application and planning. Also primary and secondary schools, volunteers, academics, historians etc. were worked with on a 'Special Objects' activity. Participants were offered a selection of objects from the collections and were asked to send in their responses to the items. Two artists were employed to work with a number of different community groups to develop 'Story Boxes' for display in the post-World War II gallery. Another project is collecting Southampton people's stories which are exhibited in the 'Southampton: Gateway to the World' gallery. At the Tudor House Museum artists worked with different age groups, using objects from the Tudor and Victorian handling boxes. '*Outreach*' activities are undertaken by the Lead Outreach Projects Officer, Learning Officers and artists. All these services are free to use. The Tudor House works from the same interpretation of '*outreach*' as the Sea City Museum. It offers reminiscence work, sessions for community groups and schools, and the Heritage 100 Project. Evaluation is dependent on the activity being undertaken.

The **Gallery** at the **Winchester Discovery Centre**, **Winchester City Museum** and the **Westgate Museum** are administered by Winchester City Council (see Appendix.1). They all work from the same interpretation of '*outreach*' which is 'getting collections out there to be seen by the wider community'. They all provide online resources, visits to schools, a loan collection, and undertake events with the handling collection. There is a museum stall which goes to events in the community; it includes real artefacts for handling, replica armour for trying on, competitions and hands-on

activities. There is a loan collection for schools, colleges and adult groups, which go out without a member of staff. There are a small number of visits to schools and these are usually for particular occasions. Evaluation is informal and mainly documents the numbers of people that have been interacted with as part of a session. The loan packs have an evaluation sheet which can be completed if users wish to fill them out.

The **Explosion Museum** (see Appendix.1) in 2012 had a limited '*outreach*' service which was run solely by volunteers. Since this time (2012) the running of '*outreach*' facilities has been taken over by the National Museum of the Royal Navy's Learning Officers. The services offered are artefact loans to schools and talks outside the museum. The loans to schools are of basic artefacts and can be used as part of a session in the school. However these sessions are not run directly by the museum. Evaluation is based on photographs of the event and feedback from participants.

As stated earlier there are a number of independent museums within the county. The **Museum of Royal Army Chaplaincy** (see Appendix.1) defines '*outreach*' as 'linked with marketing and networking' (see Merriman, 2004:95). These sessions are run by the curator. The services provided are events, book launches, a handling exhibit, evening talks and the 'Who do you think you are' live show. The 'Who do you think you are' live show costs £15 but the other facilities are offered for free. The events and book launches are informal '*outreach*' and are closely related to networking. The handling exhibit is used with local schools and the parents come to the museum to view it. Evening talks are provided for historical societies and the Friends of Andover Museum. At these talks people are told the background of the museum and then come to visit the exhibits. There is no evaluation system employed by the museum and only attendance numbers are kept because there is no '*outreach*' budget. Therefore '*outreach*' programmes are provided by using money from the marketing budget and as such evaluation is based on the numbers of people interacted with during these sessions (to prove marketing).

Beaulieu National Motor Museum does not do any '*outreach*' but some is undertaken by their Education Centre, the Countryside Education Trust (see Appendix.1). Beaulieu National Motor Museum does provide motoring loan

boxes but these are not classed as '*outreach*' by the museum. The Countryside Education Trust does run '*outreach*' programmes but these focus on education about the countryside rather than anything held at Beaulieu Motor Museum. Therefore, Beaulieu will not be included in this study as there is no '*outreach*' service offered that relates to its collection.

Breamore House and Countryside Museum does not run any '*outreach*' because it is a small museum (see Appendix.1).

Bursledon Brickworks Industrial Museum (see Appendix.1) offers a small amount of '*outreach*'. '*Outreach*' is defined as 'work outside the museum'. These services have been problematic especially with schools as they are volunteer run. Previously volunteers have not stepped forward to undertake '*outreach*' programmes. Bursledon Brickworks received a Heritage Lottery Fund to hire a Learning Officer who was appointed in January 2013. From this time onwards a new school '*outreach*' programme has been set up. Previous '*outreach*' services have included taking a brick making kit to schools and skill festivals. There has also been some collaboration with the Education Officer at Petersfield Museum in the creation of a loan box. There is a downloadable resource on land-use over time in relation to the Brickworks site and its surrounding environs for schools. Bursledon Brickworks Industrial Museum is aiming to work with a variety of ages and groups such as; young offenders, schools, young carers, teachers and special needs groups. The '*outreach*' and its evaluation up until the appointment of a Learning Officer were not regular as the museum was dependent on volunteers providing the service. The lack of a regular '*outreach*' service due to dependence on volunteers is a clear issue for volunteer run museum.

Manor Farm does not offer an '*outreach*' facility as it is a small museum (see Appendix.1). It also has no curator and is not open all the time. Therefore, providing an '*outreach*' facility is difficult as there is no one to run the service.

The **Jane Austen House Museum** (see Appendix.1) does not work from a precise interpretation of the term '*outreach*'. But for this organisation it is linked to the promotion of the museum (Merriman, 2004:95; Merriman 1989:168 cited in Skeates, 2000:120) and to encourage follow up sessions at the site. There is not a huge amount of '*outreach*' offered but it is mainly offered to schools. There was a Toy Workshop project for Year 1's from a local

school. This entailed taking new and old toys to the school in order to encourage a follow up visit to the museum. '*Outreach*' mainly tends to be offered as part of the museum's main aim to encourage people to the building. There is some evaluation completed for these services in the form of visitor satisfaction evaluations but not enough is done.

Emsworth Museum (see Appendix.1) defines '*outreach*' as 'undertaking activities to ensure that people in the local community are aware of the museum, what they do and who they are' (see Merriman, 1989:168 cited in Skeates, 2000:120). These services are provided by volunteers as the museum is volunteer run. The programmes delivered by the museum are talks to organisations, members and the general public; as well as visits to schools and oral history interviews. Evaluation is based on gauging how many people visit the museum due to the '*outreach*' services.

Fort Nelson does not offer an '*outreach*' facility due to time and financial constraints (see Appendix.1).

Farnborough Air Sciences Trust Museum does not undertake '*outreach*' as it is not an accredited museum (see Appendix.1). The accreditation scheme is a 'set of nationally agreed standards for museums in the UK' (Arts Council online, retrieved 23/1/12; Museums, Libraries and Archives Council at the National Archives online, retrieved 26/10/14). It helps with 'performance (quality standard for assessing performance), profile (raise awareness and understanding of museums), people (improve focus on meeting user needs and interests), partnerships (encourage joint working), planning, and patronage (demonstrates the museum has met a national standard)' (Arts Council online, retrieved 23/1/12).

Fordingbridge Museum is entirely run by volunteers and opens during the summer months (see Appendix.1). The museum has been trying to expand their work with local schools but this has been met with mixed success. '*Outreach*' services include loaning artefacts to Primary and Secondary schools. As well as hosting student groups at the museum. Evaluation is limited and '*outreach*' is almost entirely confined to children.

Hollycombe Steam Museum is a museum that does not provide '*outreach*' as it is the largest traditional heritage fairground in Britain (see Appendix.1). Therefore the objects held within the collection are not feasible to be used within an '*outreach*' service. There is an education and visitor centre on site; and there are special days out just for schools and educational parties.

The New Forest Museum's (see Appendix.1) Education Team defines '*outreach*' as 'carrying out a session away from the regular premises'. The services offered by the museum are a handling collection, luncheon or evening talks, and external promotional events with the handling collection. For schools the handling collection is provided along with quizzes and interactive talks to develop an understanding of the objects used. The '*outreach*' services were originally free to all groups but now they are chargeable. 2013 has seen a demand in on-site activities rather than '*outreach*' sessions. This may be due to the reasonable pricing of the on-site programmes but it is unclear. The evaluation methods employed are evaluation sheets, verbal feedback, recording comments and notes on event forms.

The Museum of Army Flying (see Appendix.1) interprets '*outreach*' as 'taking the museum to schools'. Therefore '*outreach*' programmes focus on visits to schools with a handling collection. There is a charge for these services and evaluation is a form left with the teacher. The evaluation has had varying results and most is done by the Education Officer after the event.

The **Petersfield Museum** runs talks, object handling and loans boxes as part of their '*outreach*' facilities (see Appendix.1). There is also a community gallery where work produced in '*outreach*' projects can be displayed. The evaluation is basic. It focuses on counting the number of people involved, where they are from; talking to the group leader about the session and then this is fed back to the museum board. Evaluation forms were tried but these were not always returned.

The **Royal Marines Museum** (see Appendix.1) defines '*outreach*' as 'driving visitors to the museum'. Although, the practitioners at the museum deem the building to be the best place to interact with people as the site itself is part of the collection. Various '*outreach*' efforts have not been very successful and it is believed that a far higher quality of experience can be provided by the staff at the museum. There is a limited amount of staff and

'*outreach*' is labour intensive. Therefore, talks to groups have to unfortunately be routinely turned down. Programmes that are run are offered with the intention of a visit to the museum by those using them. These include talks with groups and schools, Naval Days, a Military Knowledge Curriculum for the Royal Marines Cadets, and social networking. There is no evaluation done for these services.

The **Royal Navy Submarine Museum** (see Appendix.1) is trying to increase its '*outreach*' service as part of the HLF funded Alliance Project. '*Outreach*' is defined as 'work outside the museum' and is carried out by the Learning and Participation Officer and volunteers. The '*outreach*' is provided to both community groups (based on market research into under-represented audiences) and to formal learning groups. Adult groups are provided with talks, handling sessions, and a specially made film. Family activities include art/crafts and handling sessions. While for schools there are two interactive science shows. Evaluation is undertaken as a standard part of the session (see Appendix.4).

Totton and Eling Museum currently do not offer any specific '*outreach*' services (see Appendix.1). However, they have received first round funding for a Heritage Lottery Grant and this is an area that has been highlighted for funding. Unfortunately as this is still in the planning stages further information could not be provided by the organisation.

A number of museums did not provide the researcher with any information about their '*outreach*' policies. There was also no relevant information on their websites about these services. These museums are listed below:

- The **Southampton Hall of Aviation** depicts the history of aviation in the Solent area and Hampshire (see Appendix.1).
- The **Gilbert White Museum** tells the story of Gilbert White, Captain Lawrence Oates and Frank Oates (see Appendix.1).

It is unclear of the reasons why exactly, but in the case of Gilbert White Museum this may be because it is a volunteer run institution.

3.4 Why Conduct ‘Outreach’ or Not?

It is clear that there are many museums within the county that conduct ‘*outreach*’. It also shows that there is not one definition of the term, and therefore there are a variety of activities which run under this heading. The organisers of the programmes vary depending on the type of museum and its internal structure (Hooper-Greenhill, 1994a:6; 1995:49). As such there are some organisations that have Education Officers, others Curators and there are some that are run through the aid of volunteers (Hooper-Greenhill, 1994:77, 86; Moffat, 1995:141). There are also differences in costs between museums; some provide these services for free while others charge a set amount (Hooper-Greenhill, 1994a:92). Therefore, it shows that many aspects of the ‘*outreach*’ practice vary between museums across the county.

Many of the ‘*outreach*’ definitions contain the same themes. The most frequently given meaning of ‘*outreach*’ is ‘work outside the museum’. Therefore for a programme to be classed as ‘*outreach*’ it must take place outside the museum, usually at a different site. Although, this is not always the case as some institutions class an activity undertaken outside the museum building but on museum grounds as ‘*outreach*’. Another aspect that was stressed was that this activity included work ‘with the collections’. Therefore, it is not just about location as the service must also include the collection. ‘*Outreach*’ allows for the collection to be seen by a wider audience and in a number of cases these services are provided to people that would or could not visit the museum (Brown, 1995:45, Hooper-Greenhill, 1994a:6). Therefore, it allows the museum practitioner to ‘get their collections out there’. Other themes highlighted in the definitions are related to promotion and marketing. Many practitioners link the practice to promotion as it is seen as a good way to make people aware of the museum. Within the meaning of ‘*outreach*’ there is an obviously emphasis on education, as it can be used to inform people about the museum, what it does and what it holds. The main themes of ‘*outreach*’ given by museums within Hampshire are; 1) work outside the museum (Sachatello-Sawyer, 2002:53), 2) work with the collection, 3) promotion/marketing (Merriman, 1989:168 cited in Skeates, 2000:120; Merriman, 2004:95), and 4) education.

The definition of '*outreach*' is fluid and there is no concrete meaning within the literature (see Chapter.2 pg.9-13). A few definitions of the term were found but these are context specific (see Chapter.2 pg.9-13). An example of this is the definition written by Hampshire and Wight Trust for Maritime Archaeology, which lays out what '*outreach*' means to this organisation (Hampshire & Wight Trust for Maritime Archaeology online, retrieved 5/9/11). Therefore, the definition of '*outreach*' is adapted by the museum conducting it in order to embody what the institution needs it to. In many cases the meaning of the practice is the reason why this activity is undertaken, e.g. promotion/marketing – Museum of Army Chaplaincy (also see Merriman, 2004:95). There appears to be no separation in a number of cases between the definition and the motivation behind the activity. The reasons why museums run these programmes are; 1) marketing, 2) increasing the museum's audience, 3) networking, and 4) part of the education remit.

The lack of a solid definition impacts on the types of activities that are conducted under this heading. The activities are just as different as the meanings provided by the museums (McManamon, 2000:18). However, as noted in the previous chapter (pg.9-13) this fluidity is beneficial as '*outreach*' can be adapted to fit the museums requirements (Hooper-Greenhill, 1994a:6). In many cases this can be seen as the motive for its employment by the institution and the reason for the survival of this practice in these uncertain times. Although, one activity is strongly linked to this type of service; object handling. Object handling allows the participants to connect with the museum's collection (Brown, 1995:47; Talboys, 2005:81). It lets them touch and appreciate the artefacts on a more personal level than is achieved via a museum display (Brown, 1995:37; Hooper-Greenhill, 1994a:3; Ingle, 1994:317; Winstanley 1967:57 in Hooper-Greenhill, 1994:163). It links specifically to doing work with the collection and gets the collection seen by a wider audience. There are many other activities that are used under the heading of '*outreach*', e.g. talks. The activity employed by the museums is determined by a number of factors such as number of participants and the objective of the activity.

There are also a number of institutions within Hampshire that do not conduct '*outreach*'. It is clear that there are not many museums in the county that do not undertake '*outreach*' (8 out of 57 museums). These are Beaulieu Motor Museum, Breamore House and Countryside Museum, Manor Farm, Fort Nelson, Farnborough Air Sciences Museum, The Spring, Totton and Eling Museum, and Hollycombe Steam Museum. There are a number of reasons for the above institutions not undertaking '*outreach*'. Two museums stated that they were 'a small museum'. The author does not believe that this means size of building or site. But a reference to the amount of staff present within the organisation to undertake these types of activities. **Manor Farm** expands on this answer by explaining, 'that there is no curator'. Therefore, the reference to size can be attributed to staff numbers not building or site size. Opening hours of the museum it appears also has an impact on the type of services provided by these institutions. Opening times refers to those museums which are seasonal and only open certain times of the year. This suggests that certain activities require large inputs of time and effort (Talboys, 2005:110). Therefore if the site is not open for a large proportion of the time these activities cannot be undertaken. Other reasons revolve around the mandate/ethos of the museum. **Hollycombe Steam Museum** states that it is 'not that type of museum'. The author has concluded that this is due to the type of objects that it holds. Hollycombe is a traditional heritage steam fairground, hence it is impossible to undertake a traditional '*outreach*' programme, e.g. handling objects. These artefacts are not applicable for handling sessions due to size and the site itself is important to the understanding of the collection. However an online '*outreach*' session could be applicable for this museum, e.g. Skype in the Classroom. The reasons divulged by **The Spring** run along the same lines. This organisation stated that it was 'not part of the remit, and that they only do museum based work'. This has less to do with the types of objects and a greater emphasis on the mandate/remit of the institution. This organisation's remit does not include work outside the museum and solely undertakes work within the building.

Fort Nelson states that 'time and financial constraints' are the reasons for not providing '*outreach*' services. This proposes that '*outreach*' practices require money and staff time to be set-up and run (Talboys, 2005:18, 110). Although, any service provided by these institutions requires these inputs; so

does '*outreach*' involve more time and money? Or could it be that Fort Nelson requires more time and financial input than other museums to run '*outreach*' activities? **Beaulieu National Motor Museum** does not do any '*outreach*' but some is undertaken by their Education Centre; the Countryside Education Trust. Beaulieu National Motor Museum does provide motoring loan boxes but these are not classed as '*outreach*' by the institution. The author would class these boxes as '*outreach*' but it was decided at the start of this research that '*outreach*' activities would be defined by the museums within this study. In order to make sure that this thesis reflected the nature of '*outreach*' within museums in Hampshire. However, Beaulieu's Countryside Education Trust's '*outreach*' programmes focus on education about the countryside rather than any of the collections held at Beaulieu National Motor Museum. Therefore, Beaulieu was omitted from this thesis as there is no service offered that relates to its collection. **Farnborough Air Sciences Museum** explains that as an 'unaccredited museum' and it does not undertake this practice. Therefore, '*outreach*' can only be conducted by those museums that are accredited (see Arts Council online, retrieved 23/1/12 for definition of accreditation). However, this should mean that the quality of '*outreach*' practice across all museums in the county is the same as accreditation focuses on standards of practice (Arts Council online, retrieved 23/1/12). Whether this is the case is unclear and will be explored later within this thesis. **Totton and Eling Museum** does not offer any specific '*outreach*' services but are planning on developing this facility. Therefore, it is not always a practice that museums undertake but many are working towards developing it as a service.

Obviously there is not just one reason why a museum may not conduct '*outreach*' as part of its practices. Not all museums in the county undertake '*outreach*'. There are a number of reasons why a museum may not conduct '*outreach*'; 1) type of collection, 2) ethos/remit, 3) staff time, and 4) funds (Nash, 2012:102; O'Malley, 2012:107). A major issue for museums in deciding whether to conduct '*outreach*' is staff availability. '*Outreach*' is labour intensive and therefore it requires a large proportion of staff time to set-up, run and evaluate (Talboys, 2005:110). This is also seen within museums that conduct '*outreach*', who provide reduced programmes due to the lack of staff.

3.5 Summary

This chapter has seen the outlining of the research area from the geography of the region to the organisations at the centre of this thesis. It has provided details on the county of Hampshire and includes a map showing where the museums are located in the area. Each museum that undertakes an '*outreach*' programme has been outlined including the interpretation of '*outreach*', the activities undertaken, the cost to the user (if applicable), who runs the service, and the evaluation conducted. Reasons given by those institutions that do not undertake '*outreach*' have also been detailed.

Chapter 4: Methodology

This chapter will outline the methodology that will be employed in the data collection proportion of this thesis. Firstly, the differences between quantitative and qualitative methods shall be explored. The method type that would be most beneficial to use to accumulate the information that is required for this study. Then each of the viable collection procedures will be outlined with the positive and negative points for each of the approaches. Finally, the most viable manner of data collection will be defined and why this was chosen. Also how this technique will be used in data gathering.

The methods that will be covered in this portion of the thesis will focus on those that are used in evaluation. This study at its core is focused on evaluation. Firstly, evaluation of observed '*outreach*' programmes and secondly creating an appropriate evaluation method for these practices. Evaluation is 'a systematic way of reflecting on and assessing the value of what is being done' (UCL website, retrieved 13/9/11; Tyler, 1949:105-6; Kerr, 1968:21; Rutman, 1977; Bennett, 2003). Many evaluations assess the activity against its aims, 'changes you hope to bring' (UCL Public Engagement online, retrieved 13/9/11) and intended outcomes of the project.

4.1 Types of Evaluation

There are two types of evaluation; the scientific approach (quantitative) and the social/anthropological approach (qualitative). The scientific approach is concerned with measurements. While, the social/anthropological approach examines and explores processes; and is more qualitative. A scientific approach would be the type of evaluation approach that most museums undertake. It focuses on numbers of people that take part in '*outreach*' programmes and subsequently attend the museum. The social/anthropological approach provides a broader understanding of programmes through incorporating the social impact of services. The scientific approach 'collects information involving measuring, counting, collecting numbers, summarising and aggregating data and statistical analysis' (Evaluation Trust online, retrieved 13/9/11; Hooper-Greenhill, 1994a:128; Reichardt & Cook, 1979:7; Talboys,

2005:140). While, the social/anthropological approach, 'collects information involving in-depth exploration of richness of meaning, feelings, experiences, processes, understanding and events' (Evaluation Trust online, retrieved 13/9/11; Hooper-Greenhill, 1994a:128; Patton, 1987; Reichardt & Cook, 1979:7; and Talboys, 2005:140). Each of these approaches is referred to by a variety of different names; the scientific method is known as quantitative and the social/anthropological approach is known as qualitative. From this point on within this thesis the different types of approaches will be described as quantitative and qualitative, for the researcher has previously worked with these terms in prior studies (Peacock, 2009 & 2010).

4.2 Methods

The table on the next page (Table.1) will outline a number of evaluation methods (both quantitative and qualitative); and express the positive and negative points of each technique. As well as whom it is best to be used with and in which situations. Delineating each of these aspects makes it possible to consider what method would be more appropriate to use for data collection within this study.

Table.1 Table of evaluation methods showing positive and negative aspects of each method (Evaluation Trust online, retrieved 13/9/11; UCL Public Engagement online, retrieved 13/9/11; Binks & Uzzell, 1994:223-226)

Method	Positive	Negative	Who to be used with?
Interviews	Used to understand peoples' experiences, more in-depth answers, can uncover surprising findings, and highlights interaction between different project partners, stakeholders and staff.	It is a staff intensive process, limited to how many can be done, can provide a skewed sample, and only used at the end of a project.	Any person, where more in-depth answers are required.
Questionnaires	Provide big data sets, when statistical data is required, used for everyone, they are self-completing, build background and base line information.	Do not provide underlying reasons for responses, answers are limited, only interested people will answer, and not a main source of evaluation.	Everyone.
Observations	Useful for studying and gathering information on an activity, highlights what people really do,	Only useful for participatory projects, used for activities that can be observed, and is subjective.	Participatory projects.

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	and are more direct.		
Walk and Talk	Good for evaluating location based projects, and good in any location based projects where more information is required.	Need time to organise, conduct and analyse, and there are limits to interviews.	Any person that the researcher requires more in-depth answers from.
Focus groups	Valuable for organised discussion with a group of individuals to understand views and experiences; can be employed before and after projects, provides more qualitative data, and requires less time to complete.	It requires good mediation and may not provide the precise answers sought, and is only used with a selection of the audience.	Selection of audience.

Personal logs	Can take many forms and provide evidence of personal development, behaviour, thoughts and feelings, can be run throughout the life of the project, and provides real life accounts.	The value of information collected depends on how truthful it is and it can be unpredictable.	Staff and participants.
Workshops	Excellent, interactive way to understand different peoples' opinions and experiences of a project, and qualitative.	Requires good mediation and openness.	Established groups or assembled groups.
Creative methods	Unusual way to understand different people's opinions and experiences of a project, provide focus for discussion, at the start and end of a project, and are more open.	Information collected can be unpredictable and might not provide precise answers.	Those attending a project or event.
Counting	It is monitoring data, and notes number of people present.	Does not provide reasons, it only provides statistical data.	Everyone.

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The table above shows that there is no perfect approach to evaluation and when deciding what technique to use all these aspects should be considered. The method chosen should appraise the aspects of the project that are to be evaluated. This is where planning at all stages of the task comes into play. Through, preparation at all stages of the project the data and evaluation can fit the aims of the assignment. Proper organisation and choosing the correct evaluation method are critical to a good project. It is important to note that with procedures that require answers from respondents there is always an issue with the actuality of the replies. People in cases of interviews and questionnaires will try to answer them in a way that they deem to be correct. This is what they believe to be the response that the researcher is trying to collect. This was documented by the author in previous research (Peacock 2009 & 2010). Therefore, when using methods that involve the public the researcher should try to put the respondent at ease and reassure them that there is no right or wrong answer. By undertaking these steps the data collected may be more accurate. Many projects focus on using only quantitative methods such as counting the numbers of attendees; especially in the case of those with funding. Although it is clear that to gather more information about the effectiveness of ventures, a mixture of quantitative and qualitative methods should be used.

Recently there has been a move for the use of more qualitative methods in evaluation. This push has come from the New Economics Foundation (NEF), which is 'an independent think-and-do tank that inspires and demonstrates real economic well-being' (NEF online, retrieved 26/3/12). This focus on well-being shows a move away from quantitative aspects of evaluation and an emphasis on qualitative features to show the importance of projects. NEF aims 'to improve quality of life by promoting innovative solutions that challenge mainstream thinking on economic, environmental and social issues' (NEF online, retrieved 26/3/12). This change in thinking about all types of concerns will see a concentration on deeper reasons; such as 'people's subjective well-being: their experiences, feelings and perceptions of how their lives are going' (NEF online, retrieved 26/3/12). NEF propose that evaluators, project managers and funding bodies need to start thinking more about people's experience of their lives rather than statistics. Incorporating these aspects into evaluation will provide more information on the impact that projects have on people's lives.

This is important with projects where counting attendees does not truly show the influence of these services, e.g. '*outreach*'. '*Outreach*' programmes require more qualitative methods than are currently employed in evaluation to suggest why such projects are significant to its users. Many museums use '*outreach*' as a marketing tool to encourage visitors to the building. Unfortunately, it is hard to measure the amount of people participating in '*outreach*' programmes that then visit the museum building. Consequently, other aspects should be considered in its evaluation such as the social impact (pg.xvii) of the service. This will provide non-specialists and funding bodies with additional reasons why these facilities should be run by museum services.

4.3 Research Methodology-Observation

One '*outreach*' programme from each museum was to be observed by the researcher to better understand its practice in the 'real' world. Observation was deemed to be the most suitable collection method to gather the appropriate data for this study as it focuses on actual behaviour and not the participants' view of their own behaviour (Sharman et al, 2004:2). These two aspects can be very different.

Observational data focuses on 'data that describes the setting that was observed, the activities that took place in the setting, people who participated in the activity and the meanings of what was observed from the perspectives of those observed' (Patton, 1990:202; Kumar, 1999:105; and Sharman et al, 2004). Therefore, observational data collection is the noting of setting, activity, people and what else was observed while watching a set programme. Using this method allows the researcher to note all aspects; from the users' reaction to the service to the professionals' part in the service. It also provides the researcher with the opportunity to gather information that specialists may not deem to be important but is integral to this study. Observation is an unobtrusive method of evaluation because it is 'data gathered by means that does not involve direct elicitation of information from research subjects' (Webb et al, 1966 cited in Lee, 2000:1). It is the witnessing of features (setting, activity and people) without involving oneself in the situation. Simple observations or non-participant observation is 'focusing on a situation in which

the observer has no control over behaviour and plays an unobserved, passive and nonintrusive role in the research situation' (Webb et al, 1966:112 cited in Lee, 2000:33). Therefore the observer is effectively on the outside of the activity watching participants take part in the programme. This allows people's 'real' behaviour to be noted rather than the user's interpretation of their behaviour. Observation is particularly effective when studying children as it provides the observer the chance to 'see in practice what people have learnt in theory' (Sharman et al, 2004:2). This is important for '*outreach*' programmes as many users of these services are children and it may provide an insight into an effective evaluation technique for this facility.

Another research method to be employed at the same time is case study research. The author used case studies as only one '*outreach*' programme from each museum was to be observed. Then four museums were chosen from all the observed programmes for analysis. Consequently, only a proportion of the services provided become case studies. R.K. Yin's book entitled '*Case study research: Design and methods*' (2003) details this type of research. It states that case studies are 'preferred when 'how' and 'why' questions are being posed, when the investigator has little control over events, and when focus is on contemporary phenomenon within some real-life context' (Yin, 2003:1). This is true of this study as the research focuses on how and why '*outreach*' programmes are conducted or not in some cases. This method is similar to observation as there is no control over the situation and it can also be used to document participation activities. There are strong links between observation and case study research within its basic components. These are the methods that were employed within this study to gather the appropriate data on '*outreach*' services undertaken by museums in Hampshire.

4.4 Issues

It was anticipated that the author would in most likelihood encounter issues in the set-up of observations and during data collection. As stated earlier the researcher was to observe one '*outreach*' programme from each of the museums mentioned in the next section (section 4.5). Before data collection, permission had to be gained from each of the museums involved for

the services to be observed. This was discussed with those that ran these facilities and along with an outline of the methodology (e.g. what will be observed, recording method etc.) so informed consent could be given. Another issue was the type of participant as the majority of users are schools and therefore problems arise over child protection (Hooper-Greenhill, 1994a:151; Taylor, 1005:1). Consequently, the researcher determined that any steps that the museum required must be completed before observation could commence. This may have included informing the users (students, teachers and parents) of the data to be collected, method to be employed and the use of the material so informed consent could be provided. Ethical permission from the University of Southampton to undertake data collection was awarded before data collection commenced and a copy can be seen in the appendix (Appendix.5). In line with ethical permission names and job titles of the practitioners have been removed from the appendix (Appendix.3) and in text. This has been done in order to protect the identity of the practitioners. The author also completed a CRB check as children were likely to be participating in the observed activities.

4.5 Data Collection

This section will outline the actual process of observation for each chosen '*outreach*' programme. This will provide the reader with an understanding of the method employed in data collection. The museums involved in the observation part of this study are listed below:

- Hampshire County Council Museums Service (Observation S & T)
- Hampshire County Council Museums Service (Observation U)
- Hampshire County Council Museums Service (Observation O, P, Q & R)
- Museum of Army Chaplaincy (Observation M)
- Bursledon Brickworks Industrial Museum (Observation X)
- Jane Austen Museum (Observation N)
- Explosion! (Observation V)
- National Museum of the Royal Navy– HMS Warrior & HMS Victory (Observation C, F, G & V)
- Royal Navy Submarine Museum (Observation A & L)

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- New Forest Museum (Observation Y & Z)
- Museum of Army Flying (Observation B)
- Emsworth Museum (Observation W)
- Mary Rose Museum (Observation D & E)
- Royal Marines Museum (Observation H)
- Southampton City Museum (Observation I & K)
- Winchester City Council (The Gallery at Winchester Discovery Centre/City Space, Winchester City Museum, and The Westgate Museum) (Observation J)

Within this study it should be noted that prior planning was undertaken before data collection commenced. This meant that essential information such as what museum, participant type and whose running the programme would not be missed. Prior planning also allows the researcher to decide on what aspects will be observed. The categories that were used during the observation of '*outreach*' practices are outlined below; an explanation of why these categories have been included and the questions that they will aid to answer:

4.5.1 Observation categories

- What museum
- Participant type?
 - Number in group
 - Age group
- The provider of the programme – name and position, e.g. curator
- Activity type?
- Prior knowledge of participants
- Social impact of the activity?
- Reaction of the participant to the activity?
- Evaluation of the activity?
- Interaction between the participant and the provider?
- Noteworthy behaviour

4.5.2 Why?

What museum – So it is easier to keep track of what museums have been observed. During the analysis process each observation sheet was given a letter (A-Z_) for identification so this information could be removed in line with ethical permission (see pg.76-77).

Participant type – Will inform the researcher what type of group was involved in the '*outreach*' programme, e.g. school. This information can then be compared across all the data sets (museums) to see if these facilities are used by other groups than Infant and Junior schools as the literature expresses (see Department of Education and Science, 1971:4; Hooper-Greenhill, 1994a:151; Taylor, 1995:1).

Age group – Can be used to determine whether Infant and Junior School groups are the principal users of the services or that other age groups do attend these programmes.

Number in group – Will provide some statistical data, it is also the main type of data collected by museums in the evaluation process. Collecting such information will inform the researcher how many people use these facilities.

Activity type – This will provide details on the variety of activities that take place under the heading of '*outreach*'.

Provider of the programme – The title of the provider within the museum, e.g. outreach officer or curator. This can inform the author how this person is viewed in the museum, other roles that they must fulfil and the expertise of the professional. This information has been omitted in order to comply with ethical permission (see pg.76-77).

Prior knowledge of participants –Determining the level of knowledge before the activity and after could be used to show the impact that these facilities have on people's comprehension of the '*outreach*' topic. This could highlight an area that could be used within the evaluation of these programmes, but knowledge before and after the activity will be variable within the group.

Social impact of the activity – There is an aim to move away from economically centred evaluations to those with more emphasis on well-being (social impacts). Therefore having this section within the data collection can

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allow the researcher to note any aspects that may be useful to show the social impact of the activity. Social impact within this study is based on the GLO's and GSO's outlined by Inspiring Learning For All (Inspiring Learning For All online; see pg.xvii).

Reaction of the participant to the activity – It can provide information on how the programmes are viewed by the users. It can also be used to see if expectations of the participants were met by seeing how positive or negative their reactions are to the activity. Information gathered can inform the author if the facility was what the participant required. This will provide data on whether there is enough communication between the professional and the user about what is expected from these programmes.

Interaction between the participant and the provider – Information on the type of relationship between the participant and the provider; can highlight whether the behaviours of both make further use or provision of these facilities more problematic. It could highlight why the '*outreach*' user group appears to be limited.

Evaluation during or after the activity – When evaluation is done within the '*outreach*' programme will determine the type of evaluation undertaken and who takes part in the evaluation.

Noteworthy behaviour – Is a section available for any behaviour that may not fall into the above categories.

Therefore, these are the reasons why these categories have been included on the data collection sheet and the aspects that the researcher has focused on during observations. It should be noted that this was subject to change, as there were missed categories (see Chapter 5).

The observation sheet that will be used during all observations can be found on the next page (Figure.3).

Figure.3 Observation sheet

Museum Name:	
Activity provider: Position:	
Name:	
Participant type:	Age group:
Number of participants:	
Activity type:	
Prior knowledge of participants:	
Social impact of activity:	
Reaction of participant to activity:	
Interaction between participant and provider:	
Noteworthy behaviour:	
Evaluation during or after activity:	

Employing a sheet as the one above makes sure that the data collected process was systematic. Working from a blank slate would hinder comparisons between '*outreach*' programmes and increase the time required to analyse the data. Therefore having assigned categories to work from focuses the observation and aids the analysis.

4.6 Analysis

A section on the analysis has been included within this chapter to outline the way in which the data will be analysed further down the line. It was decided that it would not be viable to undertake any statistical analysis. The only statistical data that would be produced would be in regards to numbers of attendees, length of the sessions, age range of participants and distance travelled by the provider. These topics are important for understanding the characteristics of '*outreach*' sessions. But do not provide this study with any real substance. It also does not move away from quantitative evaluation

(number counting) that museums already focus on for evaluating these programmes. Therefore, statistical data would not highlight anything that most professionals or academics did not already know. The qualitative data focuses on the social information collected through the observations. The analysis of the qualitative data is based on a 'call for government to directly measure people's subjective well-being; their experiences, feelings and perceptions of how their lives are going' (National Accounts of Well-being online, retrieved 26/3/12). It is a 'new way of assessing social progress, based on people's real experience of their lives' (National Accounts of Well-being online, retrieved 26/3/12). It moves away from focusing on monetary gain as a means of measuring success to a concentration on well-being. The 'science of 'subjective well-being' suggests that as well as experiencing good feelings, people need; 1) a sense of individual vitality, 2) to undertake activities which are meaningful, engaging and which make them feel competent and autonomous, and 3) a stock of inner resources to help them cope when things go wrong and be resilient to changes beyond their immediate control' (National Accounts of Well-being online, retrieved 26/3/12). Therefore, analysing '*outreach*' sessions in terms of well-being and peoples experience will see these practices evaluated in terms of impact rather than monetary return.

From each of the observed '*outreach*' sessions four case studies were chosen. These case studies were then analysed against the museums' aims in order to determine whether the activity met these objectives. Analysing the activities against the museums own criteria shows whether these sessions actually fulfil all the expectations of the institution. The chosen programmes were also analysed in terms of the researcher's own benchmarks. The criteria are 1) prior knowledge of the participants, 2) reaction of the participants to the activity, 3) interaction between the provider and the participants, and 4) social impact of the activity. These benchmarks were chosen as they will show the impact of these sessions to the greatest extent. It focuses more on the social benefit of the programmes rather than focusing on monetary return. Each '*outreach*' programme was analysed separately as each '*outreach*' session is different in some way. Therefore these activities cannot be conclusively analysed against each other. However, comparisons and differences can be noted and this in turn can inform the researcher about the impact of '*outreach*' services.

4.7 Summary

This chapter has outlined the different techniques used in data collection. It has shown that no method is perfect and that choice is based on best fit. The methodology employed in this study is observation. This was chosen as it allows the author to note actual behaviour rather than perceived actions. It is also best for participatory projects, which include '*outreach*' programmes. Another consideration in this choice was the main user type; schools (Hooper-Greenhill, 1994a:151; Taylor, 1995:1). Observation is a good technique to use where children are concerned as it does not require them to do anything apart from take part in the activity. Case study research was also outlined as a method to be utilised within this thesis. This is due to only one '*outreach*' programme from each museum being observed. Then this being whittled down to four main case studies which were to be analysed further. The author outlined the issues that possibly could be faced during the set up and application of observations. This focused around gaining permission to observe the activities because children are the primary participants of these services and permission could be tough to receive. Then the actual data collection method was described; observation. Along with the categories that were to be used within this study and an example of the data collection sheet. Details about the analysis method were also covered here to provide an understanding of the way the quantitative and qualitative data will be analysed. The quantitative data will not be greatly focused on as it does not provide this study with significant material about these activities. The statistics generated by the data revolve around participant numbers, the age of attendees, the distance travelled by the providers and the length of the sessions. These separately do not significantly increase one's knowledge about the programmes. However, they do provide an idea of the characteristics of '*outreach*' facilities but do not overall increase our knowledge of the practice. Therefore, focusing on qualitative data is more informative and this will be analysed using the current ideas on well-being to measure success.

Chapter 5: Issues Encountered

This chapter will discuss the issues that the author has encountered during research. This will range from initial contact with the museums to arranging observation of '*outreach*' programmes; and undertaking data collection. This will provide the readers with an understanding of the problems that have occurred throughout the research process. As well as shedding light on the actual ease of access to information held by institutions that should be easily accessible to all. The issues will be explored under three headings; 1) initial contact, 2) arranging observations, and 3) data collection. These headings have been chosen as these sections are where the problems have occurred and it is easier to tackle them separately.

5.1 Initial Contact

There have been a few issues encountered when making initial contact with museums. For many museums enquiries were made by email, and some have particular emails for different departments. Email was the easiest point of contact initially due to the number of museums to be contacted for this study (57 in total). Although, it was discovered that many museums had undergone staff restructuring and some emails had become void. This was problematic as the author was not aware of this at the time of sending. It was only after not receiving a reply over a number of months and contacting other email addresses. That it was explained to the researcher that the particular individuals being contacted no longer worked for the museum. This also meant that in some cases there were no longer '*outreach*' personnel at certain institutions. Subsequently, '*outreach*' facilities were reduced or not undertaken any more. Therefore, trying to find out about the '*outreach*' services available from these organisations has been highly problematic.

One of the major issues encountered during research was staff restructuring. This meant that in many cases personnel listed as being involved in '*outreach*' were no longer employed by the museum. Therefore, '*outreach*' was either no longer being conducted or had been reduced. In some cases staff had been replaced in the restructuring but these new practitioners worked on

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reduced hours (part time, e.g. Portsmouth Museum). It was found that contact lists were not updated with the new practitioners or old email addresses were not checked. This made it difficult when trying to contact the appropriate people. Therefore, it took many attempts and a number of months before any replies were received. It is clear that museums should make more of an attempt to keep their contact lists up to date where possible in order to make it easier for people to make enquiries. If it had not been for the perseverance of the researcher the information would not have been obtained.

Volunteer run museums, e.g. Gilbert White, Bursledon Brickworks Industrial Museum, Emsworth Museum and Fordingbridge Museum were more difficult to contact than other museums. This may be due to them being volunteer run organisations but the exact reason is unclear. There are possibly a number of reasons; 1) people volunteering only on certain days, 2) emails not being checked regularly, or 3) no clear understanding of the research matter. Who runs the museum was not considered by the researcher when first contacting these institutions. It is now clear that there is a difference between those organisations 'professionally' run and those being run by volunteers. The author is not stating that volunteer run museums are at a lower standard than 'professional' run museums. But with many people undertaking the same job or only being present a select number of days, specialised enquiries can take longer to be answered or not answered at all.

There were a couple of museums that the researcher was unable to get in contact with at all. Southampton Hall of Aviation and the Gilbert White Museum did not reply to any emails. It is unclear why this is the case. But after contacting these museums over two years, it was clear that no reply was going to be forthcoming. Therefore the researcher decided to exclude these museums from the study.

Issues arose with the Winchester Military Museums Group, which includes the Gurkha Museum, Horsepower Museum, the Royal Green Jackets Museum and the Royal Hampshire Regiment Museum. Originally each museum's practitioner was emailed and subsequently the author was informed to contact the AGC Museum. The original points of contact were friendly and very helpful, even informing the author on the '*outreach*' that they had undertaken themselves. This was not the case when contact was established with the AGC

Museum. It took a number of emails before a reply was received but this is understandable as museums are under pressure to provide a number of services with a limited number of staff. The issue arose with the manner of the reply. The practitioner determined that even after clarification of the research questions that the research was unfocused. Out of 57 museums which were all emailed the same set of questions this was the only person who had a real issue with them. A number of museums asked to talk over the phone to clarify the questions. This was subsequently undertaken and no issues were identified in regards to the questions asked of the museum professionals. A detailed reply was received from the AGC Museum outlining the state of '*outreach*' undertaken by Winchester Military Museums. It was expressed that '*outreach*' was no longer actively undertaken and was conducted only when requested. The practitioner then proceeded to state that this email had taken over an hour to write, which was time they did not have. Also that further communication would have to be more focused. This reply did not make the practitioner out to be open to enquiries about the museum's practice. It also made the author question whether the practitioner was open to any queries at all. For an institution that is supposed to be open to questions from people (researchers to the general public) this one appears not to be as accessible as it should be.

It is clear from these issues that contacting museums is not as simple as it should be. These institutions should be accessible to all, from the general public to researchers. However, this is not always the case. Museums at this current time are still under a great deal of pressure. Pressure to provide the same level of service with less money and reduced staff (Talboys, 2005:1). Therefore, the amount of time available to spend dealing with enquiries is reduced. Replies will be given but not automatically. It is imperative that contact lists should be updated regularly so that people can contact the correct person in regards to their query; reducing wasted staff time.

5.2 Arranging Observations

A number of issues encountered in arranging observations again stemmed from contacting museums. Although, by this time the researcher had email addresses of the appropriate persons. Unfortunately, in some cases a few

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practitioner's had moved on from their respective museums between initial contact and data collection, e.g. Hampshire County Council Museums Service. Consequently, the author had to go through the process of making contact with the correct practitioner all over again. In many cases this was simple enough by going through the museum's main email. However for Hampshire County Council Museums Service this was problematic. It took nine months and a number of emails before a reply. Subsequently, the researcher was put in contact with the appropriate members of staff. This all stemmed from the loss of the original contact for the Museum Education Team. At this point all enquiries were fielded through a general email at Hampshire County Council. This stated that the enquiry would be passed to the relevant department but this appeared not to be the case.

Issues were also encountered when dealing with the National Museum of the Royal Navy. There were no problems when the researcher first contacted the organisation. Information was freely provided about the '*outreach*' programmes offered by the museum. This included material on a new '*outreach*' programme being run by the institution; Skype in the Classroom. Unfortunately, between the time of initial contact and setting up observations the practitioner originally contacted had gone on maternity leave. But they did reply to the author's email and suggested that their cover be contacted. This was done but no reply was received.

Within this time the researcher also got in contact with the Explosion Museum about observing one of their programmes. In conversation with this museum the author learnt that '*outreach*' was now being conducted by the National Museum of the Royal Navy. At this point the researcher was forwarded to the National Museum of the Royal Navy. Where by it was required that a formal request be submitted to the museum; outlining the research, what is needed out of the observations, and where the results will be published. This was not a problem and was sent off at once. However, by November 2013 there still was no reply to the formal request to observe sessions. So contact was made again and another request had to be sent. Finally, permission was granted and the author was passed to two people within the organisation. One dealt with schools and the other dealt with community '*outreach*'. The practitioner dealing with community '*outreach*' was easy to get in contact with and an observation session was quickly arranged. Unfortunately, the

professional dealing with schools was much harder to get in contact with. This was in fact the same person who the author had been advised to contact by the original practitioner (whom was now on maternity leave).

It has become clear that when dealing with military museums a quick reply should not be expected in many cases. These institutions do not appear to be open to questions regarding their practices compared to other museums. There are many more hoops to jump through in order to set things up and no guarantee after completing these steps that you will be replied to within a reasonable amount of time. The author is aware that practitioners are under a lot of stress to provide services with limited resources, e.g. time. But a general email stating that the email has been received and will be dealt with later on would suffice. If it was not for the perseverance of the researcher these observations would not have been completed.

In many cases arranging observations of '*outreach*' practices was easy as contact had already been made with the appropriate people. But in some cases staff changes were still occurring and this caused issues with being able to contact the suitable person/s. Another problem that arose was the lack of bookings for '*outreach*' programmes at certain museums, e.g. New Forest Museum. Other museums restricted '*outreach*' bookings to certain months of the year. A lack of bookings for '*outreach*' facilities was not taken into consideration. Therefore observing these services at some museums was hindered by this issue. Also without having taken these issues into consideration the proposed time for data collection had to be flexible. Therefore, observations took longer than previously thought as obviously they could only be undertaken when there were people using these facilities. Consequently it was important to keep in contact with the museums that had not been observed to remain up to date with the situation.

5.3 Data Collection

There were a few issues encountered with the data collection. The researcher stated that the methodology would be simple or non-participant observation (Chapter 4). Simple observations are 'focused on a situation in

which the observer has no control over behaviour and plays an unobserved, passive and nonintrusive role in the research situation' (Webb et al 1996 cited in Lee, 2000:33). Unfortunately, in some cases the author was unable to be passive in the observation of the '*outreach*' programme. In these cases the observation method changed to controlled observation (Kumar, 1999:107). The author during these sessions was required to help the provider in the running of the service; mainly in regards to aiding in the handling of the artefacts. This happened when observing the Mary Rose Museum, Bursledon Brickworks Industrial Museum and the Royal Navy Submarine Museum. The researcher in these cases was only involved in the '*outreach*' when handling objects were part of the session. It is unclear whether the participants behaved differently in the '*outreach*' session due to the researcher's involvement. But this is a consideration to be taken into account when analysing the data. Another issue raised was the lack of date, time and location for the sessions on the observation sheet. During the first few observations it became clear that these bits of information needed to be documented as well as behaviour etc. The date and time were important to the researcher when focusing on the exact point at which the observation had taken place. The location of the observation was vital in order to take into consideration the distance travelled by the provider. Therefore these sections were added to the observation sheet after the first few observations had taken place (see Figure.4).

Figure.4 Modified observation sheet

Museum Name:	
Activity provider: Position:	
Name:	
Date and time:	
Location:	
Participant type:	Age group:
Number of participants:	
Activity type:	
Prior knowledge of participants:	
Social impact of activity:	
Reaction of participant to activity:	
Interaction between participant and provider:	
Noteworthy behaviour:	
Evaluation during or after activity:	

Another problem that arose was specific to Hampshire County Council Museums Service whose '*outreach*' services are divided into areas. The Community Engagement and Learning Officers and Assistants are divided between three areas; 1) North and Central, 2) South East, and 3) South West. There is a difference in the view of '*outreach*' services between these three areas. One practitioner for Hampshire County Council Museum Service provided a number of '*outreach*' programmes (Observation O, P, Q and R). Therefore, the researcher was able to view one '*outreach*' session for each museum. While, another practitioner for the service stated that '*outreach*' was not part of the museum service's policy (Observation S and T). This was different to the view of other practitioners working for Hampshire County Council Museum Service (explored in Chapter 7). There is a discrepancy in the number of '*outreach*' sessions observed in the three areas due to the varying approach of the practitioners to '*outreach*' in their region. Therefore,

Hampshire County Council Museums Service has a varied '*outreach*' service and the area affected how many '*outreach*' programmes could be observed.

5.4 Summary

These are the issues that the researcher encountered during the entirety of this thesis; from initial contact to data collection. A majority of the issues encountered within this study revolve around trying to contact the appropriate person/s within the museums. It was discovered that contact information for the appropriate staff at certain museums was incorrect. Therefore, it took many attempts to get in touch with the right person. This caused problems when initially communicating with the organisations and partially when arranging data collection. Although, by this time the researcher had the emails of the suitable practitioners within each of the institutions; however this was not always the case e.g. National Museum of the Royal Navy. Staff restructuring and the subsequent lack of updating of the museum contact details were a large issue faced within this study. The other problems encountered were in regards to the lack of '*outreach*' bookings for a number of museums e.g. New Forest Museum. This in turn meant that the data collection period had to be extended in order to include these museums within the study. The observation sheet also underwent changes as it was found that there were crucial categories missing from the original design. But this was quickly realised and adapted to include categories such as date, time and location. There were specific issues with Hampshire County Council Museums Service which started when trying to arrange observations of '*outreach*' programmes. This was due to the staff restructuring that had occurred and the researcher's contact no longer working for the service. Therefore, contact had to be made all over again and this took nine months. It was then discovered that there were variations between how practitioners for each area (South West, North and Central and South East) dealt with '*outreach*' sessions. This affected the amount of observations that were done for the museums under Hampshire County Council Museums Service's jurisdiction.

Chapter 6: Impact of Funding

This chapter will explore how funding affects museums. This will look at the impact of budget cuts on museums, primarily those run by county and city councils that were affected by the countrywide budgetary cuts enforced by the Coalition Government in 2011. The changes to funding bodies within the country will also be explored. This will focus mainly on the impact to museums with the closure of the Museums, Libraries and Archives Council (MLA) in 2011/12. This resulted in a number of its roles being subsumed by the Arts Council who up to this point dealt with art galleries. Another aspect to be delved into is the focus on monetary return in funding body evaluations. There are a number of other factors to be investigated; 1) the status of '*outreach*' within museums, 2) the reduction of services, 3) how funding impacts on time, staff numbers and the amount of services available, 4) staff numbers, and 5) the focus on activities that are easier to prove impact, e.g. research, to determine how these all can impact on museums and the type of programmes that they can provide. Lastly, the emerging theory that through the reduction of expenditure '*outreach*' is beginning to be viewed as the enemy to the museum should be explored.

6.1 Nationwide Budget Cuts – The Impact on Museums in Hampshire

The nationwide budgetary cuts affected many museums within the county in a number of different ways. The major museums impacted by these reductions were those organisations that are run by the county and city councils within the area. Specifically those affected were Portsmouth Museums Service, Southampton City Museums Service, Winchester City Museums Service, and Hampshire County Council Museums Service. The independent, volunteer and Ministry of Defence (MOD) run museums have income from other sources, and were not as affected. The cuts to council budgets were introduced by the Coalition Government (Conservative and Liberal Democrats) in 2010/11. This saw 'funding cuts to both national (62%) and local government (56%)' in order to reduce the country's deficit (English Heritage, 2011:11; Thomas, 2014:30).

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These reductions in spending have had a major impact on heritage organisations both nationally and locally (Parker-Pearson, 1993:225; Thomas, 2014:30).

National heritage institutions such as English Heritage have also seen their budgets cut. This saw huge shake-ups in terms of staff and the services that they currently provide nationally. The 'Department for Culture, Media and Sport (DCMS) reduced its budget by 32%' (Atkinson, 2010). In response English Heritage reduced staff numbers and 'cut grants by around one third' (Atkinson, 2010). It also cut its outreach department in 2011 (English Heritage, 2011:3; Thomas, 2014:30) which worked with 'communities who had traditionally not had easy access to heritage since 2003' (Atkinson, 2010; Parker-Pearson, 1993:225). This also saw an active decrease in all '*outreach*' activities such as the Heritage Open Days run by English Heritage at their sites, e.g. Fort Brockhurst, Gosport (English Heritage, 2011:3). More recently English Heritage has been reconsidering the deposition of its collections, which would see collections such as archaeology deposited with local museums to reduce costs from stores, e.g. Fort Brockhurst, Gosport.

Local government run heritage sites have seen their budgets reduced, e.g. council run. With local governments responding to a '56% funding cut' (English Heritage, 2011:11) it has meant many museums have been left fighting for their lives. It appears in many cases for county and city councils the leisure and heritage sector is expendable (Howe, 2012:50; Thomas, 2014:30). This is where the most cuts have been made in a bid to reduce expenditure (Howe, 2005:50). The organisations affected within Hampshire are; Portsmouth Museums Service, Southampton City Museums Service, Winchester City Museums Service, and Hampshire County Council Museums Service. **Portsmouth Museums Service** runs a number of sites (Chapter.3; Appendix.1) and to reduce outgoings has undergone a number of changes; 1) staff reductions, 2) reduced opening times, and 3) store closures.

Southampton City Museums Service runs God's House Tower Museum of Archaeology, Sea City Museum, Southampton Maritime Museum and Westgate Hall. The God's House Tower Museum of Archaeology and Southampton Maritime Museum are now closed. The exhibitions are now housed in the Sea City Museum, which opened in 2012. The Westgate Hall is not open to the public and is used by the service to hold events or talks. Therefore,

Southampton now only has one museum and there have been staff reductions to its archaeology unit. **Hampshire County Council Museums Service** manages a number of museums within the county. Reduction in budgets saw a number of rounds of staff cuts. In 2010 there were '29 out of 116 paid posts cut' (BBC News online, retrieved 30/6/15) and a further '5 museum posts' cut in 2012 (Thornber, 2012). These were part of two rounds of cuts specifically at Hampshire County Council Museums Service Head Office, Winchester. The first round focused on the collections team who were shrunk to one member of staff per collection. The second round was directed on the Community Engagement and Learning Team who were decreased substantially.

The nationwide budget cuts introduced from 2010/11 onwards have had a lasting impact on the heritage industry; both nationally and locally (Thomas, 2014:30). Nationally, English Heritage has faced decreasing budgets and subsequently reduced staff numbers. For English Heritage staff cuts are not the only change that has been made in order to reduce the outgoings of the organisation. It cut the Outreach Department in 2011 and has limited the number of Heritage Open Days (Atkinson, 2010; Thomas, 2014:30). It is also considering reducing the number of collection stores it runs and has cut grants. All these changes have not only impacted on those sites under its jurisdiction but also on local heritage organisations. Local heritage sites run by local councils are not only adapting to the reduced roles of English Heritage, but also cuts to their budgets as well. In Hampshire this has seen many council run museum services decreasing their staff numbers. However, this is not the only measure employed by these institutions to shrink outgoings. It appears that for central and local government the heritage sector is an area where budgets can be slashed most severely (Howe, 2012:50; Thomas, 2014:30). With ever decreasing budgets available to these organisations services are continually diminishing (Parker-Pearson, 1993:225).

6.2 Funding Bodies – Past and Present

There has been a change in the organisations providing funding for the heritage sector in the last few years. Prior to 2012 there were three funding bodies used by the heritage sector; 1) Museums, Libraries and Archives Council

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(MLA) which included Renaissance in the Regions, 2) the Heritage Lottery Fund (HLF), and 3) English Heritage. After 2012 the Museums, Libraries and Archives Council (MLA) ceased to function and some of its roles were subsumed by the Arts Council. As explored in the previous section; English Heritage in the wake of the '35% budget cut to the Department for Culture, Media and Sport' (Atkinson, 2010) reduced its grants. This has meant that although it is still awarding money it has reduced this amount. English Heritage funding is not a focus within this thesis as the museums included within this study have not received funding from this organisation. But it should be noted that reductions to their funding have had a knock on impact on the funding they provide to museums throughout the country.

The main funding bodies that the museums within this thesis deal with are the Heritage Lottery Fund (HLF), the Museums, Libraries and Archives Council (MLA) and the Arts Council (see Chapter.2). It should be noted that the Museums, Libraries and Archives Council (MLA) was shut down completely in early 2012 and therefore no longer operates. Its inclusion is integral to this study as its closure impacted on museums within Hampshire, e.g. Hampshire County Council Museums Service. Hampshire County Council Museums Service had a number of projects funded by this organisation, through Renaissance in the Regions. The Arts Council took over a number of MLA's roles and subsumed museums into its funding sphere in October 2011.

The **Museums, Libraries and Archives Council (MLA)** were a body that 'worked nationally and regionally with the government, local government; and key agencies and organisations across the sector' (MLA online, retrieved 31/10/11). The MLA website also deals with Renaissance in the Regions, which provided funding for museums, libraries and archives up till June 2012 (MLA and MLA Renaissance online, retrieved 31/10/11). Renaissance in the Regions was a 'programme to transform England's regional museums....raising standards and delivering real results in support of education, learning, community development and economic generation' (MLA online, retrieved 31/10/11). Renaissance allowed museums to focus on '*outreach*' services which provided learning and education in a variety of settings. Hampshire County Council Museums Service had a number of their '*outreach*' programmes funded by Renaissance in the Regions (see Chapter.2 for more information on the MLA).

The **Arts Council** is an organisation that ‘champions, develops and invests in artistic and cultural experiences that enrich people’s lives’ (Arts Council online, retrieved 26/2/14). It ‘assumed some of the functions of the Museums, Libraries and Archives Council on 1st October 2011’ (Arts Council online, retrieved 23/1/12). The Arts Council took over in 2011 but the MLA did not cease to exist until the start of 2012. The Arts Council now deals with the Renaissance in Regions Programme and the Accreditation Standard and Designation Scheme (Arts Council online, retrieved 23/1/12). This funding body is about ‘experiences that enrich people’s lives (Arts Council online, retrieved 23/1/12). There are only a few museum specific funds provided by the Arts Council as its focus is more on art than other areas (see Chapter.2 for more information on the Arts Council). Public engagement is one funding route that museums can go down. Public engagement applications should show ‘how their activity will enable people to have a great experience of the arts’ (Arts Council Public Engagement Information Sheet, downloaded 26/2/14). There is a strong emphasis on the ‘arts’ within this information sheet. But the emphasis on public engagement works for museums without art collections or gaining funding on projects using other collections. This funding aspect is also beneficial for ‘*outreach*’ activities which focus on public engagement. There are grants for museums with art collections but these are specific to art related projects. It is not even ‘able to fund museum related activity focused entirely on historic art which do not include some element of contemporary artistic activity’ (Art Council, downloaded 26/2/14). Therefore, this fund does not support museum related activities that do not cover contemporary art. This does not exclude the use of other collections but they must be used in art based activities. It also does not fund non-artistic activities or those focused on historic art. The Arts Council’s emphasis on art within a number of its funding routes; restricts the funding available to museums for other collections and projects.

The **Heritage Lottery Fund** (HLF) is another body which provides funding for museums within the county. ‘Access and learning are central to the work of the Heritage Lottery Fund with every project funded since 2002 having to create opportunities for people to get involved in their heritage’ (Heritage Lottery Fund, 2005). For this funding body learning is a central focus. The Heritage Lottery Fund provides funding for a number of projects that museums

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are involved in running. This provides museums with a greater opportunity to apply for funding than the Arts Council. Applications must include 'why you want to do your project? What need or opportunity is your project seeking to address? What you will do – both capital works and activities the grant will pay for? What difference the project will make – what will have changed as a result of the project?' (Heritage Lottery Fund, 2012:3). This reflects the Heritage Lottery Fund's aim to support projects that 'make a difference for heritage and people' (Heritage Lottery Fund, 2012:3). The grant programmes that the HLF provide are focused on larger projects with grants ranging from £3,000 to around £5 million. The HLF have funded a number of projects within Hampshire such as the 'A Tale of One City' Project run by Portsmouth Museum (Chapter.3), HMS Alliance Project – Observation L (see Appendix.3 and Chapter.8), and Bursledon Brickworks Industrial Museum – Observation X (see Appendix.3 and Chapter.8). While, there have been notable cuts in funding there has been increased funding available through the HLF. In 2007 the HLF gave 31% of its funding to museums, libraries, archives and collections (English Heritage, 2007:25). Within Hampshire there have been a number of new HLF funded projects e.g. Watercress Line which shows the availability of funding for heritage organisations. The issue with increased HLF funding is that as other methods of income decrease museums become more dependent on funding bodies in order to provide services.

The switch over from the Museums, Libraries and Archives Council (MLA) to the Arts Council has been a slow process. The Museums, Libraries and Archives Council ceased to exist officially in 2012 when all projects funded by this body had finished. However, the Arts Council had assumed some of the MLA's responsibilities in 2011. Therefore for a number of months between 2011 and 2012 both organisations were running at the same time. At this time the Arts Council had not updated its website to include the new roles it had assumed from the MLA. Therefore, this institution was still focused solely on the arts. Although, the website did at this time state that the 'Arts Council England champions, develops and invests in artistic and cultural experiences that enrich people's lives' (Arts Council online, retrieved 23/1/12). Consequently, it could be stated that the Arts Council did have provision for museums and archives on their website as they included culture within the works that they do. However, their mission statement had not been updated to

include museums and archives; and still read as ‘our mission is ‘great art for everyone’’ (Arts Council online, retrieved 23/1/12). This would not have informed anyone outside the museum sector that this organisation had taken over some of the MLA’s roles. Not until 2013 was the Arts Council’s mission updated to include museums, which this organisation terms ‘culture’. From 2013 the Arts Council’s mission became ‘great art and culture for everyone’ (Arts Council online, retrieved 20/10/14). The integration of museums and archives into the Arts Council’s mission statement has been a slow process from the MLA’s closure in 2011/12. This is also reflected in the lack of clear funding for museum projects that do not have an art based focus. The slow integration of museums into the Arts Council’s mission statement could be deemed detrimental to museums. The Arts Council still has a strong art focus and its roles involving museums are not clearly highlighted.

6.3 Funding Evaluations

For funding bodies evaluation is a critical part of the process of a project. These evaluations are provided by the funding body and can be general evaluation forms for all types of projects. Each funding body will have a different type of evaluation format for the activities they fund.

The **Heritage Lottery Fund** on their website provides a downloadable copy of the ‘*Good Practice Guide to Evaluation*’ (Heritage Lottery Fund, 2012, downloaded 26/2/14). This outlines what the HLF evaluate, at what stages of the project and how to evaluate certain criteria. HLF Funded ‘projects collect data at application and post-completion stages’ (Heritage Lottery Fund, 2012:6). The data includes ‘activities run as part of a funded project and the number of people attending, annual number of visitors to an attraction that has benefitted from funding; volunteers and trainees involved in the project, and the number of jobs created to implement a project and maintain its benefits’ (Heritage Lottery Fund, 2012:6), as well as collecting information on the ‘diversity and breadth of beneficiaries’, e.g. age and socio-economic group (Heritage Lottery Fund, 2012:7). The majority of these categories can be represented in number format. Although, the HLF in the ‘*Good Practice Guide to Evaluation*’ (2012) does stress that there should be a movement away from

number counting to collecting more informative data (Heritage Lottery Fund, 2012:6). To depart from number counting practitioners are advised to talk to people. It is suggested that this should be undertaken through 'surveying as part of the evaluation' process (Heritage Lottery Fund, 2012:9). There are a number of surveying techniques that can be employed such as 'participatory appraisal, online tools, written surveys, telephone survey, face-to-face survey, interviews, focus groups, and art works/video/film' (Heritage Lottery Fund, 2012:12-16). These all have benefits and limits to their application. Therefore, it is up to the practitioner which survey technique will be most applicable to the project in question.

The HLF states that 'the best evidence of impact is found in what is called 'personal development'' (Heritage Lottery Fund, 2012:17). Personal development is based on 'things like new knowledge and skills, new experiences, improved confidence, and changed attitudes' (Heritage Lottery Fund, 2012:17). In essence it is based on the participant's well-being which 'is based on ...individuals (individuals represent the unit of measurement and are asked to respond to questions about their lives); and subjective indicators (individuals' appraisal and evaluation of their feelings and experiences, not just conditions and circumstances of their life) (Heritage Lottery Fund, 2012:22). The '*Good Practice Guide to Evaluation*' (2012) highlights two approaches for the measurement of well-being. One is 'subjective well-being (SWB) which emphasises happiness, life satisfaction and is measured through surveys' (Heritage Lottery Fund, 2012:22). Another is 'psychological well-being (PWB) which has less emphasis on how people feel and more on how they 'function', and classes well-being as an active rather than passive concept' (Heritage Lottery Fund, 2012:22). The components of PWB are 'autonomy, personal growth, curiosity, positive relationships, having a sense of purpose in life, engagement and self-acceptance' (Heritage Lottery Fund, 2012:22).

There has been work on measuring well-being within the medical sphere, e.g. GHQ General Health Questionnaire (Heritage Lottery Fund, 2012:22). Research conducted by the HLF has created a set of questions for measuring well-being. These were 'five questions taken from GHQ...one measure of 'subjective well-being' (happiness) and four of 'psychological well-being'' (Heritage Lottery Fund, 2012:22). Other evaluative techniques suggested by the HLF are focused on local economic impact. This is based on work by the

New Economics Foundation (NEF) called the 'local multiplier 3 (LM3)' (Heritage Lottery Fund, 2012:26). LM3 works on the principal of taking the 'source of income and following how it is spent, and then re-spent within a defined geographic area (where this area is defined as 'local economy')' (Heritage Lottery Fund, 2012:26). These are the main evaluative techniques outlined by the Heritage Lottery Fund for measuring well-being.

The **Heritage Lottery Fund**'s evaluation process is well rounded on paper (*Good Practice Guide to Evaluation*, 2012). It evaluates funded projects at application and post-completion stages. Many of the aspects evaluated are easily evaluated through number counting. This is an easy way to evaluate aspects such as number of people taking part and subsequently return to the museum. But it does not provide any in-depth information. Also for 'outreach' certain aspects will not be easy to count such as the number of people visiting the museum after taking part in an 'outreach' session. Therefore, there needs to be other forms of evaluation focusing on aspects other than numbers. This is where talking to people increases the depth of the data collected on the project. It also means that elements such as well-being can be measured to show the impact the activity has on the participants.

However, in practice the level of evaluation is not as broad. Many museums run 'outreach' sessions with only one practitioner. Therefore, this person must run the activity and evaluate it at the same time. Unfortunately, the practitioners' attention at times cannot be on the whole group. Hence, certain reactions could be missed and not included in the evaluation. Museum practitioners even with the aid of the '*Good Practice Guide to Evaluation*' (2012) still focus on numbers. This may be due to the fact that there is only one person undertaking the 'outreach' and the evaluation. Numbers are easy to collect for one person. Collecting in-depth information takes more time and requires talking to participants. Having these conversations means the provider's attention is focused on one person. Therefore, other evaluative aspects may be missed while these conversations are taking place. Undertaking evaluation at other times (e.g. after the activity) with the participants may not be possible due to the lack of time available. The provider will have a number of tasks to complete not just on the funded project. Therefore, finding time to undertake focus groups etc. with the participants will not be practical. The lack of time has become a bigger impact with staff reductions amongst many of the

museums in Hampshire (as well as elsewhere in the country). The lack of time available and/or lack of attention on evaluation needs to be addressed. This could be tackled by having two people conducting the activity; one to evaluate and the other to run the session. But this would need to be reflected in the funding (Lynch, 2011:22). Would the HLF fund another person to undertake evaluation?

Other issues encountered with HLF funded '*outreach*' projects is the lack of training in evaluation for practitioners. It is clear that a number of practitioners do not know how to undertake evaluation, especially the evaluation of '*outreach*' activities. In these circumstances number counting only provides so much information and more informative measures need to be undertaken. Therefore, providing some form of training in measuring aspects such as well-being would be beneficial to the evaluation process. However, this would mean funding applications would need to take into account money for training practitioners in evaluation (Lynch, 2011:22). The major issue is that number counting is easy and can be done quickly by the practitioner. This is due to the time constraints put on the provider; either by the participant group or the museum. Evaluating well-being takes more time than the practitioner may have while undertaking the activity. Therefore, for evaluations to move away from number counting and take into account more in-depth information, the HLF must take into consideration the pressures practitioners are under while providing these projects (Lynch, 2011:22). Again this may be sorted through the provision of a secondary person on the project to undertake the evaluation. Funding bodies are in the best position to 'support organisational changes' (Lynch, 2011:22) especially in terms of changes to evaluation processes.

The researcher has observed a few projects that are HLF funded and the evaluations that they are undertaking. The Royal Navy Submarine Museum ran a session for the Gosport Live at Home Group (Observation L - Appendix.3; Chapter.8). The evaluation that the practitioner hoped to perform was to collect participant stories about the navy. These stories would then be used in the teaching of school groups and to show types of conversations stimulated by the artefacts. The museum also provided the participant group with a questionnaire form covering basic questions about the session (Appendix.4). This provided an overview of participant's views on the activity and the service.

However, in this case the form would not be based on the participant's views, as it would be filled out by the person who arranged the session. Consequently, it is not a true reflection of the participant's views. These evaluation methods were not employed effectively at this session. One of the questions in the evaluation form is not applicable for this group as it did not include the film due to technical reasons (Appendix.4). Also the provider was not able to concentrate on collecting participants' stories due to the restricted time limit and a proportion of time being wasted trying to get the equipment to work. Consequently, only one person imparted a story about the navy, although the provider did not write it down at the time. So it is unclear whether this was actually documented. It should be noted that the HLF funding was mainly for the conservation of HMS Alliance (submarine) but part was to be used to increase the local community's knowledge about the project. This is where the '*outreach*' session came into play (Observation L - Appendix.3) as it increased the number of people hearing about the project and HMS Alliance. Therefore, the '*outreach*' was not the main part of the funding but an add-on to increase local knowledge of the project (see Lynch, 2011:22).

Another museum observed was Bursledon Brickworks Industrial Museum (Observation X - Appendix.3; Chapter.8). This session was provided for the St Paul's Messy Church in Bursledon. The activity, group type and setting were not conducive to the provider collecting data for evaluation. The activity was a mosaic making session which meant that the practitioner had to explain how to complete the task to every participant. The session took place as part of a number of activities which meant that people came and went throughout the activity. Therefore, the provider had to constantly explain the activity to participants. Also with people moving in and out of the room, counting the number of participants became difficult. This was especially hard if you were not concentrating on people's movements in and out of the room. The make-up of the participant group also posed problems for the practitioner. The participants varied in age and therefore, the provider was required to focus their attention on certain participants, e.g. young children. This meant that even counting the number of participants was non-existent, let alone focusing on other factors such as well-being, which would have required more time with each person. Consequently, within this session it would have been more beneficial for there to have been another practitioner. This would have allowed

the session to be evaluated effectively, and allowed the provider to have deeper conversations with the participants in order to collect data on well-being. The provider's attention was always split between people and therefore not focused in any one area. There were no evaluation forms so participant's views could not be collected this way. This meant that evaluation should have been undertaken during the activity but was not done due to the circumstances highlighted above.

It is clear from observed HLF funded projects that there needs to be provisions within the funding for another practitioner (Lynch, 2011:22; Observations L and Z - Appendix.3; Chapter.8). This person would focus on the evaluation of the project. It is obvious that the pressure of running and evaluating a project is too much for one person to handle. This is especially true, when the HLF advises practitioners to move away from numbers and include well-being data. Unfortunately, well-being data takes more time to collect compared to number based data, e.g. participant numbers. This is why practitioners at this current time do a large proportion of number counting but includes a fraction of in-depth information, e.g. well-being; even though the HLF in their '*Good Practice Guide to Evaluation*' (2012) state that there should be collection of more informative data (Heritage Lottery Fund, 2012:6). Without a clear understanding of the pressures that providers are under, both in terms of the work needed for the funded project as well as other duties they must complete within the museum, there will not be a move away from number counting towards more in-depth information on well-being.

The **Arts Council** provides information for self-evaluation of projects. The Arts Council evaluation 'shows what has been achieved overall as a result of their funding and helps them to make decisions about what to do next and how' (Arts Council 2013:3). Self-evaluation focuses on 'six key areas; 1) vision, 2) external environment, 3) artistic aspirations and programme, 4) participation and engagement, 5) organisational capacity and capability, and 6) business model' (Arts council online, retrieved 26/2/14). Each of these six key areas has three strands (Arts council online, retrieved 26/2/14). Evaluation of vision focuses on the 'reason to exist, clarity, shared ownership, communication, and values and behaviours' (Arts Council online, retrieved 26/2/14). The external environment looks at 'economic situation, political context, demographics, technological development, artistic/leisure/cultural

context, logistics and environmental' (Arts Council online, retrieved 26/2/14). Meanwhile, artistic aspirations and programme deals with 'artistic policy, programme, achievements and development' (Arts Council online, retrieved 26/2/14). Participation and engagement focuses on 'existing audiences, potential audiences, quality of experience, involvement and consultation, and partnerships' (Arts Council online, retrieved 26/2/14). Evaluation on organisational capacity and capability focuses on 'governance, management structure, plan, people, processes and system; and location/facilities' (Arts Council online, retrieved 26/2/14). Business management looks at 'business model, financial management, value for money, budgets and cash flow, risk management, and regular reporting' (Arts Council online, retrieved 26/2/14).

The Arts Council's advice on self-evaluation takes into account a number of aspects from external environment to business models (Arts Council online, retrieved 26/2/14). It covers many of the areas that the HLF stresses in their evaluation. The evaluation seeks to get the practitioners to think about the reasons for the project. Within the Arts Council's evaluation there is an emphasis on artistic aspirations and programmes. This does not cover any projects run by museums that focus on the use of non-art collections. These activities would be those that focus on public participation as the Arts Council has few funds that cover museum type projects. This part of the evaluation process is only applicable for art based activities. The evaluation also looks at existing audiences and the work needed to be conducted to reach new audiences. Other evaluative aspects are management of the project, the people involved and their roles. The '*Self Evaluation Information Sheet*' (Arts Council, retrieved 26/2/14) has an entire section on business management. The inclusion of this within evaluation shows the importance of money management to the running of a project. The key aspects within this category deal with management of funding and showing how this has been achieved. This shows that it is important to the Arts Council for funded institutions to show how they have used the funding. Unfortunately, this can lead to a focus on monetary aspects rather than the impact of the project on the audience.

The Arts Council also provides funded organisations with two report sheets; 1) interim activity report form and 2) activity report form (Arts Council online). The '*Interim Activity Report Form*' is used to inform the Arts Council 'what happened to date with the project...interim income and expenditure

figures' (Arts Council online, retrieved 26/2/14). The form is split into three sections; A) evaluation, B) statement, and C) declaration. The '*Activity Report Form*' is to evaluate 'your activity after it has finished' (Arts Council online, retrieved 26/2/14). It informs the funders 'what happened both during and after your project, final income and expenditure figures, what was learned; and what the institution thought of the Arts Council' (Arts Council online, retrieved 26/2/14). The form is split into five sections; A) evaluation, B) your activity, C) statement of income and expenditure, D) how did we do, and E) declaration. The evaluation deals with how the project went which is different from the '*Interim Activity Report Form*' which focuses on how the project is progressing. Section B requires 'statistical information about the activity; where it happened, who was involved and the outcomes' (Arts Council online, retrieved 26/2/14). The statement of income and expenditure focuses on the 'total cost of the activity that the Arts Council agreed to support' (Arts Council online, retrieved 26/2/14). While, Section D examines how the Arts Council performed according to the funded institution. It takes into consideration 'eligibility to apply for funding, the application process, managing your application, and the response from the Arts Council when contacted for advice or information' (Arts Council online, retrieved 26/2/14).

Both of these are standard forms that are given to any funded project. The two reports deal with similar issues such as covering evaluation, income and expenditure. There is an emphasis for the funded organisation to show how the funding was used and revealing whether there was any income generated directly from the funding. However, this could cause the evaluation and focus of the practitioner/s to be money centric. Section D in the '*Activity Report Form*' is interesting as it focuses on the funding body itself. It allows the practitioners to evaluate the funding process and the Arts Council. Although, it does not suggest any reflection on the evaluation forms themselves or the evaluation process. So it appears that this is a section not to be evaluated. The evaluation part of these reports looks at how the project is going. However, there is a subtle difference between the evaluation focus of the two forms as highlighted earlier. Within all the different evaluation techniques for the Arts Council funded projects there has been an emphasis on income and expenditure. There appears to be a need to show the expenditure throughout the project. This is in relation to the 'budget set out in the

application form and the revised budget after the grant was offered' (Arts Council online, retrieved 26/2/14). It also includes showing any income that was generated by the funded project. The Arts Council is definitely interested in where the money has been spent on the projects that they fund. This emphasis can mean that practitioners get fixated on the monetary aspect of the evaluation, rather than focusing on the impact of the project.

The subsequent closure of the **Museums, Libraries and Archive Council** (MLA) means that their evaluation procedures are not currently being employed. However, Generic Learning Outcomes (GLO's) are still employed by museums within the county as part of evaluation. GLO's 'were created through the Learning Impact Research Project (LIRP) 2001-2004, which the Museum, Libraries and Archives Council commissioned (Graham, 2013:4). GLO's were devised 'in response to the need to define, capture and measure learning in museums, libraries and archives' (Graham, 2013:4). They 'provide a system, or conceptual framework, to capture the learning outcomes that result for users' (Graham, 2013:4). GLO's were based on Howard Gardner's constructivist learning theory that learning is a 'process of active meaning-making' (Gardner, 2006; Graham, 2013:4; Hooper-Greenhill, 1994b:1 & 166; Inspiring Learning For All online; Wood, 1995:101). This was the 'first attempt by the museum sector to develop a framework for capturing the impact of museum learning on individuals' (Graham, 2013:6). The GLO's have since been adopted by the HLF to measure learning and 'provide evidence of the wider benefits of museums' (Graham, 2013:7; Inspiring Learning For All online). Ultimately, this is a way of measuring well-being that the author is suggesting should be central to evaluation of '*outreach*' and education sessions. However, the use of GLO's in evaluation are still problematic as time constraints on practitioners reduce their ability to document certain aspects, e.g. behaviour, progression, attitudes and values. It is possible to look at the work undertaken by museums with MLA funding by looking at the MLA website. This can be searched by accessing the National Archives (www.nationalarchives.gov.uk). Information on GLO's can be gotten from the Inspiring Learning For All website (www.inspiringlearningforall.gov.uk) and Chapter.2.

This section has broken down the evaluative techniques employed by funding bodies. Its aim has been to show the focus of the evaluations and what is required from the funded organisations.

6.4 Factors Affecting Museums and Their Services

There are a number of factors that have been identified during research that impact on museums and the services that they provide. It is important to explore these factors in order to understand how, why and to what degree they impact these organisations. The factors to be explored are 1) the status of '*outreach*' within museums, 2) the reduction of services, 3) how funding impacts on time, staff numbers and the amount of services available, 4) staff numbers, and 5) the focus of museums on activities that are easier to prove impact, e.g. research. All of these issues were highlighted by practitioners working within museums in Hampshire. Therefore, these are the types of concerns being dealt with currently in the field.

6.4.1 The Status of '*Outreach*' in Museums

The status of '*outreach*' in museums may seem like an odd issue to consider. However, this is a very real concern for those that practice '*outreach*' in these organisations. The way that '*outreach*' is viewed within museums will affect how these services are run. It appears that '*outreach*' is not viewed as the highest priority within a number of these institutions (Anderson, 1995:13; Hooper-Greenhill, 1994:72; Moffat, 1995:141; Sachatello-Sawyer et al, 2002: xxiii). Therefore, '*outreach*' activities are forced to one side to focus on other things, e.g. exhibitions. The majority of museums do not charge for '*outreach*' this means there is no obvious monetary return for this activity so it is not actively publicised or run. Hence, '*outreach*' in many cases is not run continuously throughout the year. Also many people do not know that these facilities are available. Within museums '*outreach*' (and educational programmes) is seen as a lower status activity compared to other activities (Moffat, 1995:141; Sachatello-Sawyer et al, 2002: xxiii; Stannett, 1995:7). Consequently, '*outreach*' practitioners are given lower budgets to provide their services (Hooper-Greenhill, 1994a:91). This means that budgetary constraints limit the types of activities and the amount they can offer. Therefore, an institution's view on '*outreach*' impacts on this facility, which is in part influenced by the lack of monetary return from this service. Consequently, there needs to be a change within museum's views on '*outreach*'. In particular

the need for practitioners to separate activities from their monetary return and focus on its importance to participants. This will mean that '*outreach*' becomes viewed more positively within the museum sector (Hooper-Greenhill, 1995:61-63).

6.4.2 Reduction of Services

Within the last few years the amount of services provided by museums has been reduced. This has been widely seen by the researcher within Hampshire but is also symptomatic of the state of the sector throughout the country. This is in part due to the reduction of funding available for museum facilities (Section 6.1; Thomas, 2014:30). However, opening times and staff numbers also have an impact on the number of services provided by these organisations. All these factors cause museum managers/directors to consider what can be undertaken by the institution. Where a number of these factors are in play, the reduction of services can be determined to be the best action. Service reduction can have a detrimental effect on the museum but there can also be positives. By reducing the number of activities it can free staff time, increasing service quality and focus facilities. Freeing staff time will allow practitioners to focus more effectively on other services. This in turn will increase the quality of those activities that are left. This is not to say that quality within museums is low where activities are high; or quality is high where services are smaller in number. But where there is a greater availability of staff time it can be suggested that the quality of facilities will increase. Also lower numbers of services may result in a focus of activities; seeing a greater focus on core themes within museums. Therefore, a reduction of services can have both negative and positive effects on museum services.

6.4.3 Funding Impacting on Time, Staff Numbers and Amount of Services Available

This section links into the previous section, as it deals with similar issues; although there is a greater focus on funding. Funding impacts on a number of factors such as time, staff numbers and the amount of services available

(Lynch, 2011:22). A number of museums within Hampshire are reducing the number of facilities they provide in response to the reduction of funding, e.g. Portsmouth Museum (Parker-Pearson, 1993:225). This does take into account the previously mentioned loss of the MLA (Section 6.2) which has reduced the number of funding bodies for museums. However, the major impact comes from government funding reductions, e.g. local councils (section 6.1; Thomas, 2014:30). This has meant that museums have had to re-evaluate the types and numbers of services that they provide. The diminishing funding from local or county councils has meant that these organisations have had to look at what services to run. In many cases this has meant that activities have had to be reduced to cut costs.

Budgetary cuts have also affected staff numbers. Cuts to staff are a natural step in reducing outgoings. This has meant that a number of practitioners have lost their jobs within the county. Staff cuts have been across all departments of the museum sector. Although, '*outreach*' and education seems to have been most hard hit in terms of staff losses, especially, since a number of museums no longer have '*outreach*' staff, e.g. Winchester Military Museums (Moffat, 1995:141). In other cases they only have part time education officers, e.g. Portsmouth Museums. However, there have also been cuts to curatorial staff and front of house personnel, e.g. Hampshire County Council Museum Service. This means that services are being provided by a smaller number of people. This can be detrimental to the quality of facilities as less people are trying to provide the same level of services (Talboys, 2005:1). Loss of staff means that previous jobs done by others are now being subsumed into the remaining personnel's workload. This means that there is less time for each job.

Funding has an impact on the time staff have available to undertake each task/facility. Money from funding bodies in some cases can cause funded projects to be prioritised by the museum. Funded activities are more important as there is more pressure to complete them to the funding body's standards. This means that more time is given to completing work for these projects. Therefore, less time is advocated to other tasks that have to be undertaken. Hence, certain tasks may end up having less time given to them than they require. Consequently, the quality of other activities may be affected in order to undertake funded projects. Also as stated previously, budget cuts have seen

a reduction in the number of staff within museums. This means that museums have to provide the same services, at the same quality with fewer personnel to run them. Therefore, the remaining practitioners are completing their own work as well as subsuming previous personnel's jobs into their workloads. Consequently, time is more restricted and priority is given to projects based on deadlines. This can be seen when exhibitions are installed. At this time other activities are put on halt (to a point) while the exhibition is completed. Therefore, funding has an impact on the time available to provide services.

It is clear that funding, both a lack and an influx, has an impact on time, staff numbers and the amount of services available. These issues are all linked as each one has an impact on the other.

6.4.4 Staff Numbers

Staff numbers are an important factor in determining what a museum is capable of providing for its users. Each museum will have a different number of staff depending on the type of institution it is, e.g. volunteer-run or independent etc. The differences in staff numbers can be seen between the Museum of Army Chaplaincy and Hampshire County Council Museums Service. The Museum of Army Chaplaincy does not have a variety of staff and is run by a curator. This is different to Hampshire County Council Museums Service which has an individual curator for each collection as well as an education/'*outreach*' team. Therefore, the size of the museum can in itself determine the number of staff. Who funds the museum's activities can be influenced by the type of museum and thus affect the number of staff. A council run museum may have a larger number of personnel in some cases but in others it may have less staff. This is due to the budgetary cuts that councils have taken from central government and are applying across the services that they provide. Subsequently, this has meant a reduction in the number of staff. Independent museums have a smaller number of staff as income is usually linked to entrance fees and outside funding, e.g. the Arts Council and the Heritage Lottery Fund. Therefore, there are a number of factors that affect staff numbers.

6.4.5 Focus on Activities That Are Easier to Prove Impact, e.g. Research

In many cases museums focus on activities that are easier to prove the impact of such as research. The impact of research is easier to prove than '*outreach*' for a number of reasons. Impact of '*outreach*' is not always easy to directly prove. The main evaluation of '*outreach*' is counting attendance but this does not always prove impact that effectively. It tells the practitioner how many people were involved but not the impact on the participants. Also it is impossible to correlate the number of participants attending an '*outreach*' session that actually then visit the museum. In comparison it is easier to determine the impact of research. The number of researchers using the museum's collection is still an important statistic for proving impact. However, this is not the only indication of impact. Many museums will ask for a copy of the research undertaken by the researcher. Therefore, this can be used to suggest the impact of the collection on research and vice versa. This is much easier to prove and a direct connection can be proven between access and production of research material. The difficulty in proving the impact of '*outreach*' can be linked to its status within museums. The lower status of '*outreach*' within museums can be associated with the struggle to prove its impact. But this is more about the lack of appropriate evaluation techniques for this service rather than there not being a way to prove impact. Therefore, evaluation needs to be improved in order to tackle these issues.

6.4.6 Summary

This section has detailed a number of aspects that impact on museums and the services they provide. The factors explored were 1) the status of '*outreach*' within museums, 2) the reduction of services, 3) how funding impacts on time, staff numbers and the amount of services available, 4) staff numbers, and 5) museums focus on activities that are easier to prove the impact of, e.g. research. All of these issues are linked in some way or form. The status of '*outreach*' within museums has an impact on whether '*outreach*' is undertaken or not. This is due in many cases in part to the lack of monetary return associated with this activity. This also links into the difficulty to prove

the impact of this service compared to other activities, e.g. research. It is difficult to prove the impact of '*outreach*' because the majority of evaluation focuses on the numbers of attendants. Also it is hard to make a direct correlation between those that participate in '*outreach*' and then visit the museum. The difficulty of proving impact can also have an influence on the status of '*outreach*' within museums. Funding has a huge impact on a number of areas such as staff numbers, time and the amount of services available. Obviously there are other reasons other than funding that affect staff numbers and the numbers of services. But funding does have the biggest impact and is the most stated reason for changes within the museum sector. Funding covers both local and central government, as well as funding bodies. Funding, either a lack or influx of money, has an influence on how time is divided up for tasks. It also has an influence on the amount of services that can realistically be provided. Funded projects will in a number of cases take priority over other activities and this can mean a reduction in services. It is clear that these issues affect museums; their structure and the activities that they provide.

6.5 '*Outreach*' as the Enemy

A current theory is that '*outreach*' is the enemy of museums and their services. Museum budgets are being cut and this has resulted in the reduction of services (Parker-Pearson, 1993:225). Also the continuous decrease in budgets has meant that a number of these organisations are facing reduced opening times in an attempt to keep them open. It has been suggested by museum professionals that if museums can offer the same level of services but run as '*outreach*' then the museum building could be closed to reduce costs. This is disturbing as it makes '*outreach*' the enemy of the museum building. Practitioners will become less likely to undertake '*outreach*' activities if it could be detrimental to the existence of the museum building. These discussions are reducing the use of '*outreach*' in order to save the museum. It is unclear though whether a museum service is capable of being run wholly as '*outreach*'.

If there is no museum building open to the public there still needs to be a building to house the collection. Therefore, there will still be a monetary output for housing the collection. The only major saving will be the cutting of

staff as there will be no need for front of house staff or as many collections staff to manage the archives. However, this is clearly not going to be a very effective service. The museum will still need to provide access for the public as well as researchers. But each of these groups will interact with the collection in different ways (Bailey, 1998:92, Little and Zimmerman 2010 in Little, 2012:286). For the public it is easier to provide services and access to collections via '*outreach*'. However, it will be more difficult to provide access to collections to researchers through '*outreach*'. This may be due to a number of reasons such as size of the archive needed for research. This will mean that there will still need to be the opportunity for people to gain access to the collection within an assigned building.

This discussion has made '*outreach*' activities the enemy of the museum. The suggestion that services could be provided via '*outreach*' has meant that museums are now viewing this practice as the enemy. If services could be provided through '*outreach*' then there will be less need for the museum building. This means that '*outreach*' activities are put in the line of fire and seen as threatening the existence of the museum. This has meant in some cases museums have opted to reduce or stop '*outreach*' services in order to save the museum building, e.g. Hampshire County Council Museums Service and Portsmouth Museum. This has meant that this facility has been put in a detrimental position thorough the rise of this theory. Providing all services via '*outreach*' may not be as possible as the users of museums do not all interact with the collections in the same way (Little and Zimmerman 2012 in Little, 2012:286). Therefore, there will always need to be different ways to interact with the museum and its collection. Consequently, all this discussion has done is negatively impact on '*outreach*', making practitioners believe it to be the enemy to the museum building rather than an aid to entice audiences.

6.6 Summary

This chapter has shown how funding affects museums and has explored the impact of budgets on these institutions. It has focused on those run by county and city councils and the effect of countrywide budgetary cuts enforced by the Coalition Government. It also looked at the changes to funding bodies

within the country centring on the closure of the MLA in 2012, and the impact it has had on museums within Hampshire. Another aspect covered is the focus on monetary return in funding body evaluations and how this affects funded projects. A number of other factors were investigated; 1) the status of '*outreach*' within museums, 2) the reduction of services, 3) how funding impacts on time, staff numbers and the amount of services available, 4) staff numbers, and 5) museums focus on activities that are easier to prove the impact of, e.g. research. This was to determine how these all can impact on museums and the type of programmes that they provide. Lastly, the theory that through the reduction of expenditure, '*outreach*' is beginning to be viewed as the enemy to the museum was explored.

It is clear that funding has a big impact on museums and the services that they can provide (Lynch, 2011:22; Parker-Pearson, 1993:225). The ongoing budgetary cuts from central and local governments have had a lasting effect on these organisations, as well as impacting on national institutions such as English Heritage. Decreasing budgets has meant that museums have had to change aspects within their organisations such as numbers of staff. Although, these issues are not new to this sector as museums are used to running services under these conditions (Talboys, 2005:1). However, at the current time other factors are contributing to the changing nature of '*outreach*'. Funding bodies have a major impact on museums and their services as well. Within the last few years there has been a change to funding bodies focusing on the heritage industry. A major change is the loss of the MLA which has meant that the Arts Council has subsumed some of the MLA's roles such as accreditation. However, this funding body still has a strong focus on art even after taking on the MLA's roles. This reduces the amount of funds that museums can apply for when dealing with non-art collections.

Funding bodies such as the Heritage Lottery Fund and the Arts Council employ a variety of evaluative methods. The Heritage Lottery Fund has a dual focus to its evaluation; number counting and well-being data. The HLF advises practitioners to move away from numbers to include well-being data within their evaluations. Unfortunately, well-being data takes more time to collect compared to number based data, e.g. participant numbers. Therefore, practitioners at the current time do a large proportion of number counting but include a fraction of in-depth information, e.g. well-being, even though the HLF

in their '*Good Practice Guide to Evaluation*' (2012) specifically state that there should be a movement away from number counting to collecting more informative data (Heritage Lottery Fund, 2012:6). It appears that the HLF does not have a clear understanding of the pressures that providers are under. Both in terms of the work needed for funded projects as well as other duties they must complete within the museum. This has resulted in number counting being undertaken more proficiently and less focus on well-being. This is the case as it takes more time to undertake well-being evaluation because practitioners are required to talk to the participants to collect in-depth information. This is not always possible because in all '*outreach*' cases the participants outnumber the provider. Therefore, for there to be a greater focus on well-being within evaluation there needs to be the provision for another practitioner within the funding. This will allow one or both to collect more informative data on the activity. Therefore, at this current time there will not be a move away from number counting to a greater focus on well-being until there are structures in place to make this possible in the 'real' world.

The Arts Council provides a number of evaluation techniques. One is for self-evaluation which focuses on 'six key areas; 1) vision, 2) external environment, 3) artistic aspirations and programme, 4) participation and engagement, 5) organisational capacity and capability, and 6) business model' (Arts council online, retrieved 26/2/14). The Arts Council also provides funded organisations with two report sheets; 1) interim activity report form and 2) activity report form (Arts Council online). Within all of these evaluation methods there is an emphasis on income and expenditure. This is in relation to the 'budget set out in the application form and the revised budget after the grant was offered' (Arts Council online, retrieved 26/2/14). As well as showing any income that was generated by the funded project. The Arts Council is definitely interested in where money has been spent on projects that they fund. This emphasis can mean that practitioners get fixated on the monetary aspect of the evaluation, rather than focusing on the impact of the project.

Finally, a number of factors affecting museums and their services were explored. These were the status of '*outreach*' within museums, the reduction of services, how funding impacts on time, staff numbers and the amount of services available; staff numbers, museums focusing on activities that are easier to prove the impact of, e.g. research and '*outreach*' as the enemy. Many

of these aspects are linked and are a product of budgetary cuts and funding. Those that are a direct result of budgetary cuts are the reduction of services and staff numbers. A reduction in income museums have had to rethink the services that they provide and the numbers of staff employed. This has meant that personnel are being cut to minimise outgoings. Services are being reduced for the same reasons. The diminishing of staff is also contributing to the need to cut activities. Funding from funding bodies also has an impact on a number of factors such as time, staff numbers and the amount of services. Funded projects in many cases will take priority over other tasks within museums. This means that staff time will be divided or focused on the funded activity. With a greater focus on funded activities there is less time to undertake other services. This can mean that during this time programmes are reduced because staff time is limited. Funding can cause an increase in staff numbers but these personnel will not undertake activities outside the funded project. Therefore, their impact to the museum is small as these new practitioners will only work on this one activity and leave once the project is over.

There appears to be a focus on activities that are easier to prove the impact of within many museums, e.g. research. This is due to it being difficult to directly prove impact for '*outreach*'. Whereas proving impact for activities such as research is much easier because there is more evidence for impact. The issue with proving impact for '*outreach*' stems from the lack of appropriate evaluation. Number counting does not provide information on impact it just shows how many people took part in the activity. Whereas collecting more informative data such as well-being would aid in proving impact. The status of '*outreach*' within museums ultimately affects whether it is undertaken or not. It also affects how proficiently it is undertaken by the organisation. '*Outreach*' in a number of museums is not viewed very highly which is partly influenced by the lack of monetary return from this service. Obviously there needs to be a change within museum's views on '*outreach*'. In particular the need for practitioners to separate activities from their monetary return and focus on its importance to participants, will mean that '*outreach*' becomes viewed more positively within the museum sector. Another issue is the theory that if services can be provided via '*outreach*' then there is no need for the museum. This has made '*outreach*' an enemy to the museum. This has meant in some cases museums have opted to reduce or stop '*outreach*'

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services in order to save the museum building. This theory has put '*outreach*' practices in a detrimental position. Providing all services via '*outreach*' may not be as possible, as users of museums do not interact with the collections in the same way or for the same reasons. Consequently, all this discussion has done is negatively impact on '*outreach*'. Making practitioners believe it to be the enemy to the museum building rather than an aid to entice audiences.

This chapter has made it clear that funding both from funding bodies and central or local government has an impact on museums. It has a number of different impacts but they are all linked. Therefore these issues are not separate from each other but are linked to funding.

Chapter 7: Provider Views on '*Outreach*'

This chapter will explore the providers' views on '*outreach*'. Looking at whether practitioners and the museums they work for have differing standpoints on '*outreach*'. Do contradictory positions affect '*outreach*' activities? Does the deliverer's opinion of '*outreach*' impact on the activity and if so what is the impact. Can this affect the participation of the audience? Does any of this actually affect the activity?

It is important to understand these aspects because these factors all have an impact on how '*outreach*' is delivered. A difference between the provider and the museum views on '*outreach*' may have an effect on the practice. Consequently, the provider's views may affect the running of the '*outreach*' session which is different to the imagined outcome by the museum. Therefore, by understanding whether there are differences in opinions on '*outreach*'; it can be determined what interpretation the activity is being run under. This will show who has a greater impact on '*outreach*' programmes; the museum or the provider.

7.1 Provider vs Museum

Throughout the research process the author has had a number of conversations with museums' and the practitioners who undertake '*outreach*'. It was important to find out the museum's view on '*outreach*' because this determines the activities that they provide, as well as the amount of '*outreach*' that was undertaken by the organisation. A museum that views '*outreach*' as part of their marketing/promotion will deliver activities that focus on the museum (Merriman, 2004:95; Observation M and N - Appendix.3). Whereas those that see it as education will offer a wider range of programmes covering a number of topics. Therefore, it is clear that the organisations' view on '*outreach*' will affect what is provided and the amount of activities undertaken by that institution. Though, the museum is not the only opinion on '*outreach*' and in many cases there will be a variety of views within a museum. The practitioners who provide the '*outreach*' activities for museums also have views on '*outreach*'. These views may be similar to the museum that they work for.

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However, in some cases the provider may have different opinions on '*outreach*' from the organisation. These conflicting views could have an impact on the '*outreach*' session. The provider would be faced with having to provide '*outreach*' in a way that may be contradictory to their own view. To what degree do practitioners undertake '*outreach*' programmes that are different to their opinions?

The biggest difference between provider and museums' view's on '*outreach*' was recorded within Hampshire County Council Museums Service. Hampshire County Council Museums Service runs a number of museums within the county and has a centralised outreach/education department. This organisation splits the county into three regions; North and Central, South East and South West. For detailed information on the museums associated with each area see Chapter 3 and Appendix.1. Hampshire County Council Museums Service views '*outreach*' as 'work outside the museum with the collection'. They work from three objectives; 1) to take objects out with the staff, 2) grow relationships with schools, and 3) to enter the cycle of learning.

7.1.1 Provider vs. Hampshire County Council Museums Service (see Observations O & P)

The first difference between views was documented within one of the regions of Hampshire County Council Museums Service. The session in question was run for Mudeford Junior School in Christchurch, Dorset. The provider stated that they did not think that '*outreach*' is when people contact the museums service for a session. '*Outreach*' in their opinion is the museum contacting people, finding out what they need and then providing the appropriate service. Also for them '*outreach*' should be free and not chargeable. This view is different from the stance taken by Hampshire County Council Museums Service.

The service does not actively contact prospective audiences to determine what participants require from '*outreach*' sessions. Therefore, the activities that the practitioner provides for Hampshire are not sought by the participant group. Nevertheless, the author has determined that this difference will not have an impact on the activity. However, it is interesting that the practitioner

believes that there should be a greater emphasis on 'reaching out' to the audience. Rather than waiting for people to enquire about programmes on offer. It is clear that the provider focuses on the simplest view of '*outreach*' which is for the museum to reach out to users. Whereas Hampshire County Council Museums Service states '*outreach*' is 'work outside the museum with the collection'. The activity observed by the author reflected Hampshire's interpretation of '*outreach*'. As well as reflecting the service's objectives of taking objects out with the staff, growing relationships with schools and entering the cycle of learning.

But would it be more beneficial for Hampshire County Council Museums Service to keenly seek engagements with new audiences? This is the basis of '*outreach*' for the practitioner; rather than just responding to enquiries. Of course it would be more beneficial for the service to actively engage with audiences and tailor programmes more to the needs of the users. However, in an ever turbulent sector, which has undergone much change and is still facing further alteration can taking on such a time consuming task be the best option for an organisation that currently has interest in their services from their main audience group, e.g. schools. Hampshire County Council Museums Service itself underwent a number of changes to its infrastructure around 2011/12. It saw the reduction of staff within the collections management team and the education/outreach department. This has meant that work is now being carried out by a smaller number of personnel. Therefore, seeking to actively engage new or existing audiences could be seen as an added stress to an already stretched service. Whereas, providing a service to those that enquire could be easier; even if it is not the preferred method by the practitioners within the organisation or the institution itself. Therefore, the differences in views on '*outreach*' seen in this case may be caused by other factors, e.g. staff reductions. With the provider being able to hold on to their "idealised" and "untainted" view of '*outreach*', while the museums service has to adapt their view in order to keep the practice alive (Talboys, 2005:1). So could differences between practitioner and museum opinions on '*outreach*' actually just be a difference between who has had to adapt their views to undertake the practice in the real world?

Another difference in stance focused on whether '*outreach*' should be chargeable. The practitioner believed that '*outreach*' should be free which is

different to the stance of Hampshire County Councils Museums Service who charge for '*outreach*'. In the case observed the school was charged an hourly rate plus mileage for the '*outreach*' programme (Appendix.3). Schools do have budgets for activities as the National Curriculum encourages the use of outside resources in pupils' education (Hooper-Greenhill, 1994:16; Moffat, 1995:2). However, not all museums charge for their '*outreach*' services (Hooper-Greenhill, 1994a:92). Therefore, charging for activities is specific to the museum that runs them. In the case of Hampshire County Council Museums Service there may be an outside factor leading to the charging for '*outreach*'. A few of the museums under Hampshire's jurisdiction are run by Joint Management Committees. This sees collaborations between non-sector professionals and Hampshire County Council Museums Service working together to run the museum and undertake activities. In these cases it was suggested that it is hard to provide these committees with concrete evidence as to why '*outreach*' is a positive practice. Especially, as there is no way to directly prove that visitors to the museum that took part in the '*outreach*' activity; consequently visited the site. Subsequently, a monetary return for the activity makes '*outreach*' more beneficial to the organisation for non-sector professionals (Flatman, 2012:291). Therefore, Hampshire County Council Museums Service may charge for '*outreach*' in order to keep the activity alive as a number of the museums within its jurisdiction are run by Joint Management Committees. In a perfect world Hampshire County Council Museums Service may not charge for its '*outreach*' programmes. However, this is a speculation and is not based on any evidence from conversations with the organisation's personnel or from the institution itself.

This case shows the difference of opinion between the practitioner and the museum over '*outreach*'. The differences are over the interpretation of '*outreach*' and whether it should be chargeable or not. In this case the differences in opinions may be down to other factors. The practitioner could be seen to have an idealistic view of '*outreach*'. While, pressures such as staff reductions have meant that Hampshire County Council Museums Service have had to work to different standards. Therefore, other factors may be the cause of the differences in views on '*outreach*' rather than there actually being a difference in opinion.

7.1.2 Provider 2 vs. Hampshire County Council Museums Service (Observations S & T)

The second difference between views was documented within another region of Hampshire County Council Museums Service. The session in question was provided to South View Primary School in Basingstoke. The practitioner stated that the '*outreach*' programme was usually undertaken in the museum. According to the provider the school seemed unaware of what the museum offered, as '*outreach*' sessions are not usually provided according to them. This is different to what is stressed in other areas by Hampshire County Council Museums Service.

This practitioner appears to have a very different view from Hampshire County Council Museums Service. Hampshire as outlined in the previous section (7.1 and 7.1.2) does undertake '*outreach*'. '*Outreach*' sessions must be 'work outside the museum with the collection' and meet three objectives (see Chapter.3). This session met these objectives as it consisted of the practitioner taking objects out (three boxes on World War II), growing a relationship with a school, and entering the cycle of learning. However, the provider seemed to stress that this session would normally take place in the museum. Even going as far as to state that the school did not understand what the museum offered because '*outreach*' programmes were not usually provided. Obviously each museum within the jurisdiction of Hampshire County Council Museums Service will provide as much or as little '*outreach*' as it deems appropriate. This can be seen at The Spring in Havant as this organisation offers no '*outreach*' (Chapter.3). Therefore, for this practitioner to state that the school did not know what the museum offered because they asked for an '*outreach*' session was odd as it is part of their job description.

The problem appeared to be more centred on the practitioner and their issue with '*outreach*', rather than the school not being aware of what the museum offered and them having to provide a service that they did not offer. The provider seemed out of depth teaching this subject via '*outreach*'. The author believes that the provider would have been happier undertaking this activity within a museum setting. Taking them out of the museum appeared to present an issue for them which should not occur (Talboy, 2005:30). They changed the way the session would usually be run if it occurred in a museum

due to time restrictions. But it was clear that this caused an issue as both the practitioner and the participants were unsure of what they were supposed to be doing. In the second session there was even more change to the activity as the provider took total control over the programme. The lack of control the practitioner appeared to feel may have been the real issue. Running the session within the museum would allow the provider to take control more easily, possibly due to it being their environment (Talboys, 2005:30). Whereas having to do this activity within an environment they did not know clearly had a negative effect (Talboys, 2005:30). The issues that the practitioner had with '*outreach*', the session and the setting was very clear to the participants, as well as to the author. This had a recognisable effect on the participants. The provider was very negative and was evidently in a mood causing the participants to not participate. They were also not sure of what to do with the objects or what they were supposed to show, in the context of the activity.

The practitioner's statement that the '*outreach*' session usually takes place in the museum is interesting. For the activity that they are describing would not be '*outreach*' if it takes place in the museum; especially based on the definition provided by Hampshire County Council Museums Service (Chapter.3). Therefore, it is clear that this practitioner is unaware what '*outreach*' is and what Hampshire County Council Museums Service classes as '*outreach*'. Also the provider had a strict way in which they perceived the activity should be carried out. They stressed that the session would usually be two hours so that 20 minutes would be spent with each box. The practitioner also stated that participants would usually concentrate on handling the objects rather than reading the activity cards as the adult present would read them to the students. This is interesting as it places the pupils in a passive learning role. '*Outreach*' is different to many other learning programmes as it places the user in an active learning role (Hooper-Greenhill, 1994b:1; Wood, 1995:98). Giving them the chance to take control of their learning and interact with museum objects (Matthews, 1980:93-4 in Hooper-Greenhill, 1994:102, 173).

The practitioner's mood and view on '*outreach*' had a definite impact on the reactions of the participants. Unfortunately, this was an openly negative reaction from the students. The session was given to two groups within the school and for each the activity was different. The first programme frustrated the practitioner so much that they made the decision to change the session

entirely. This resulted in the students not being given the chance to interact with the objects. This is not what '*outreach*' services are about; its core aim is to allow participants to handle objects. The provider's lack of enthusiasm for the activity had a definite impact on the participants, especially within the second class that took part in the session. The students in both classes were reluctant to answer questions asked by the practitioner. The author equates this to the provider's mood; which impacted on the participation of the students. In the second class the lack of participation by the pupils was even more limited. When students did take part their answers were openly dismissed by the practitioner. This did not create an environment that made the pupils happy to share their knowledge (Talboy, 2005:85).

There were a few examples of the practitioner's open dismissal of the participant's views. They centred around the provider asking the pupils questions on the objects that they showed to the class. The provider asked the students what they would take into an air raid shelter out of these objects; ID card, ration card, potty, blanket, lamp, gas mask and a game. The students were reluctant to answer so the practitioner stated that there was no right or wrong answer. One student ended up answering that they would take a game, gas mask and blanket into the air raid shelter. The provider then conveyed that it was compulsory to carry your ID card and gas mask; and if you lost your ration book it could take up to six weeks for a new one. The participant then asked the student if they would still take the items they had chosen. The pupil said yes, and the provider stated 'you would rather have a game than eat for six weeks?' This was said in a very confrontational and irate manner to the student. The practitioner was very dismissive of the pupils' opinions even when they had stated there was no right or wrong answer. But when they were provided with the answer they deemed incorrect they appeared to grill the students. Overall, they seemed unimpressed with the student's opinions on the topic. This was apparent from the outset and would explain the lack of participation from the class when asked questions. The pupils listened to the talk provided but they were not engaged with the topic. It is clear that the practitioner has an impact on the reaction of the participants to the activity.

The differences within this case are focused on the practitioner and their dislike of '*outreach*'. They stated that the programme usually took place in the museum. Also that the school seemed unaware of what the museum offered,

as '*outreach*' sessions were not usually provided according to the practitioner. It was not the school that seemed ignorant of what the museum did but the provider as Hampshire County Council Museums Service does undertake '*outreach*'. The practitioner did not appear to be happy to run this session outside the museum. The change of environment meant that there were stronger time restrictions and this seemed to cause issues for the provider (Talboys, 2005:30). There was a lack of organisation which meant that the activity was very ad hoc and the participants really did not know what they were supposed to be doing. The practitioners' mood has an impact on the way participants react to the activity. A combination of the provider's lack of enthusiasm, apparent dislike of '*outreach*', inability to work outside the museum and discomfort in this situation lead to the participants being uneasy. The practitioner who was clearly in a bad mood took this out on the pupils and this resulted in them not wanting to actively take part in the exercise (Talboys, 2005:85).

This is definitively a case in which the practitioner can be seen to be the problem. The negative reactions of the participants were caused by the practitioner's behaviour. Their lack of ability to adapt their sessions to different environments caused participants to be unclear of the activity's purpose (Talboys, 2005:30). Also the provider's reactions to the pupil's answers meant that many did not participate in the activity willingly. The problems caused by the practitioner were firstly equated by the author to their dislike of '*outreach*'. However, it became clear after a number of conversations with other museum professionals that the practitioner in question had a number of personal issues. The researcher was made aware that the provider in question was under a large proportion of stress at this current time. This was due to reductions in staffing across Hampshire County Council Museums Service. This led to increased pressure on remaining staff to provide the same level of services. Unfortunately, this in turn led to staff becoming increasingly stressed. This contributed to the behaviour observed by the researcher during this '*outreach*' activity. Therefore, even though the practitioner was to blame for the reaction of the participants due to a number of reasons, there were mitigating circumstances that caused these issues. This is important because it shows how institutional problems can have negative effects on '*outreach*'.

7.1.3 Other Museums

The differences between practitioner and museum views on '*outreach*' are not as prolific in other museums, as documented within Hampshire County Council Museums Service. In actual fact, in many museums, there are no differences between provider and museum views on '*outreach*'. However, this might be because in a number of these organisations the practitioner determines what '*outreach*' means to the museum. Therefore the view expressed by the institution is the view of the provider, so there will be no differences in opinions.

Why is this? A number of museums within the county only have a small number of people who deal with '*outreach*' etc. This means that the museum and the practitioners providing '*outreach*' are more in-sync. Possibly because the small number of staff within the museum means that there is a closer working relationship between personnel. Whereas at Hampshire County Council Museums Service practitioners are spread throughout the county and do not have such a close working relationship. Therefore, institutions that do not work closely with or are not run by practitioners directly will have different views from their staff on '*outreach*'.

An example of a small museum which bases their opinion of '*outreach*' on that of the practitioner is the Museum of Army Chaplaincy (Observation M - Appendix.3). The Museum of Army Chaplaincy is run by one practitioner who undertakes all activities. There is no '*outreach*' budget and so '*outreach*' is provided through the marketing budget. Therefore, '*outreach*' within this museum is 'linked with marketing and networking'. Consequently, the definition of '*outreach*' in this institution revolves around marketing the museum (Merriman, 2004:95). This involves doing events in which the provider highlights what the museum does and the collections held to new audiences. Although, the definition of '*outreach*' in this case is focused on marketing, the practitioner can be seen to have greatly influenced the museum's views. This can be seen as there is no budget for '*outreach*'. Therefore the only reason that '*outreach*' is being conducted is because the practitioner uses the marketing budget to fund this activity (Hooper-Greenhill, 1994:72, 91). In essence the provider has adapted the definition of '*outreach*' to have a marketing focus (Merriman, 2004:95). Therefore, the practitioner at this

organisation has worked to include '*outreach*' within the museums activities, and shows the influence of the provider on the services of the institution. The small nature of this museum contributes to the strong similarity of views between the museum and the practitioner. The practitioner and their positive view of '*outreach*' is the only reason why it is undertaken by this museum. Obviously, the definition outlined by this museum may not be the provider's true view of '*outreach*'. But their desire to conduct '*outreach*' has meant that they have developed a definition which focuses on an aspect funded by this institution, e.g. marketing.

An example that shows how different practitioners view '*outreach*' and how this can differ from the museum is the Winchester Military Museums Consortium. The Winchester Military Museums Consortium includes Horsepower, the Gurkha Museum, The Royal Green Jackets Museum and The Royal Hampshire Regiment Museum. All these museums are run by the Ministry of Defence and '*outreach*' is handled by the Adjutant General's Corps Museum (AGC). However, it became clear through conversations with the relevant practitioners at all the museums within the Winchester Military Museums Consortium that they do not hold the same views on '*outreach*' as the AGC Museum. The researcher asked each of the practitioners their views on '*outreach*' and found that a number of them undertook '*outreach*'. However, the author was advised to get in touch with the AGC practitioner as '*outreach*' was run centrally by the Adjutant General's Corps Museum (AGC). Subsequent communication with the AGC practitioner revealed that this professional had a different view on '*outreach*' then the other practitioners. The AGC practitioner stated that there used to be a part time Education Officer who dealt with '*outreach*'. However, this practitioner left and '*outreach*' responsibilities were taken over by themselves. The AGC practitioner responds to requests for educational visits but they do not actively promote the programmes on offer.

This is interesting as the practitioners that work within this group do not seem to agree about '*outreach*'. A number of the practitioners within the Winchester Military Museums Consortium undertake their own '*outreach*' work outside the centrally controlled AGC '*outreach*'. The undertaking of '*outreach*' outside of the AGC '*outreach*' suggests that these practitioners view highly of this practice. However, this is contradictory to the view of the AGC Museum who after the loss of the Education Officer has not promoted '*outreach*'. The

AGC practitioner openly admitted to not actively promoting '*outreach*' and only responding to requests. This has meant that there have not been many requests for activities. The fact there used to be an '*outreach*' programme means that the museum did feel '*outreach*' was important. However, this may have been mostly down to the Education Officer rather than the museum. This could be the case as '*outreach*' disappeared after this practitioner left the institution. It is clear within this consortium that the individual museum practitioners have a different view from the AGC Museum. This has led these curators to undertake their own '*outreach*' instead of subscribing to the passive interaction chosen by the AGC Museum. This difference in opinion and practice could be the lack of clear communication between these practitioners. With the AGC practitioner not taking into account the services that most benefit the museums that are part of the consortium. However, this is all speculation as the author has no clear answers as to why there are differences between the AGC and the other museums' practitioners on the topic of '*outreach*'.

7.2 Impact on '*Outreach*'

The previous section highlighted that there can be differences in opinions on '*outreach*' between the provider and the museum. But does this have an impact on the '*outreach*' programme? This section will explore if these differences of opinion actually impact on the activity, e.g. does it affect the participation of the audience?

There is one example of the differences in opinions between the provider and the museum having an impact on the '*outreach*' programme. This is the '*outreach*' activity (Observation S & T) provided for Hampshire County Council Museums Service. The practitioner's apparent dislike for '*outreach*' and contradictory views from the museum had a direct impact on the activity. This resulted in the lack of participation by the users and their lack of enjoyment of the service. The provider stated that the school did not understand what the museum offered because '*outreach*' programmes were not usually provided. Hampshire County Council Museums Service does provide '*outreach*' but each museum will deliver as much as they deem appropriate. Therefore, this

museum may have offered little '*outreach*' but it does not mean that the school did not understand the organisation's services. The teacher's background and knowledge of archaeology and museum services may have contributed to the issues (Badran, 2014:111). The teacher's lack of involvement in the activity may have contributed to the situation that the students ended up in. The provider was stretched between the groups and this resulted in the students not knowing what to do as part of the activity. If the teacher had been more involved during the first session the students would have been more aware of what to do. The lack of involvement by the teacher could be assigned to their view of '*outreach*' sessions. There is evidence to show that school teachers do not always recognise the learning potential of a visit to a museum' or '*outreach*' session (Hooper-Greenhill, 1994a:114). In this case the teacher could have viewed the session as a way to give them time off from teaching the class. However, this lack of involvement resulted in the issues with the students and contributed to the practitioners' mood. The provider and the teacher are not the only factors in influencing the outcomes of an '*outreach*' activity. Students have an impact on the outcome of a session through pre-existing knowledge and attitudes. The student's lack of focus and participation may not have been solely down to the practitioner. Therefore, there are always a number of factors contributing to the outcome of an '*outreach*' session.

However, the provider's lack of enthusiasm for the activity had an impact on the participants. The students in both classes were reluctant to answer questions asked by the practitioner. The author equates this to the provider's mood, as they appeared to not be impressed with anything. This did not create an environment of openness and respect (Gunther, 1994:289; Talboys, 2005:85). Within the second class the lack of participation by the pupils was even more limited. When students did take part their answers were openly dismissed by the practitioner. This did not create an environment that made the pupils happy to share their knowledge (Gunther, 1994:289; Talboys, 2005:85). Overall, the provider seemed unimpressed with the students' opinions on the topic. This was apparent from the outset and would explain the lack of participation from the class when asked questions. The pupils listened to the talk provided but were not engaged with the topic. It is clear

that the practitioner has an impact on the reaction of the participant to the activity.

The differences in opinions on '*outreach*' and what the museum offered had an impact on the activity. The greatest impact was the practitioner's mood as this affected the way the participants reacted to the activity. A combination of the provider's lack of enthusiasm, apparent dislike of '*outreach*', inability to work outside the museum and discomfort in this situation lead to the participants being uneasy. The practitioner who was clearly in a bad mood took this out on the pupils; resulting in them not wanting to actively take part in the exercise. In this case the differences in views on '*outreach*' were a factor in the poor quality of this activity and the lack of participation by the students. But it was not the major factor. The major impact on the '*outreach*' programme was the practitioner's foul mood, which resulted in no clear understanding of what the activity entailed and the lack of participation by students. However, it should be noted that teachers and students have as much if not more impact on the outcomes of the activity (discussed previously in this section).

However, not all differences in views on '*outreach*' have a negative impact on the activity. The provider in Observation O and P (Appendix.3) had a differing view on '*outreach*' from Hampshire County Council Museums Service. They stated that '*outreach*' should be free and not chargeable. It should be the museum engaging with the users to provide services that they require rather than the users contacting the museum. Although this differs from the practice of '*outreach*' undertaken by Hampshire County Council Museums Service; it does not negatively impact on the activity. It did not affect the '*outreach*' programme in anyway because the practitioner thought highly of '*outreach*' in general. This was apparent by the way that they engaged the participants and encouraged them to interact with the objects. This provider did not appear to let their difference in opinion from the museum on '*outreach*' affect the way that the activity was run. They were happy to provide '*outreach*' activities and did so actively. For this one practitioner the author observed three '*outreach*' programmes.

This provider was the most active of the practitioners employed by Hampshire County Council Museums Service. This statement is based on the fact that it took many months of enquiries to the other areas in order to be

finally given the chance to observe one of their '*outreach*' programmes. The lack of available programmes to observe could be down to a number of reasons; 1) the lack of active promotion of '*outreach*' activities, 2) lack of bookings, or 3) the nature of the communities in the areas. The lack of active promotion of '*outreach*' could be ascribed to the other areas, as the provider in Observations O and P (Appendix.3) appeared to be busy with '*outreach*' in comparison to the other areas. However, the lack of bookings for '*outreach*' could be the factor as a number of other museums within the county found it hard to get bookings for this activity, e.g. New Forest Museum. Conversely, the number of '*outreach*' programmes conducted in the areas of Observations O, P, Q and R (Appendix.3) could be due to the nature of the communities within the region. The practitioner stated that a number of the communities within this area are cut off from each other at some points in the year. Also the distance to the museums for these communities can be too far to travel even for school groups. Therefore in these cases it is more cost effective and appropriate to pay for the '*outreach*' session. Whereas, in the other areas most schools and communities are not that far from a museum and therefore may choose to visit the site instead of book an '*outreach*' activity. It is unclear if just one of these is the overarching factor why one area appears to undertake more '*outreach*'.

For many of the museums within the county the practitioner conducting the '*outreach*' programme is the person defining the practice. Therefore there is no difference between the provider and the museum's definition of '*outreach*'. This is true in many cases where the museums are small and do not have many personnel, e.g. the Museums of Army Chaplaincy (Observation M Appendix.3; Hooper-Greenhill, 1994a:86). The Museum of Army Chaplaincy (Observation M) only has one practitioner and this person undertakes the '*outreach*' for the museum. The museum does not have an '*outreach*' budget as outlined earlier but uses the marketing budget to conduct this work (Merriman, 2004:95). Therefore, the practitioners desire to provide '*outreach*' as a service at this museum means that they have come up with a way to fund this activity, as well as making it beneficial to the museum as a form of marketing (Hooper-Greenhill, 1994a:92). It has become clear over the years of research that while organisations may create service strategies, it is the people that run them that contribute to whether they work or not in the real world. For

the number of independent/smaller museums in the county it is the practitioners who value '*outreach*' that find ways to provide the service. Those who do not think highly of the practice do not undertake it or do only when it is directly beneficial to the institution, e.g. funding.

The many fantastic '*outreach*' practitioners that this author has observed have been the main reason why these activities are so good. They actively engage the participants, encourage object handling and allow the participant to be an active learner (Gunther, 1994:289; Hooper-Greenhill, 1994b:1; Jensen, 1994:269; Shettell, 1973 in Miles & Tout, 1994; Wood, 1995:98). Practitioners such as the Hampshire County Council Museums Service provider (Observation O and P), the Museum of Army Flying (Observation B), New Forest Museum (Observation Y and Z); and the Mary Rose (Observation D and E) are outstanding providers of '*outreach*' services. Even when they may disagree with the principles of the museum on the practice of '*outreach*' they do not let this affect the activity, e.g. Observation O and P, for they enjoy conducting these activities and believe in the importance of this practice. This is clear and comes out through their work. Many of these practitioners are trying to find ways to actively engage with new audiences and existing ones, e.g. Skype in the classroom, National Museum of the Royal Navy.

7.3 Summary

This chapter has made it clear that differences in opinions on '*outreach*' in some cases do have an impact on the activity. But the views and actions of the practitioner have an impact on the participants and their enjoyment of the '*outreach*' programme. The negative behaviour of the practitioner in Observation S and T (Appendix.3) impacted on the activity. The practitioner's behaviour meant that participants did not know what they were doing as part of the activity and did not contribute when asked questions. However, their differing view on '*outreach*' from Hampshire County Council Museums Service did have an impact on the service as well. Their reaction to the school and its request for an '*outreach*' session was wholly based on their insistence that the museum did not provide '*outreach*'. Yet as part of Hampshire County Council Museums Service it would provide '*outreach*' in conjunction with the services

policy on '*outreach*'. This set the practitioner off at the start of the session in a foul mood and this was evident to the participants. This affected the participation of the students in the activity and the running of the session. Although, the different views on '*outreach*' did impact on the activity, the provider's behaviour had the greatest effect on the session and the participant's experiences. However, it should be noted that the background and knowledge of the teachers on archaeology and museum services also had an impact in this session. The teacher's lack of involvement in the activity contributed to the student's lack of focus and the practitioner's mood. The students can also be seen to have contributed to the situation observed here (Observation S & T). Therefore, there are a number of influences on the outcomes of '*outreach*' sessions.

An example where the differences in opinions between the practitioners and the museum stop '*outreach*' to a point is within Winchester Military Museums Consortium. In this case the practitioners of the museums that make up this consortium did undertake some '*outreach*'. However, '*outreach*' was technically centrally run by the Adjutant General Corps (AGC) Museum and the practitioner in this institution does not actively promote this service. This meant that the central view on '*outreach*' was different from that of the practitioners of the museums within the consortium. Therefore, the practitioners did some low key '*outreach*' as they saw fit for their museums. But it was not actively promoted by the AGC practitioner and did not appear to be an important practice to this person. Consequently, there was no 'official' '*outreach*' session that the author could observe as there were no bookings for this activity. Therefore, the AGC practitioner's lack of interest in '*outreach*' meant that no matter how much '*outreach*' the other practitioner's did for their museums, this practice was never going to be used to its potential. The negative and wholly uninterested stance of the AGC practitioner has impacted negatively on all the museums within the consortium. Even though the practitioners for these institutions wish to undertake '*outreach*' and try to conduct this activity when possible. However, differences in opinions on '*outreach*' are not always detrimental to the activity. Practitioners can have differing opinions to the museum and still provide a service that engages the participants (Observation O and P).

Many of the museums within Hampshire are small and have a few select personnel. Therefore in these institutions the person undertaking '*outreach*' tends to be the person who defines what this entails within the museum. As such there is no difference between the practitioner and the museums definition of the practice. This can be seen at Bursledon Brickworks Industrial Museum (Observation X - Appendix.3). In the case of the Museum of Army Chaplaincy the practitioner undertakes and defines '*outreach*' (Observation M). But the organisation does not have a budget for '*outreach*' and as such the practitioner uses the marketing budget for this work. They use '*outreach*' as a marketing tool for the museum, which ensures that this service is still provided by linking it to this aspect. However, linking '*outreach*' to marketing is not an odd decision as '*outreach*' is one of the best ways to increase a museum's audience base.

The behaviour and views of the provider affects the session. Those practitioners that appeared to dislike '*outreach*' either actively stopped the practice within their museum or negatively impacted on the activity. The majority of the practitioners observed and conversed with on the subject were for undertaking '*outreach*'. These professionals looked for ways to reach new audiences through '*outreach*' as well as expanding their '*outreach*' activities, e.g. Skype (National Museum of the Royal Navy). Those practitioners who believed in the importance of '*outreach*' provided engaging sessions, that allowed participants to be active learners, reached new audiences and engaged with the participants. The museums themselves provide the material for the '*outreach*' but the providers are the reason behind whether it works or not. It is those practitioners that move away from traditional teaching methods and embrace the core aspect of '*outreach*'; object handling, those that seek to engage their audience and make them active learners rather than passive learners (Brainerd, 1978:279; Laishley, 1987:74; Berk 1997 cited in Johnson, 2000:73; Berk, 2009:21-22; Inspiring Learning For All online). They infuse their participants with interest in the topic; and use fun and laughter to grip even the most uninterested at first. These are the things that make an '*outreach*' programme truly brilliant.

Chapter 8: Case Study Analysis

This chapter will discuss the elements specifically being looked for during the observation process. These are prior knowledge of the participant, interaction between the provider and the participant, social impact and the participant's reaction to the activity. There will be a consideration of the differences caused by the type of event, and target audiences etc.

From the body of observed '*outreach*' data four case studies will be selected and each case study will be analysed separately. Firstly, the activities that were undertaken will be outlined. Then it will be evaluated according to the museum's aims and whether it met these or not. It will also be evaluated in terms of the elements looked for during the observation process. These categories are prior knowledge of the participant, interaction between the provider and the participant, social impact and the participant's reaction to the activity. The author will also look at continuity; continuity of relationships between the provider and the participants, and the continuity of the project, along with investigating whether there is a basis for social impact/value based evaluation of these sessions.

8.1 Case Studies vs Information

At the start of this research it was determined that the author would observe an '*outreach*' programme from each museum undertaking this practice (see Chapter 4 for methodology). However, it became clear that this would not be possible due to a variety of reasons (see Chapter 5). Although, there were issues of observing one '*outreach*' session from each museum the researcher still tried throughout the research to reach this target. Unfortunately it was not possible. There are a number of museums that are missing from the observations even though they undertake '*outreach*'. However, the author still collected a broad spectrum of observational data on a range of '*outreach*' activities. It was hoped that it would be possible to analyse all of the case studies within the final written document. But it quickly became clear that although this showed the breadth of different activities, the impact on participants and the quality of services, it did not provide enough

comparable analysis. It also meant that the key themes that the author was focusing on within the analysis were getting lost amongst the breadth of the case studies. Therefore, it became clear that fewer case studies within the analysis section of this thesis would be more informative.

In the end it was decided that four case studies would be chosen. These would be analysed against the museum's aims of the '*outreach*' programmes, as well as analysed against the categories set out on the observation sheet (see Chapter 5 pg.91 and Appendix.2). These categories are prior knowledge of the participant, interaction between the provider and the participant, social impact and the user's reaction to the activity. This would show whether the activity fulfilled the aims of the museum as well as highlighting the aspects documented on the observation sheet (Appendix.2), therefore, illuminating the effectiveness of the '*outreach*' session in regards to two sets of criteria. Focusing on fewer case studies allows for greater comparison between the chosen case studies, therefore, highlighting similarities or differences more clearly than analysing all of the observational data. It also means that the key strands emphasised by the researcher are not lost within the analysis.

However, it should be pointed out that all of the observed '*outreach*' activities have undergone preliminary analysis. This is based only on the criteria on the observation sheet (Appendix.2). This preliminary analysis will not be omitted from this study but is held within the appendix with the completed observation sheets (Appendix.3). It was decided that this was the best option rather than ignoring the analysis done on the other sessions observed as part of this thesis. Subsequently, it allows the reader to look through the preliminary analysis of all the data collected on the '*outreach*' programmes observed. This is important because the four case studies within this section of the research are not the only observed activities that have been used throughout this study. The author's use of a number of the observed '*outreach*' sessions throughout this thesis as examples in previous and subsequent chapters; means readers can see how the researcher reached certain conclusions on these activities.

8.2 Case Studies

The four case studies chosen to be succinctly analysed within this section are; 1) the Mary Rose Museum/Trust (Observation D), 2) the Museum of Army Flying (Observation B), 3) Bursledon Brickworks Industrial Museum (Observation X), and 4) the Royal Navy Submarine Museum (Observation L). As specified earlier each of these case studies will be analysed in terms of whether they met the museum's aims of the session. As well as against the sections documented on during observation. These are prior knowledge of the participants, reaction of the participants, interaction between the participants and the provider, and the social impact of the activity. The reason why these categories were chosen was outlined in Chapter 4 so will not be explained here.

8.2.1 The Mary Rose Museum/Trust (Observation D)

This '*outreach*' programme was provided for an Age Concern Group. The session was a talk on the Mary Rose which included a picture book, handling objects and clothes.

Prior knowledge of the participants was questionable. This particular congregation had received this specific talk before but the group consisted of dementia sufferers (definition of dementia see Holden and Woods, 1995:6). Therefore, it was varied whether they would remember having received this talk previously (Holden and Woods, 1995:25, 67). The '*outreach*' included mental, physical and fun elements for the participants, to provide an all-round experience. It included the entire group, including the less responsive members and reaffirmed the feeling of community that existed in this collective. Working with this group was important as members were unlikely to visit the museum due to transport and access restrictions (see Sapey, 2007:27). Although, the organiser suggested a group visit to the new Mary Rose Museum when it opened in 2013 as there would be easier access around the entire site. The participants were answering questions related to the photo book, e.g. why did the Mary Rose sink and do you remember the raising of the Mary Rose? The passing of the artefacts round the group got a variety of



Figure.5 Anchor cable from the Mary Rose (downloaded 1/7/15 from Flickr).

responses from the members. The anchor cable (Figure.5) produced a negative response from many of the participants as it had been treated with PEG (Poly ethylene glycol) which produces a distinctive smell. This was especially important for

the less responsive members in the group who did not handle the artefacts but responded when smelling the cable (Figure.5). Those that were responsive were handling the objects and trying on the clothes that were passed around. Focus within dementia studies has 'shifted to more detailed consideration of different types of stimulation or activity, and to ways of increasing the response of people with dementia, including those most severely impaired to activity and stimulation' (Holden and Woods, 1995:14). The more sensory approach employed by the provider here appears to work in engaging the less

responsive members (Wood, 1995:98). The group was happy, laughing, asking questions about the artefacts and were guessing the names of specific objects when asked what they thought they were. One object, the ballock knife (Figure.6) produced the biggest response from the group when they were asked if they knew its name. One of the participants knew the name of the artefact and was laughing about it. Stating that they could not say its name as it was a naughty word. The provider put this participant at ease and they said the name, which then caused the group to erupt into laughter. There was lots of interaction between the provider and the participants. Even when the provider was taking the group through the photo book they were asking the members questions about the pictures and the Mary Rose. The practitioner was brilliant at using laughter as a way of



Figure.6 Ballock knife from the Mary Rose (Mary Rose online, retrieved 1/7/15).

engaging the group and making it a fun learning experience (Inspiring Learning For All online; Hooper-Greenhill, 1994a:114; Wood, 1995:101). The provider asked the participants about the objects that were being passed around and handled, as well as trying to get the participants to share their personal memories about the raising of the Mary Rose. The provider aimed to make the activity relatable to their own experiences of the ship. There was no actual evaluation of the '*outreach*' session. The provider had given a number of talks to this group and feedback from them was usually in the form of a letter.

This group could be classed as one of the most difficult to conduct an '*outreach*' programme for as there were three non-responsive members. Therefore, to interact with the entire group was difficult at times. Although, the inclusion of sensory elements with participants being able to touch and smell the artefacts meant that all members were included and engaged. This was noted in Norberg et al (1986) who 'evaluated the effects of music, touch and objects expected to stimulate the person's sense of taste, touch and smell...two severely impaired patients with dementia, who showed little, if any, verbal communication, were carefully observed whilst receiving various forms of stimulation' (Norberg et al, 1986 cited in Holden and Woods, 1995:14). Therefore, some people with dementia require a more sensory experience in order to respond to an activity.

The museum aims to reach groups which cannot or would not visit the museum through '*outreach*' (Hooper-Greenhill, 1994a:6). It works with a number of groups with special requirements such as the Mary Rose School (special needs) and the Portsmouth Stroke Association. For these types of groups the '*outreach*' activity revolves around handling objects and in many cases is provided for free. For schools other sessions are provided either handling boxes (if too far away) or '*outreach*' activities (full or half day). This session met the museum's definition of '*outreach*' through taking place outside the museum (see chapter 3 for definition). It focused primarily on handling objects from the Mary Rose although it did include other activities. The primary focus on handling objects was important for this group for a number of reasons. It included every member of the group in the activity (even non-responsive members), did not focus heavily on memories, and was engaging for the participants. The practitioner had provided activities for this

group a number of times showing the importance of the relationship between the museum and the Age Concern group (O'Hair & Veugelers, 2005:11). This group is unable to visit the museum due to transport difficulties and access restrictions. Therefore the '*outreach*' service allows for their members to learn about the Mary Rose without visiting the museum. This relationship is also beneficial to the museum as the new Mary Rose Museum site has greater access for those with disabilities (Sapey, 2007:33). This makes it easier for the group to visit as a number of members are within wheelchairs. Therefore the only issue for the group to overcome to visit the museum is transport. This made it a more agreeable prospect for the group when considering visiting the site. The greater ease of access was mentioned during the '*outreach*' session. Consequently, the '*outreach*' activity may have directly led to a visit from this group.

This '*outreach*' programme shows the importance of these services in engaging and interacting with sections of society that could be viewed as not worthwhile spending resources on (see Sapey, 2007:66; Scaife, 1995:107). Conducting an '*outreach*' session for a dementia group could be seen as a waste of resources as the likelihood of them remembering the information is low. However, this was proven to be a narrow sighted view. As a number of the members remembered the Outreach, Learning and Access Officer from previous visits and remembered the name of specific objects that they had learnt. Therefore, it is clear that there is some level of memory retention even within groups with memory regression. This programme gives these people an activity that challenges them both mentally and physically, within a fun learning environment. 'Archaeology is...both mental and physical interaction and employs (nearly) all the senses...at a very basic level; there is something for everyone irrespective of mental or physical ability' (Geary, 2013:36). The sensory aspects of the session worked with the entire group but were extremely important in reaching the non-responsive members, and including them in the experience. It reaches a section of society that can be ostracised and have limited experiences out of their daily routine. This '*outreach*' session shows the importance of '*outreach*' programmes in the engagement of dementia sufferers and increasing their learning experiences.

8.2.2 The Museum of Army Flying (Observation B)

This session was run for St Edward's School, Sherfield English; as part of their enrichment day. The '*outreach*' programme consisted of a short talk, then students were given the chance to handle three types of army kit; mess, combat and flying kit. Then a video of an apache helicopter was shown.

The prior knowledge of students was varied. There were a number who told the provider information about the army clothing and specific helicopters. A few of the students had family members within the Army and one teacher was ex-SAS so they had more detailed knowledge than the provider. All the students attending this school had behavioural issues and learnt more effectively through interaction and engagement (Hooper-Greenhill, 1994b:152). The activity gave the students a better understanding of army clothing and how it felt to wear particular items. It provided the students with the chance to interact with original army kits and to explore what it felt to wear these pieces. This put the students in control of their learning experience rather than learning through a traditional method such as a lecture (Darling, 1994:2; Berk, 2009:635-636; Heritage Lottery Fund, 2009:5). The pupils were engaged, handling and wearing the items of clothing, interested in the topic, answering questions and laughing (Inspiring Learning For All online). The reactions of the participants were positive and showed continued engagement with the topic throughout the session. There was much interaction between the provider and the participants in the form of questions from both sides. This happened even during the short introduction given by the provider when the students were listening. Evaluation consisted of feedback from the teachers at the end of the session and counting attendees.

As part of the students' history classes the pupils had created handling kits relating to the Dark Ages and World War I. The students then used these objects to go to other schools and teach students of similar ages about these topics. This was to teach the pupils how to interact with others outside the school and how to pass on information proficiently (Scaife, 1995:108). Therefore, the school has a strong grounding in the importance of '*outreach*' programmes for the further education of their students. This was not the only activity being given during the enrichment day; there was a snowboarder,

motorcycle rider and a football coach from Southampton Football Club. The museum was paid for the session provided on this day.

The museum's '*outreach*' aims to take the museum to schools, as the organisation's primary focus of '*outreach*' programmes is to visit schools with the handling collection. Therefore, this session met these aims as the activity took place within a school with a handling collection. The museum's '*outreach*' programme is focused and their single-minded aim means that it will always meet them. These aims prove the issues highlighted within the literature (Chapter 2) that '*outreach*' is nothing more than an educational program. Although, '*outreach*' technically is different from education programmes as it takes place outside the museum. There are a number of '*outreach*' programmes that do not take place outside the museum but are still kept under this title, e.g. Explosion Museum. There are also activities under education programmes that take place outside the museum. Therefore, these two separate programme types are in fact the same thing.

This '*outreach*' session shows the importance of '*outreach*' programmes in engaging with sections of society that do not learn from traditional methods (e.g. lectures or museum displays) effectively (Hooper-Greenhill, 194:152). The provider made the students feel that their opinions and knowledge were valued. This gave the students confidence to express their views and ideas to the provider about the topic (O'Hair & Veugelers, 2005:211). It also included stories about army aircraft that landed within the school grounds on training exercises. The teachers noted that the pupils' behaviour had improved and attributed this to the different activities from normal and the presence of new people in the classroom. This programme therefore gave the students the opportunity to learn about army flying through interaction with related artefacts (see Berk 1997 cited in Johnson, 2000:72, Day and Hadfield 2005:63; Berk 2009:22). The introduction of an outside teacher gave the pupils the chance to interact with a person outside the school and improve their interaction skills (Scaife, 1995:108). It should be noted that most pupils would stay at the school throughout the year and may go home in the holidays. Therefore, their interaction with people outside the school environment is limited. The activity met the aims of the museum as it took part in a school arena with a handling collection. However, the major point that this museum's aim shows is that education and '*outreach*' programmes are the same. In this

case the importance of the activity to the participants was that it involved non-traditional teaching methods, not so much the location of the activity, however this was important to the museum.

8.2.3 Bursledon Brickworks Industrial Museum (Observation X)

This session was run by for St Paul's Messy Church, Bursledon. This '*outreach*' activity was part of a number of programmes run by Bursledon Brickworks Industrial Museum for groups within the Bursledon area. All the sessions were undertaken as part of a wider '*outreach*' project, to create a mosaic for the local community centre. This '*outreach*' location was unique as it was undertaken at a Messy Church meet which occurs the 3rd Friday of every month. A Messy Church is 'a form of church for children and adults that involves creativity, celebration and hospitality' (Messy Church online, retrieved 29/9/13). Therefore, the participants in the '*outreach*' activity were mainly families attending the Messy Church meet and there was a large age range (under 1-60 years old).

The prior knowledge of the participants was varied. Some knew about what the session was and who was running it, as they had family members who had taken part in this activity at other places, e.g. school or nursery. The '*outreach*' programme revolved around participants making their own mosaic tiles. The participants were told how to make the tile; 1) rolling clay out to the appropriate thickness, 2) cutting the tile to the correct size using the provided stencil, and 3) decoration. How to decorate the mosaic tile was left up to the participants, as the tile colour would delineate where it was placed in the final mosaic. The final mosaic is to be of Bursledon Windmill, and will be made up of many differently decorated tiles, using set coloured clay to make the design. The '*outreach*' session saw parents and children working together to make tiles. In these cases skills were passed from the parent to the child. In some cases there were several generations working together to make tiles, e.g. grandparents, parents and children (Wood, 1995:99-100). Even the youngest members (under 1 year old) got involved in the decoration of the tiles through placing their hands and feet onto the tiles. In the process of learning how to make the tiles the participants also learned about Bursledon Brickworks Industrial Museum (Merriman, 1989:168 cited in Skeates, 2000:120). The

participants were interested, engaged, focused, smiling and excited about the activity. They were also chatting among themselves; the conversations revolved around what decoration to put on the tile and people were encouraging each other. It was clear that all of the participants knew each other very well and the group acted more like a family. This can be seen as a feature of Messy Churches, whom 'model and promote good ways of growing as a family: a nuclear family, an extended family, and a global and local church family' (Messy Church online, retrieved 29/9/13).

The interaction between the participants and the provider revolved around teaching the participant how to make the mosaic tile. Within this interaction the provider asked the participants if they knew about Bursledon Brickworks Industrial Museum and if they had visited the site. Participants also asked the provider questions in terms of what the tiles would be used for and if they could see them once they were completed (fired). There was praise for each person's tile from the provider and many created more than one. Originally, at the start of the session the provider did not know how many people would turn up as the attendance to the Messy Church varied. It was also part of a number of activities provided by the church for its members. Therefore, people walked in and out of the '*outreach*' activity during the session. This made it difficult to effectively count the number of attendees. There was no evaluation of the activity by the practitioner.

This museum aims to work with a variety of ages and groups such as; young offenders, schools, young carers, teachers and special needs groups as part of its '*outreach*'. As well as increasing peoples' knowledge of the Bursledon Brickworks Industrial Museum. This session does meet these criteria as participants were of a variety of ages and their knowledge of the Bursledon Brickworks Industrial Museum was increased. This activity was just one of many mosaic making activities taking place around Bursledon. These sessions had already taken place in schools, and other groups such as Guides. Therefore, the local community were actively becoming more aware of Bursledon Brickworks Industrial Museum and what it has to offer. The '*outreach*' programme provided the practitioner the chance to inform people of the activities taking place at the site (Merriman, 1989:168 cited in Skeates, 2000:120; Merriman, 2004:95). It also allowed the promotion of the community mosaic project and the involvement of Bursledon Brickworks

Industrial Museum to be explained. The museum is a volunteer run institution and activities such as '*outreach*' had been ad hoc till the Heritage Lottery funding (Chapter.3; Lynch, 2011:22). Therefore, the hiring of a Learning Officer has meant that there are more activities taking place to promote the museum.

This '*outreach*' programme gave participants the chance to create mosaic tiles for a community project. The lack of real control by the provider in the decoration of the tiles meant that the participants were active learners (Brainerd, 1978:279; Laishley, 1987:74; Berk, 2009:22). They had complete creative control over the tile. This made it a more engaging and participant involved session than Southampton City Museum's mosaic programme (Observation I - Appendix.3). There was a large proportion of interaction between the provider and the participant, as well as between the participants (O'Hair & Veugelers, 2005:211). Many people worked together to construct tiles, and in many cases parents and children worked together, passing on skills to make and decorate the tiles (Wood, 1995:99-100). In other cases there were multiple generations working together to decorate tiles, e.g. grandparents, parents and children. This activity within the environment of the Messy Church encouraged people to work together and interact throughout the session with each other. Therefore, this activity not only taught people a 'new' skill but allowed them to reaffirm and create new social ties. The provider did receive feedback throughout the session from participants. Many people talked about previous tile making activities run by Bursledon Brickworks Industrial Museum that they had attended as part of this wider '*outreach*' project. In many cases they not only told the provider about their experience but other people as well. This was observed by the researcher when a few were telling other participants about the previous tiles they had made. Therefore, this programme has a wider impact, not only affecting those that take part in the session but also those the participants talk to about the activity. This can increase the number of visitors to the site, through limited contact with people.

8.2.4 Royal Navy Submarine Museum (Observation L)

This '*outreach*' programme was given to the Gosport Live at Home Group and consisted of a PowerPoint and object handling. Prior knowledge varied

between participants; some had knowledge about some of the objects that they were handling and others had personal experiences with the Royal Navy. The reaction of the participants was laughter, interest, amazement, enjoyment and engagement with the subject. There was laughter about HMS Tiptoe's mascot being the statue of a ballerina. Their interest was sparked by the handling objects and many remarked on the weight of some of the artefacts. A badge made from a spoon caused amazement amongst many of the participants. While, a number of them were telling others about some of the objects, e.g. sewing kit. The handling ignited talking amongst the participants about the objects and they were engaged with the subject. Interaction between the provider and the participants revolved around the artefacts for handling. The provider talked about the HMS Alliance Project and gave a description of the objects for handling. The participants asked questions about the HMS Alliance Project and answered questions that the provider asked of the group, particularly about the objects. A number of people knew what some of the artefacts were, in particular the 'housewife' (sewing kit).

The PowerPoint and film that were originally planned for the programme did not work because the provider had accidentally left an important cable back at the museum. Therefore, the provider had to adapt the '*outreach*' session and focus more on the handling objects. However, this worked in the provider's favour as it was a more effective approach for this group. Many of the participants were uninterested before the talk started but became engaged in the topic when the objects were passed around the group. Evaluation focused on collecting stories about being connected to the Royal Navy and an evaluation sheet (Appendix.4). At the end of the session the provider asked if the participants had any stories about the Royal Navy (Schweitzer, 1995:92). These were being collected and used as a teaching aid with other groups, e.g. schools and included in the Heritage Lottery Funding evaluation (Moffat, 1995:140).

The museum aims to increase its '*outreach*' services as part of the HLF funded HMS Alliance Project (Lynch, 2011:22). The '*outreach*' attached to the HMS Alliance Project aims both to increase this practice within the museum; and to increase local people's knowledge about the site and HMS Alliance. This activity met the aims of the museum. It was one of a number of '*outreach*' programmes being conducted throughout the Gosport area. It also increased

local people's knowledge about the museum and HMS Alliance. The activity focused on the HMS Alliance Project and what the museum holds. It also increased people's knowledge on the Royal Navy's submarines and their crew. Another part of this was the collection of people's stories; their own or family members' experiences spent within the navy. This was used as part of the evaluation for the HLF funding but also to add to the '*outreach*' programme for schools. Therefore, stories collected through '*outreach*' would be used within school '*outreach*' sessions (Moffat, 1995:140).

This '*outreach*' programme was linked to the HLF funding for the HMS Alliance Project. As part of the funding, the project was to increase local knowledge about the project. The impact of the '*outreach*' session was to increase peoples' understanding about the HLF HMS Alliance Project, specifically what it involves. It also increased participants' knowledge about submarines and their crew. The handling of artefacts allowed members of the group to gain a first-hand understanding of the objects that submariners would carry on-board. During the process of handling the group began telling personal stories related to the Royal Navy, which were collected. These stories would then be used in school '*outreach*' sessions or educational visits.

8.3 What Do The Case Studies Show?

This section will deal with the analysed case studies in a number of ways. There will be a consideration of the differences caused by the type of event, and target audiences etc. The author will also look at continuity; continuity of relationships between the provider and the participants, and the continuity of the project. Along with investigating whether there is a basis for well-being based evaluation of these sessions.

The four case studies (Observations B, D, L and X) analysed above have shown the diversity of '*outreach*' programmes. This is obviously just four of the many '*outreach*' services that the author observed as part of this research (see Appendix.3). These four examples covered a breadth of activities, groups and circumstances of '*outreach*' sessions. Each '*outreach*' programme was different and this was expected. The only activities that had similar qualities

were those that were undertaken by the practitioner for Hampshire County Council Museums Service (see Observations O, P and Q - Appendix.3). Obviously, each '*outreach*' session was affected by the museum's aims, the type of activity, and the target audience. All of these aspects influence the service and are a factor in the differences between the case studies. However, there are many similarities between them as well.

All of the activities chosen as case studies met the aims of their respective museums. This was expected as there is no point undertaking an activity that does not produce a desired outcome for the institution. The majority of the aims stated by these organisations revolved around the type of participants taking part and increasing the visitor base. '*Outreach*' is a great way of increasing the visitor group as it can reach people that would not usually or cannot visit the site. This was documented best within two of the case studies; the Mary Rose Museum (Observation D) and the Museum of Army Flying (Observation B). The Mary Rose undertook '*outreach*' for an Age Concern Group. The Museum of Army Flying conducted their activity for a school. Although, these groups are different and required different things from the sessions, both sets of participants were unable to get to the museum. The Age Concern Group consisted of dementia sufferers and therefore the activity was requested to provide them with a different experience. Whereas the school group consisted of boys aged between 9-18 years old who had behavioural issues (see www.st-edwards.hants.sch.uk/, retrieved 15/7/14). This session was part of an enrichment day held by the school as part of their wider teaching. Both of these '*outreach*' programmes interacted with a group that were unable to visit the museum in question for a variety of reasons (e.g. behaviour or transport). Through, '*outreach*' the practitioners built a relationship with the participant groups that was beneficial to both (Sapey, 2007:33). Consequently, even if the group never visited the site there was a likelihood of further interaction via '*outreach*' services. This was definitely the case with the Mary Rose Museum and the Age Concern Group whom had requested many sessions from the institution for its members. Hence, to increase the visitor base of these organisations there does not always need to be a direct return, e.g. visits to the site by an '*outreach*' participant (Sapey, 2007:33). The increase in the visitor base can be through continued use of the '*outreach*' programmes by a particular group. Thus, direct return (visit to the

museum) cannot always be deemed a valuable evaluation method, as many groups that use '*outreach*' do so because they cannot visit the site, but will regularly use the '*outreach*' facilities. Therefore, the museum has increased its visitor base even if there is no subsequent visit by the group to the museum. It should be noted that direct return from '*outreach*' is difficult to prove as it is hard to document the number of people that visit the site after taking part in an '*outreach*' activity.

The other two case studies focused on increasing the respective museums' visitor base but there was a higher likelihood of a visit by these participants (Observation L and X). Bursledon Brickworks Industrial Museum (Observation X) conducted an '*outreach*' activity within the Messy Church, Bursledon as part of a wider community project. Although, the final mosaic would not be displayed within the museum there would be associated activities at the site in conjunction with the community project. Therefore, people involved in the mosaic making activities run by the institution were encouraged to visit the site and take part in the other associated activities. The majority of the participants were families who lived within the local vicinity of Bursledon Brickworks Industrial Museum. Therefore, visitation to the site was not too difficult. In this case direct correlation between visiting the museum and taking part in the '*outreach*' session could be proven. Although, this is probably not the case as unless asked or stated by the visitor there is no way to truly prove direct correlation between the two. However, this activity did increase its visitor base as up until this point there had been little '*outreach*' undertaken. The '*outreach*' that was conducted was done in an ad hoc manner when there were volunteers available, as this museum is run by volunteers. With the appointment of a Learning Officer it was an aim to increase the use of '*outreach*' by the institution. So this '*outreach*' session and the many others that had been undertaken in conjunction with the mosaic community project were increasing the organisation's profile within the local community. Whereas before the museum had been under promoted as an attraction within both the wider and local area.

The Royal Navy Submarine Museum's (Observation L) aims did centre on people but mostly on increasing people's knowledge rather than increasing visitors to the site. This case study is different as the '*outreach*' undertaken in this case was part of the Heritage Lottery funded HMS Alliance project (Lynch,

2011:22). As part of the funding the museum aimed to increase its use of '*outreach*' and increase people's knowledge of the project and the museum. Many HLF funded '*outreach*' projects do not live beyond the end of the Heritage Lottery funding. This is a problem with funding as activities focus on fulfilling the funding requirements rather than longevity. Hopefully, this will not be the case and the '*outreach*' programmes will be carried on. Increasing the organisation's visitor base is a positive side effect of the '*outreach*'. Even if the '*outreach*' is mainly within the local community, it is just as beneficial to increase the awareness of the local people of the site as those further afield. It is possibly more crucial to try to increase interest within the local area rather than further afield, as people who travel to the site are visiting as part of a day trip or holiday whereas local visitors are more likely to have multiple visits to the museum. Unfortunately, many historic sites are more likely to be visited by outside visitors than by locals (within 30 minute travel time) (Peacock, 2010). Lynch (1972) noted that 'many symbolic and historic locations in a city are rarely visited by its inhabitants' (Lynch, 1972:40). This is because it becomes part of the everyday environment. Whereas, travelling to a site (over 30 minutes of travel) the visitor's gaze changes. The visitor switches to a 'tourist gaze'...people go away from home to look at environments with interest and curiosity, they gaze at what they encounter many are passive visitors; they obtain pleasure from seeing new places' (Urry, 2002:1). The tourist gaze allows the visitor to encounter the landscape and understand it, as 'we encounter landscapes continually in the course of going about our daily affairs' (Relph, 2000:24). This limited visitation by locals to sites is important to Bursledon Brickworks Industrial Museum and the Royal Navy Submarine Museum '*outreach*'. The '*outreach*' undertaken by these institutions within the local community is increasing the likelihood of visitation by local people rather than just tourists to the area.

8.3.1 Continuity

All of these case studies show a degree of continuity; continuity of relationships between the provider and the participants, and the continuity of the project. The Mary Rose Museum (Observation D) is the best case study to show continuation of relationships between the provider and the participants.

This Age Concern Group has requested the '*outreach*' session observed a number of times for their members. The frequent nature of the '*outreach*' is apparent as a few of the participants remembered the practitioner. This was not full recognition as all the members of the group had dementia but there was partial recognition. Although, this activity did show that there is some form of memory retention (in terms of learned information). This was noted when one of the participants remembered the name of an artefact (ballock Knife) which they had learnt from a previous '*outreach*' session conducted for this group. Therefore, the continuation of the relationship between the provider and the participants is important. The continual reiteration of the same material allows 'remembered' learning to occur within dementia sufferers. The practitioner has created a trusting relationship with the participants (O'Hair & Veugelers, 2005:211). The participants are put at ease by the provider which makes it easier for them to answer questions. Laughter is used by the practitioner to put the group at ease and involve the entire group in the activity. The relationship that this provider has with this group is extraordinary and is one of the biggest factors in this activity being so beneficial to the group. There have been a number of visits to this Age Concern Group by the museum and they regularly use the '*outreach*' facility. The activity is one that provides an all-round experience for the group; mental, physical and fun elements for the participants. The practitioner's interaction with the group means that all of them are involved in the session. This included the less responsive members of the group whom the provider involved by passing round a rope (Figure.5) from the Mary Rose. This artefact provides a multi-sensory experience (touch, sight and smell) which was important for those who were less responsive. The rope was treated with polyethylene glycol (PEG) as part of its conservation treatment (Figure.5). It makes a good object for using the sense of smell because PEG has a strong, distinctive odour which produces a reaction from the most unresponsive person. Therefore, this artefact can be experienced a number of ways which was important in this circumstance as there were members of the group whom were unable to touch the objects.

The case study involving the Museum of Army Flying (Observation B) involved some continuity. This was the first time that the museum had been to St Edward's School, Sherfield. However, after undertaking the '*outreach*'

activity as part of the school's enrichment day the practitioner was invited back at a later date. The trusting relationship that the provider created with the participants meant that they were open to sharing their knowledge (O'Hair & Veugelers, 2005:211). Creating a relationship with the participants was difficult as the '*outreach*' session was conducted within the confines of the school's lesson time (half an hour). The lesson times were shorter than other school's because of the nature of its pupils. All of the pupils have behavioural difficulties and therefore lessons are kept to half an hour in order to keep students' attention. Therefore, the '*outreach*' session had to meet these time restrictions in order to keep the participants' attention. The ability of the practitioner to create a relationship with the students within this time as well as provide the activity was outstanding. The provider put the students at ease and asked them their thoughts on the artefacts. This made the pupils active learners rather than passive learners (Brainerd, 1978:279; Laishley, 1987:74; Berk, 2009:21-22). The trust that the provider and the participants shared in each other meant that everyone benefited from the experience (O'Hair & Veugelers, 2005:211). The pupils' trust in the practitioner that their thoughts and knowledge would not be shot down meant that they were open to sharing and answering questions. Also the provider's trust in the students to handle the artefacts with care, even when trying on the clothes resulted in the participants enjoying handling the objects without worrying about whether they could handle them or not. The provider's ability to create a relationship with the pupils within a small space of time meant that they enjoyed the activity. The participant's enjoyment of the '*outreach*' session was a reason why the school would like to use the museum's '*outreach*' service again.

Therefore, it is clear from these two case studies that the relationships created between the provider and the participants are important to the continuity of '*outreach*'. The skill and enthusiasm of the provider is significant in the success of '*outreach*'. These aspects are integral to the creation of relationships between the provider and the participants. A lack of skill and enthusiasm of the provider can be detrimental to '*outreach*' as observed in Observation S and T. The relationships created by the practitioners with the user groups are the main reasons why these '*outreach*' services are used again and again. The provider's ability to put the participants at ease and form a level of trust produces a positive environment (see Observations B, D, E, L, O-

Q, R, U, V, X-Z). This increases the level of participation by the groups involved, whereas a negative environment can lead to a lack of interaction by the participants, e.g. practitioner for Hampshire County Council Museums Service (see Chapter 7, Observation S and T - Appendix.3). These relationships created during the activity can in many cases lead to further contact with the groups. This has been the case with the Mary Rose Museum and Age Concern. The continuity of relationships with groups leads to the continuity of '*outreach*' with these users.

8.3.2 Activities

The activities themselves are important in the participants' experience of '*outreach*'. All of the activities shared a number of attributes; 1) interaction, 2) active learning, and 3) engagement. Interaction is significant within '*outreach*' sessions; in particular interaction between the provider and the participant. Throughout all of these activities there has been a high level of interaction between the user and the practitioner. This allows for a relationship to be created between the participants and the provider. Interaction between the users and the practitioner also leads to the participants becoming active learners. Interaction sets these activities apart from traditional teaching methods, e.g. lectures. Active learning sees the individual as active in their own learning experience. Vygotsky expresses that 'individuals are active in his/her own learning...through social interaction with others' (Johnson, 2000:74). This is different to passive learning which is found within traditional teaching methods. This process is top-down and is based on what adults believe children should learn and how they should learn information (Berk, 2009). This practice 'forbids active participation of the pupil in what is taught' (Dewey, 1951:14). Therefore interaction between the participant and the provider increases the user's learning experience. It allows the user to take control of their own learning rather than listening to information as is expected within traditional teaching methods.

Handling objects are the most used activity as part of '*outreach*' (Caulton, 1998:2). This activity allows for a high degree of interaction between the participants and the practitioner. This activity also moves away from the traditional teaching methods (Dewey, 1951; Berk, 2009) to making users active

learners (Johnson, 2000:74). Handling objects allow participants to actively engage with the artefacts and the topic. But what is engagement? To understand engagement there are three questions that arise; 1) what is engagement? 2) What is it to engage? 3) What is it to feel engaged? (See Chapter.2 pg.12-13).

Therefore, handling objects and '*outreach*' programmes in general encourage engagement. These services make the participant feel engaged and in the case of handling objects it can involve all the senses, e.g. the Mary Rose session (Fear et al, 2002 in Fear et al, 2003:63; see Chapter 8 section 8.2.1; Observation D). The activities outlined in the case studies 'enabled participants to gain a deeper understanding about themselves, others, and their work' (Fear et al, 2003:59). This was seen in all four case studies. There are three ways to engage with people; 1) informing, 2) consulting and 3) collaborating (National Co-ordinating Centre for Public Engagement online, retrieved 8/2/12). '*Outreach*' programmes can use all three of these methods to engage people. The interaction that is present within all of the case studies meant that the participants were highly engaged in the activities. It is clear that the amount of interaction between the provider and the participant affects the level of engagement. This was apparent in the case of the Museum of Army Chaplaincy (Observation M Appendix.3). There was little interaction between the participant and the provider. The small level of interaction meant that there was little engagement. It was clear that eventually the group was not engrossed with the topic as the talk lasted an hour. Therefore, interaction is closely linked to engagement and the feeling of being engaged.

It is important that '*outreach*' activities encourage interaction between the participants and the provider. As well as engaging the users in the topic and the activity. The majority of activities that '*outreach*' services employ foster interaction and engage the participants. Although there are examples of activities that do not inspire interaction or engagement, e.g. lectures – Museum of Army Chaplaincy (Observation M). Those activities that do not encourage interaction and engagement tend to be traditional teaching methods such as lectures. Traditional teaching methods 'forbid active participation of the pupil in what is taught' (Dewey, 1951:14). This is different to active learning which sees the individual as active in their own learning experience. '*Outreach*' in particular provides participants with the opportunity to be active learners. The

use of handling objects within most '*outreach*' programmes allows for users to be active learners as they are able to take control of their own learning experience.

8.3.3 Social Impact

This section will be exploring the social impact (pg.xvii) of the case studies on the '*outreach*' participants and the wider community (where applicable). This will focus on the observation section 'social impact' stated on the observation sheet (Chapter 5 pg.91 and Appendix.2). It is important to look at the social impact of these services on the participants. Social impact is a relatively new way of looking at the impact of activities or programmes. There has recently in the last few years been a movement away from statistical and monetary evaluation to focusing on well-being. Well-being is 'the dynamic process that gives a sense of how peoples' lives are going, through the interaction between their circumstances, activities and psychological resources or 'mental capital'" (NEF online, retrieved 26/3/12). Therefore, well-being is about peoples' experiences of their lives rather than based on money. This move has been pushed by the New Economics Foundation (NEF) which 'is an independent think-and-do tank that inspires and demonstrates real economic well-being' (NEF online, retrieved 26/3/12; Michaelson et al, 2009) and pushes for the inclusion of social impact in evaluation.

Therefore, social impact or well-being is becoming an aspect of evaluation that organisations are moving towards. Although it should be noted that social impact/well-being evaluation is just the social/anthropological approach to evaluation. This is also known as qualitative, 'collecting information involving in-depth exploration of richness of meaning, feelings, experiences, processes, understanding and events' (Evaluation Trust online, retrieved 13/9/11). Evaluation can be confusing when there are so many different terms for the same process.

In terms of the case studies it was important to study the social impact of the '*outreach*' activities. What has become clear through the observation of '*outreach*' programmes and in particular these four case studies is that the greatest social impact of these activities and '*outreach*' in general has been to

reach groups that are 'outside' of society. This is the situation in two of the case studies; the Mary Rose Trust and the Museum of Army Flying (Observation D and B). Both of these museums undertook '*outreach*' activities for groups that could not for a variety of reasons visit the museum. These groups for different reasons were ostracised from society but this will be gone into detail later on in this section.

The Mary Rose Museum conducted an '*outreach*' programme for an Age Concern Group, located in Locks Heath (Observation D). This group was interesting to the author as it consisted of dementia sufferers. There were also a few members of the group that were unresponsive. At the beginning the researcher was sceptical about the level of impact this '*outreach*' session would have on the participants. What level of impact would there be for a group that is made up of dementia sufferers? (Definition of dementia see Holden and Woods, 1995:6) It became very clear early on during the activity that the author's scepticism was misplaced. The provider involved the participants in every aspect of the activity; including trying on clothes, picture book identification and object handling. Using a range of activities meant that everyone in the group was stimulated. This even included the non-responsive participants through the introduction of handling objects that could be experienced via different senses, e.g. smell and touch.

The amount of time and effort put into the '*outreach*' programme by the provider makes the session so effective. The practitioner has created a lasting relationship with the Age Concern staff at Locks Heath as well as its members. This has allowed the provider to undertake multiple '*outreach*' services for this group. The repetition of this session for these participants is beneficial to them. By giving them the same activities over and over again it has meant that there is some recognition. A number of the users partially remembered the provider and in one case a participant recognised an object. The person in question recollected the name of one of the objects that was being passed around. The object was a ballock knife (Figure.6) and through repetition of activities by the provider it has meant that there has been a degree of learning within this group. Obviously, each member of the group had different levels of dementia; ranging from those that could remember some facts to those that were non-responsive. Therefore, the ability to recall facts was dependent on their stage of dementia. As such although this session has shown that there is

a level of learning by dementia sufferers this will all be dependent on their stage of dementia.

The '*outreach*' programme also identified the importance of sensory activities. Especially in relation to those members of the group who were less responsive than the others. The provider used a variety of artefacts to engage all of the participants in the activity. By using a range of objects that encompassed a number of senses; the provider was able to involve everyone in one way or another. In particular the rope (Figure.5) from the Mary Rose was the most useful in gaining a response from those non-responsive members of the group. This was due to the treatment process of polyethylene glycol (PEG) which can leave a distinct smell attached to the treated object. In this case the rope was used through smell to stimulate those members not involved in the handling activity. This produced a reaction from all the participants including those not engaged in other parts of the activity. A shift in focus within dementia studies has seen a 'more detailed consideration of different types of stimulation or activity, and to ways of increasing the response of people with dementia, including those most severely impaired to activity and stimulation' (Holden and Woods, 1995:14). Therefore, the more sensory approach employed by the practitioner here appears to work in engaging the less responsive members. A study undertaken by Norberg et al (1986) 'evaluated the effects of music, touch and objects expected to stimulate the person's sense of taste, touch and smell...two severely impaired patients with dementia, who showed little, if any, verbal communication, were carefully observed whilst receiving various forms of stimulation' (Norberg et al 1986 cited in Holden and Woods, 1995:14). This showed that some people with dementia require a more sensory experience in order to respond to an activity. This is definitely the case in regards to the less responsive members of the Age Concern Group. As these individuals responded to the objects when given the opportunity to experience them through other senses than touch, e.g. smell.

The '*outreach*' programme undertaken by the Mary Rose has shown the social impact that these sessions can have on the participants and the wider community. This activity was important in engaging with a section of society that can be ostracised due to the stigma surrounding dementia. The thoughts of others (as was the author's at the start) were, why provide this service for a dementia group – as there will be no retention of information? However, these

thoughts are wrong and it is clear from observing this session the impact it has on participants. They are given physical and mental stimulation in a comfortable environment. The repetition of the programme means that in some cases there is retention of information. Also the variety of activities employed by the practitioner means that all members are engaged with the topic. Even those who are labelled non-responsive become stimulated by the subject when given different ways to experience the objects, e.g. smell. An integral part of the session was the relationships that were created between the provider and the participants. The impact of this programme spread beyond the participants themselves. The Age Concern staff strived to give their members varied activities and this was one of the highlights. It was a session that was looked forward to by the staff and the members. For the staff being able to see the group laughing and joking, as well as being engaged in an activity was amazing. In the wider scope of this activity, the Age Concern group provided carers (mainly family members) with time off for a while. This group provides a safe environment for loved ones where they will be well looked after and given a variety of activities to complete.

The '*outreach*' programme conducted by the Museum of Army Flying (Observation B) also reached a section of society that could be classed 'outside' society. The '*outreach*' session was undertaken for St Edward's School in Sherfield English. This school was not your typical educational institution. It is a school for boys aged between 9-18 years old who have behavioural issues (see www.st-edwards.hants.sch.uk/, retrieved 15/7/14). This institution in many cases is the last place for these pupils. In a number of circumstances the students would spend all term at the school. The topic of army flying was an area that many of the students had prior knowledge. A few had family members who were in the army, while others had become interested in the topic watching army aircraft landing in the school fields. There were a number of sessions throughout the day lasting half an hour, which was modelled on the pupils' normal lesson duration.

The social impact of this '*outreach*' programme is to interact with young people who would not normally interact with this material or people outside the school. Many of the students do not go home during term time. As such, they do not interact with a wide range of people outside the teachers and other staff who work at the institution. All of the students have behavioural issues

and as such they do not go on trips to places such as museums. Although, the students do visit other schools as part of their school's World War II '*outreach*' programme. This sees pupils putting together and teaching them to people of similar ages to increase their communication skills. This museum session gave the students the opportunity to handle objects related to army flying, as well as being able to wear different clothes associated with army flying, e.g. mess kit. Providing this '*outreach*' programme gave these pupils the chance to engage with material that they would not interact with in normal circumstances, giving them the chance to handle museum artefacts and control their own learning (be an active learner). This gave the students something that they would have been unlikely to experience within the school environment due to their behavioural difficulties.

An important aspect of all of the four case studies outlined in this chapter has been their ability to create or cement relationships. This has been discussed in terms of the relationship between the provider and the practitioner. This has focused primarily on the '*outreach*' programmes provided by the Mary Rose and the Museum of Army Flying. However, there are other relationships at play during these '*outreach*' sessions. Such as the relationships that are created or cemented between the participants. In many cases '*outreach*' activities are provided to groups where members already know each other. However, this is not always the case and there are occasions when participants do not know each other, e.g. Southampton City Council Museums Service (Observation I and K) and Jane Austen Museum (Observation N). The '*outreach*' programme provided by Bursledon Brickworks Industrial Museum is a good example of participant relationships (Observation X).

Bursledon Brickworks Industrial Museum undertook a mosaic activity at Messy Church (St Paul's), Bursledon (Observation X). A Messy Church is 'a form of church for children and adults that involves creativity, celebration and hospitality' (Messy Church online, retrieved 29/9/13). The participants ranged from 1-60 years old; although this is an estimation of age as the ages of the participants were not asked by the author or the practitioner. The mosaic activity was part of a number of these sessions conducted by Bursledon Brickworks Industrial Museum as part of a community project. During the activity it became clear that many people had heard of the activity and its associated project from others that had taken part in previous sessions

elsewhere. There were also a number of participants, namely children who had taken part in the activity before at school or clubs. It became clear that there was a close community within Bursledon as many people who had not taken part in the activity had heard about it from others. Therefore, in this case the programme's success cannot only be measured by primary contact (those who took part in the activity) but also through secondary contact (participant to non-participant). Consequently, the project, activity and Bursledon Brickworks Industrial Museum were promoted more widely than had been anticipated by the practitioner. The provider had not taken into account the impact of 'word of mouth' advertising (Burghin, Doogan & Vetvik, 2010, from McKinsey Online, retrieved 12/8/14). In this case relationships between participants are vital to the added success of the '*outreach*' session. As well as being significant in the wider dissemination of information on the community project and the work at Bursledon Brickworks Industrial Museum.

During the activity it became clear that relationships were crucial in this group. There were multiple different relationships at play here; family, friends and acquaintances. But what is fundamental is the importance of these relationships in information transfer. There are two types of information transfer at play here, 1) linked directly to the tasks involved in the activity; and 2) about the activity, the wider project and Bursledon Brickworks Industrial Museum. The information transfer linked directly to the activity tasks mainly took place between two sets. These were 1) from the provider to the participants and 2) from participant to participant, e.g. senior members to younger members of the group. A teacher/learner relationship was created between the practitioner and the participants at the start of the activity. This happened as the provider had to instruct the participants in the stages of the activity. However, this did not last long as there were only a few rules about the activity with the rest being down to the individuals' choice. The rules for the task related to the thickness and size of the tile. Once the correct size tile was created the participant was given free rein to decorate the tile as they saw fit. This relationship was not based on age; it took place between every participant and the practitioner no matter their age. This was different from the information transfer between senior and younger members of the group. In most of these cases this information transfer occurred between family members. This was either parent to child, grandparent to child, or in some

case grandparent to parent to child. These interactions were based around tasks involved in the making of the mosaic tiles such as how to make the correct size tile. Although in most cases information transfer was in regards to the decoration to be put on the tile. Therefore, the making of the mosaic tile was a family affair rather than an individual task. The author noted that the decoration process was not individual. Within this group all the participants asked for ideas of how to decorate the tiles from other members. Therefore, even though the tile may have been 'made' by one person the final result had been 'created' by many.

At the beginning of the session the provider's relationship to the participants was one of instructor. But as the activity went on the participants began teaching each other how to make the tiles. This changed the role of the practitioner as their role as instructor greatly diminished. The provider began to answer questions from the participants about the activity, the wider project and the work of Bursledon Brickworks Industrial Museum. The practitioner went from informing participants to having conversations with them. Through these conversations it became clear that there is a tight knit community within Bursledon. This was apparent when participants started talking about people they knew who had been involved in previous sessions. In most cases these conversations were about the activity rather than the link to the community project or Bursledon Brickworks Industrial Museum. The high quantity of '*outreach*' sessions put on by Bursledon Brickworks Industrial Museum meant that there was some overlap with people having taken part in the activity a number of times. This mainly happened with children who had undertaken the task at school or at clubs and then at the Messy Church. There is evidence of conversations about this activity outside of those who participated in the '*outreach*' programme. Therefore, the activity does not just impact on those that took part but those who conversed with the '*outreach*' participants. In the case of these conversations word of mouth advertising increases the impact of this session. The biggest problem for Bursledon Brickworks Industrial Museum is getting the site and their work known in the local and wider community. Word of mouth advertising centred on the mosaic activity increases the museum's audience. Word of mouth advertising 'means consumer-to-consumer communication with no economic incentives' and is 'the primary factor behind 20 to 50 percent of all purchasing decisions' (Burghin, Doogan &

Vetvik, 2010, from McKinsey Online, retrieved 12/8/14). Therefore, word of mouth is the most effective advertising method in a world where there is so much choice. This type of advertising 'cuts through the noise quickly and effectively' (Burghin, Doogan & Vetvik, 2010 from McKinsey Online, retrieved 12/8/14). Therefore, in the terms of the heritage industry people will visit sites that they have been recommended over those advertised traditionally. This is the case with other marketable goods linked to experience, e.g. restaurants.

Another important social impact of these case studies is the information that they impart to participants about their collections. Although the information is not just a one-way process; many times the practitioners end up gaining information about their collections or the topic from the participants. Information sharing in '*outreach*' is a two-way process. This can be seen clearly in the '*outreach*' session undertaken by the Royal Navy Submarine Museum (Observation L). The Royal Navy Submarine Museum conducted an '*outreach*' session for the Gosport Live at Home Group, Gosport. The activity aimed to inform the group about the HLF funded HMS Alliance Project, the Royal Navy Submarine Museum and the life as a submariner. For many of the participants the information imparted by the practitioner about these topics was completely new. It was definitely a topic that the author had no knowledge about. Although, this was not a one-way process of information transfer, as part of the '*outreach*' was to also collect memories of people's time in the Royal Navy. Therefore, within the '*outreach*' sessions undertaken as part of the HLF HMS Alliance Project there is a two-way process of information transference present. The museum as part of its '*outreach*' aims to collect people's memories relating to them or their family members' time in the Royal Navy. The collected memories will then be used by the institution for two purposes; 1) as part of the HLF evaluation of '*outreach*' programs and 2) to use the information in other '*outreach*' sessions. The memories collected will be used mainly with school groups to teach them about the life in the Royal Navy. Therefore, a social impact of '*outreach*' programmes is the imparting of information on their relative topics to the participants. In some cases participants will not know much about the topic. But there are instances that participants do know about the topic and in some cases some know more about it than the practitioner. In these instances there is a two-way process of information transfer.

8.4 Summary

This chapter has explored four case studies out of the many observed during the data collection process (Appendix.3). The four case studies are the Mary Rose Museum (Observation D), the Museum of Army Flying (Observation B), the Royal Navy Submarine Museum (Observation L) and Bursledon Brickworks Industrial Museum (Observation X). The cases studies were analysed according to the museum's aims and whether it met these or not. It was also evaluated in terms of the elements looked for during the observation. These are prior knowledge of the participant, interaction between the provider and the participant, social impact and the user reaction to the activity. The author also investigated continuity; continuity of relationships between the provider and the participants, and the continuity of the project. Along with whether there is a basis for well-being based evaluation of these sessions.

These case studies showed a number of aspects. All activities undertaken by these organisations met the aims of these institutions. The majority of the museums' aims are to increase their visitor base. Although it has become clear that an increase in visitor base does not always have to be directly related to visitation to the museum. The Mary Rose Museum (Observation D) and the Museum of Army Flying (Observation B) have shown that an increase in visitor base can be related to the continued use of the '*outreach*' facility. Rather than using '*outreach*' to increase visits to the museum itself. It should be noted that direct return from '*outreach*' (visits to the museum by '*outreach*' participants) cannot be clearly proven. These case studies showed that there is continuity; continuity of the project and continuity of relationships. Continuity of relationships between the provider and the participants is important to the continuity of '*outreach*'. This was shown by the Mary Rose Museum and the Museum of Army Flying. The activities are also important in the participant's experience of '*outreach*', which have a number of attributes; interaction, active learning and engagement. Handling objects are the most used activity for '*outreach*' sessions as they allow for a high level of interaction, engagement and active learning. Next social impact was explored by the researcher; and whether in these four cases it was possible to show social impact as an evaluative tool.

The Mary Rose Museum and the Museum of Army Flying examples showed how an '*outreach*' session can reach sections of society that are ostracised. The Mary Rose Museum provided an '*outreach*' activity for a group with dementia (Observation D). This may seem illogical as the possibility of retention of information is low. But it was not just about information retention but about providing these people with a varied activity. The activity had both physical and mental stimulation and included those non-responsive members with multi-sensory experiences. While, the Museum of Army Flying undertook an '*outreach*' session for a school whose pupils had behavioural issues (Observation B). This meant that they were not taken out of the school very often and were unlikely to visit a museum. Many of these students also stayed at the school all term and so they did not socialise much with people outside the educational facility. Therefore, this '*outreach*' program allowed the pupils to interact with a person outside of the normal social circle. As well as giving these students the same experiences as those in other schools, even though they cannot visit the museum itself.

Bursledon Brickworks Industrial Museum (Observation X) showed the importance of the creation and cementation of relationships. Those created during the session between the provider and the participants, and between the participants. In many '*outreach*' programmes participants know each other. However, this is not always the case as seen in the activity provided by Southampton City Museums Service (Appendix.3). Therefore, within these activities participants cement their relationships through a shared activity. There is also information transfer between the practitioner and the participant; and between the participants themselves. In the case of Bursledon Brickworks Industrial Museum information transfer took place between senior and younger members of the group; and the participants and the provider. The information transfer between participants was in some cases a family affair; parent to child, grandparent to child or grandparent to parent to child. However, it was noted that in most cases everyone was involved in the making of a number of the tiles, as people were asking for advice on the design of the tile and therefore it was not made by the individual but by the collective. Also the importance of relationships and increasing social impact became evident when people made it clear that previous participants had been discussing the activity. At this point

it became obvious that there was word of mouth advertising at play (Burghin, Doogan & Vetvik, 2010, from McKinsey Online, retrieved 12/8/14).

The Royal Navy Submarine Museum (Observation L) showed the importance of information transfer. The information imparted by the provider to the participants is a social impact as in many cases these are topics that the users do not know about. Therefore, the '*outreach*' session becomes a learning experience for the participants. They learn about the museum, its collection and the topics relating to these. In this case the participants learnt about the HLF funded HMS Alliance Project, the museum, its collection and life in the Royal Navy as a submariner. However, information transfer is not just one-way it is a two-way process. The practitioner was actively collecting memories of people who were or had family members that had served in the navy. These memories were to be used by the provider as a resource in other '*outreach*' programmes. Especially those '*outreach*' activities that involved school children in order to give them accounts of what it was like to serve in the navy throughout the years in all types of jobs. This is not the only use of these accounts as the practitioner was also using them in the Heritage Lottery Fund evaluation to show '*outreach*'.

The four case studies chosen to be analysed in further detail have shown the variety of '*outreach*' activities that are on offer in Hampshire. These are obviously just a sample of the many '*outreach*' programmes that the author has observed over the research period (See Appendix.3). However, the activities on show in these case studies are all different and have impacted on their providers and participants in different ways. It is clear that '*outreach*' has a profound impact on those that run the sessions as well as those that take part in them. The '*outreach*' services that are most successful and create the most social impact are those that actively engage with their participants. That encourages the user to be active in their learning rather than passive. Overall, '*outreach*' facilities undertaken by museums within Hampshire have an important part to play in the services provided by these institutions. As well as increasing the well-being of those taking part in these activities. It is not just about the educational impact of these facilities but the personal effect to the user.

Chapter 9: Evaluative Criteria

This chapter will explore whether well-being can be used in the evaluation of '*outreach*' activities. It will look at whether this would be a viable criteria instead of monetary return which is currently favoured. Therefore, the author will attempt to see if the case studies can be evaluated using this method. It will also explore if continuity of relationships or projects can be used in the evaluation of these activities. But are these criteria the only options for effective evaluation of '*outreach*'? This question will need to be answered. Finally, an effective evaluation method for these activities will be settled upon.

9.1 What is Well-being?

It is important to look at the impact of these services on the participants. Well-being is a relatively new way of looking at the impact of activities or programmes. There has recently in the last few years been a movement away from statistical and monetary evaluation to focusing on well-being (See English Heritage, 2014). Well-being is 'the dynamic process that gives a sense of how peoples' lives are going, through the interaction between their circumstances, activities and psychological resources or 'mental capital'' (NEF online, retrieved 26/3/12). Therefore, well-being is about peoples' experiences of their lives rather than based on money. This move has been pushed by the New Economics Foundation (NEF) which 'is an independent think-and-do tank that inspires and demonstrates real economic well-being' (NEF online, retrieved 26/3/12; Michaelson et al, 2009) and pushes for the inclusion of well-being in evaluation. It has been suggested that well-being should be measured; as over the last '35 years the GDP has been increasing but this has not resulted in an increase of human well-being' (NEF online, retrieved 26/3/12). This means that success can be measured in a different way and improvements can be based on what people really require. Therefore, measuring is based on 'more than life satisfaction, on personal and social dimensions; and on feelings, functioning and psychological resources' (NEF online, retrieved 26/3/12; Hooper-Greenhill, 1995:62-63). This provides a more detailed

account of how a programme has had an impact on the people that used it rather than statistical data which does not give a comprehensive report.

9.2 Evaluation: Good or Bad?

Therefore, well-being is becoming an aspect of evaluation that organisations are moving towards. Although it should be noted that well-being evaluation is just the social/anthropological approach or qualitative evaluation (Evaluation Trust online, retrieved 13/9/11; Chapter.4). Within evaluation there are multiple terms for evaluation methods. This can lead to confusion as people use different terms for the same practice, e.g. social/anthropological = qualitative. This confusion can lead to evaluation being considered difficult to undertake. However, this is not the only difficulty with evaluation.

There are a number of other issues that makes evaluation problematic; 1) lack of understanding of the techniques available, 2) appropriate training, and 3) lack of time or resources to do evaluation. Within the heritage industry there is a tendency to use the same method of evaluation throughout most projects. Number counting is the most used technique employed by museums to document the impact of their services. This is the case because it is the easiest method to undertake during an activity, especially when there is only one practitioner. Another issue is the lack of training in evaluation methods and techniques. Without appropriate training evaluation will only ever be simple and focus on aspects that are easy to collect data on, rather than focusing on the more abstract areas such as qualitative data. However, lack of training is not just restrictive to evaluation. The lack of time or resources to competently undertake evaluation of projects is a hindrance. In most museums, services are provided by one member of staff who must provide the activity as well as conduct the evaluation. Unfortunately, this is not always possible especially if expected to complete in-depth evaluations of services. Therefore, evaluations tend to consist of number counting, which provides some form of evaluation while not taking up too much of the practitioner's time. However, it should be noted that some museums do try to use other methods to gather data about the impact of their facilities on its users. These are mainly questionnaires and the return of these forms is sporadic, e.g. Petersfield Museum (UCL online,

retrieved 13/9/11; Heritage Lottery Fund, 2012:13 downloaded 26/2/14).

Therefore, the feedback received from these forms does not out-weigh the time taken to produce and distribute them to the participants. Obviously, with many of the user groups it is more beneficial to undertake evaluation during the activity rather than afterwards. But this does place a great deal of pressure on the practitioner to provide a high quality service as well as evaluate its effectiveness at the same time. This is not realistically possible.

In Chapter 6 the author explored the role of funding bodies, their evaluative criteria and their impact on projects that they have funded. All funding bodies provide evaluation guidelines for projects that they fund. The **Heritage Lottery Fund** on their website provides a downloadable copy of the '*Good Practice Guide to Evaluation*' (Heritage Lottery Fund, 2012, downloaded 26/2/14). This outlines what the HLF evaluate, at what stage of the project and how to evaluate certain criteria. Data collected includes 'activities run as part of a funded project and the number of people attending, annual number of visitors to an attraction that has benefitted from funding; volunteers and trainees involved in the project, and the number of jobs created to implement a project and maintain its benefits' (Heritage Lottery Fund, 2012:6). Information on the 'diversity and breadth of beneficiaries', e.g. age and socio-economic group is also collected (Heritage Lottery Fund, 2012:7). The majority of these areas can be represented in number format. Number counting is one of the easiest forms of evaluation as it can be done quickly and by the practitioner. However, the HLF in the '*Good Practice Guide to Evaluation*' (2012) does stress that there should be a movement away from number counting towards the collection of more informative data (Heritage Lottery Fund, 2012:6). To depart from number counting practitioners are advised to talk to participants/users. It is suggested that this be undertaken through 'surveying as part of the evaluation' process (Heritage Lottery Fund, 2012:9). There are a number of techniques that can be employed such as 'participatory appraisal, online tools, written surveys, telephone survey, face-to-face survey, interviews, focus groups, and art works/video/film' (Heritage Lottery Fund, 2012:12-16). These all have advantages and disadvantages to their application as is the case with any evaluation method (see Chapter.4 pg.71-73). Therefore, it is up to the practitioner which technique will be most applicable to the project in question. Instead of using the term social impact or well-being the Heritage Lottery Fund

states that ‘the best evidence of impact is found in what is called ‘personal development’’ (Heritage Lottery Fund, 2012:17; Chapter.6). In essence ‘personal development’ is based on a participant’s well-being.

The **Arts Council** provides information for self-evaluation of projects. The Arts Council evaluation ‘shows what has been achieved overall as a result of their funding and helps them to make decisions about what to do next and how’ (Arts Council, retrieved 26/2/14). The Arts Council’s advice on self-evaluation takes into account a number of aspects from external environment to business models (Arts Council, retrieved 26/2/14). The evaluation seeks to get the practitioners to think about the reason for the project and the impact the external environment (e.g. economics and political policies) can have on the running of an activity. Within the Arts Council’s evaluation there is an emphasis on artistic aspirations and programmes. This does not cover any projects run by museums with the use of non-art collections. These activities would have to focus on public participation as the Arts Council have few funds that cover museum based activities (without an art focus). The evaluation also looks at existing audiences, new audiences, management of the project, the people involved and their roles. The ‘*Self Evaluation Information Sheet*’ (2013) has an entire section on business management. The inclusion of this within evaluation shows the importance of money management in the running of a project. The key aspects within this category deal with the management of funding and showing how this has been achieved. This shows that it is important to the Arts Council for funded institutions to show how they have used the money. Unfortunately, this can lead to a focus on monetary aspects rather than the impact of the project on the audience.

The Arts Council also provides funded organisations with two report sheets; 1) interim activity report form and 2) activity report form (Arts Council online, retrieved 26/2/14). The ‘*Interim Activity Report Form*’ is used to inform the Arts Council ‘what happened to date with the project...interim income and expenditure figures’ (Arts Council online, retrieved 26/2/14). The ‘*Activity Report Form*’ is to evaluate ‘your activity after it has finished’ (Arts Council online, retrieved 26/2/14). It informs the funders ‘what happened both during and after your project, final income and expenditure figures, what was learned; and what the institution thought of the Arts Council’ (Arts Council online, retrieved 26/2/14). These two reports deal with similar issues, covering

evaluation, income and expenditure. There is an emphasis for the funded organisation to show how funding was used, as well as if there was any income generated directly from the funding. However, this could cause the evaluation and focus of the practitioner/s to be money centric. Throughout, the different evaluation techniques for the Art Council funded projects; there has been an emphasis on income and expenditure. There is a need to show the expenditure throughout the project. This is in relation to the 'budget set out in the application form and the revised budget after the grant was offered' (Arts Council online, retrieved 26/2/14). The Arts Council is definitely interested in where the money has been spent on the projects they have funded. This emphasis can mean that practitioners get fixated on the monetary aspect of the evaluation, rather than focusing on the impact of the project.

Evaluation is not as easy as it may seem. There are many techniques that can be employed to evaluate services but they all have their own advantages and disadvantages. Therefore, it is up to the evaluator to choose the appropriate evaluation method for the activity under scrutiny and the participants involved. This is not always easy when many people undertaking evaluation do not receive training in the process of evaluation. Funding bodies provide information to those organisations that receive funding from them. The Heritage Lottery Fund and the Arts Council provide evaluation guides for organisations on how to evaluate their activities after receiving funding. The Heritage Lottery Fund's guide is entitled '*Good Practice Guide to Evaluation*' (Heritage Lottery Fund, 2012, downloaded 26/2/14). While, the Arts Council provides a number of guides on evaluation such the '*Self Evaluation Information Sheet*' (2013), '*Interim Activity Report Form*', and '*Activity Report Form*' (Arts Council online, retrieved 26/2/14).

These guides on the appropriate evaluation procedures for funded activities have an impact on the evaluation itself. The Heritage Lottery Fund guide states that the data to be collected includes 'activities run as part of a funded project and the number of people attending, annual number of visitors to an attraction that has benefitted from funding; volunteers and trainees involved in the project, and the number of jobs created to implement a project and maintain its benefits' (Heritage Lottery Fund, 2012:6). Information on the 'diversity and breadth of beneficiaries', e.g. age and socio-economic group is also collected (Heritage Lottery Fund, 2012:7). All of this data can be

represented in numerical format. This number counting is prevalent within many museums in Hampshire. Number counting as a form of evaluation is the easiest method to undertake within '*outreach*'. This has been found to be due to the lack of time available to the practitioner. Who must run the session and effectively evaluate it as well. Also other methods such as questionnaires are not always returned by participants and this gives providers a very limited view on the effectiveness of their activities. The Heritage Lottery Fund does in their guide on evaluation state that practitioners should talk to people through 'surveying as part of the evaluation' process (Heritage Lottery Fund, 2012:9). Focusing on something termed 'personal development' which is basically well-being (Heritage Lottery Fund, 2012:17).

This is different from the central focus apparent in the Arts Council guides and reports. For this funding organisation there appears to be a strong emphasis on the use of the money awarded to institutions. This is clear in the guides as well as the '*Interim Activity Report Form*' and '*Activity Report Form*' (Arts Council online, retrieved 26/2/14). In both of these report forms there is a focus on income and expenditure. This can mean that practitioners get fixated on the monetary aspect of the evaluation. Rather than showing the social impact of the activity. Also within the Arts Council's evaluation there is an emphasis on artistic aspirations and programmes. This does not cover any projects run by museums with the use of non-art collections. These activities would be those that focus on public participation as the Arts Council has few funds that cover non-art museum based activities. This part of the evaluation is only applicable for art based activities. Although, the Arts Council has taken some of the Museums, Libraries and Archives Council's (MLA) responsibilities its evaluation still focuses on the arts.

Therefore, evaluation is problematic whether undertaken by the museum itself or as part of funding requirements. Funding evaluations influence the way in which activities are evaluated. Evaluations will always focus on the points that are held most highly by funding bodies, e.g. monetary return. This means that social impact or well-being will be pushed aside. Evaluation also has its problems without funding being an influence on its focus. There is little training in evaluation methods and so the easiest methods are the ones mostly used by practitioners, e.g. number counting. Consequently, well-being is rarely evaluated as the methods employed for this area are time consuming. The time

needed to undertake well-being evaluation is greater than other techniques. Although, time constraints can be associated with the lack of personnel available for providing services as providers are expected to run the activity as well as evaluate it. This is not always possible especially when trying to evaluate well-being which requires talking to participants. Depending on the type of activity the time available to talk to users will differ. For example the talk given by the Museum of Army Chaplaincy (Observation M) meant that there was little conversation between the provider and the participants. While, the New Forest Museum session (Observation Y and Z) allowed for conversations to happen between the participants and the practitioner. These conversations are the stepping stone to evaluating a projects impact.

9.3 Well-being Evaluation

There are a few methods to measure well-being. The New Economics Foundation (NEF) and the Heritage Lottery Fund have proposed a number of techniques. The Heritage Lottery Fund states that 'well-being measurement is based on...individuals (individuals represent the unit of measurement and are asked to respond to questions about their lives); and subjective indicators (individuals' appraisal and evaluation of their feelings and experiences, not just conditions and circumstances of their life) (Heritage Lottery Fund, 2012:22). The '*Good Practice Guide to Evaluation*' (2012) highlights two approaches for the measurement of well-being; subjective well-being (SWB) and psychological well-being (PWB) (see Chapter.6; Heritage Lottery Fund, 2012:22). Work has been undertaken in the medical sphere on measuring well-being, e.g. GHQ General Health Questionnaire (Heritage Lottery Fund, 2012:22). The Heritage Lottery Fund has created a set of questions for measuring well-being based on the GHQ (see Chapter.6; Heritage Lottery Fund, 2012:22). There are other evaluative techniques suggested by the HLF which focus on local economic impact. This is based on work by the New Economics Foundation called the 'local multiplier 3 (LM3)' which takes a 'source of income and follows how it is spent' (see Chapter.6; Heritage Lottery Fund, 2012:22 & 26). The questions created for measuring well-being by the Heritage Lottery Fund has similarities to the method outlined in the guide '*Measuring Well-being: A Practitioner's Guide*' (Michaelson, Mahony & Schifferes, 2012). In essence the methods that

are outlined by the Heritage Lottery Fund are taken from studies completed by other organisations.

The New Economics Foundation (NEF) outlines a number of ways to measure well-being. Questionnaires, research interviews, discussion/focus groups, community consultation events and research diaries are ways of gathering data on well-being (Michaelson, Mahony & Schifferes, 2012:10). The guide '*Measuring Well-being: A Practitioner's Guide*' (Michaelson, Mahony & Schifferes, 2012) focuses on the use of questionnaires to gather well-being data. Within this guide there are three sets of questions that practitioners are advised to use in questionnaires for well-being. These are from the 'Short Warwick-Edinburgh Mental Well-being Scale (SWEMWBS), the ONS subjective well-being questions and a question on social trust' (Michaelson, Mahony & Schifferes, 2012:10). The Short Warwick-Edinburgh Mental Well-being Scale (SWEMWBS) is a 'scale of seven positively worded items, with five response categories, which have been specifically designed to measure both the feeling and functioning aspects of positive mental well-being' (Michaelson, Mahony & Schifferes, 2012:12). The questions centre on how the person is feeling and their thoughts. The Short Warwick-Edinburgh Mental Well-being Scale (SWEMWBS) is a shorter version of the Warwick and Edinburgh Mental Well-being Scale (WEMWBS) (Michaelson, Mahony & Schifferes, 2012:12). This was developed by Warwick and Edinburgh Universities and is 'academically validated as having good psychometric properties, good validity and reliability with the ability to distinguish between population groups' (Michaelson, Mahony & Schifferes, 2012:12). There is a user guide and permission should be gotten for the use of this technique via the website (<http://www.healthscotland.com/understanding/population/Measuring-positive-mental-health.aspx>). The Office for National Statistics (ONS) subjective well-being questions 'are a set of 4 questions with a response scale of 0-10, intended to capture what people think about their well-being' (Michaelson, Mahony & Schifferes, 2012:12). The social trust question is a single question which 'measures social trust' and 'is widely used' (Michaelson, Mahony & Schifferes, 2012:12). The guide suggests that it is best to use all three types of questions to measure well-being. Obviously, these three types of questions are to be used in a questionnaire to measure well-being. However, in the terms of museums, questionnaires are not always the best evaluation method. A

number of museums have tried to use questionnaires, e.g. New Forest Museum, Southampton City Museums Service, and Heritage 100 in conjunction with Winchester City Museums Service. These institutions have found that the return of questionnaires from participants is sporadic. There are very few returned if they are sent out to participants but this is also the case for those that can be filled out during the session. There is also a tendency when dealing with schools for forms to be filled out by the teachers not the students. This is not the opinion of the participant. Therefore, questionnaires may not be the best evaluation method for museums and their services in the measurement of well-being.

The New Economics Foundation (NEF) also suggests measuring well-being through a method called Social Return on Investment (SROI). This is a 'framework for measuring and accounting for a much broader concept of value' (Nicholls et al, 2009:8, Nicholls et al, 2007). There are two types of SROI; '1) evaluative which is conducted retrospectively and based on actual outcomes that have already taken place; and 2) forecast which predicts how much social value will be created if activities meet intended outcomes' (Nicholls et al, 2009:8; Nicholls et al, 2007). This evaluation method is based on outcome, either intended or produced. This allows evaluators to really measure whether a programme has achieved what it set out to do and concentrate on information other than statistics. But this process still involves assigning a 'monetary value to things that do not have a market price' (Nicholls et al, 2009:45; Nicholls et al, 2007). This is where this method can be complicated and is still based on money. But this basis on money is due to money being a 'common unit and as such is a useful and widely accepted way of conveying value' (Nicholls et al, 2009:8). There are six stages to Social Return on Investment (SROI); '1) establishing scope and identifying stakeholders, 2) mapping outcomes, 3) evidencing outcomes and giving them value, 4) establishing impact, 5) calculating SROI, and 6) reporting, using and embedding' (Nicholls et al, 2009:9-10). This like any other measuring framework has its positive and negatives (Nicholls et al, 2009:11). Therefore, this technique uses money as a unit to assign value to things that do not normally have a monetary value. However, the assigning of monetary value to these criteria may prove problematic as it places one aspect above another.

When dealing with well-being, one feature of well-being cannot be more important than another.

Another method developed by the New Economics Foundation but also adopted by the Heritage Lottery Fund is the Local Multiplier 3 (see Heritage Lottery Fund, 2012:26). The Local Multiplier 3 (LM3) method can help practitioners to understand if parts of the local economy are working (Sacks, 2002:1). This tool is intended for the measuring of the 'impact of aspects of local spending' in the local community (Sacks, 2002:2). This method basically tracks money. The Local Multiplier 3 (LM3) has been adapted from the Multiplier Effect created by John Maynard Keynes (Sacks, 2002:12). The LM3 focuses on the local and only measures 'the first three rounds of spending' (Sacks, 2002:19). The LM3 works by starting with an 'initial income' and documenting how this money is spent. Round 1 is initial income, round 2 is how much is spent and round 3 is how much of the spending is re-spent in the local area (Sacks, 2002:20). All the money is then added together and divided by the initial income (round 1); and this provides the local multiplier score (Sacks, 2002:20). The LM3 'cannot be lower than 1.00 and cannot be higher than 3.00' (Sacks, 2002:84). This method focuses on the movement of money within a local community. In terms of museums this can show how money from funding is disseminated in the local community. Local participation will mainly in these circumstances be through local businesses involvement in the funded project. This can be used to show the wider scope of people that are impacted by the funded project other than those that are participants or practitioners. However, this is only useful for funded projects unless the museum wishes to know its wider impact within their local community. This is also another evaluation method where money is put at the forefront, which is unfortunately symptomatic of funding bodys' focus of evaluation. It is not really a look at well-being which has been highlighted by NEF to create a movement away from a monetary focus.

These are the variety of methods suggested by the Heritage Lottery Fund and the New Economics Foundation to measure well-being. The Arts Council has no evaluation methods to measure social impact. Therefore, this organisation has been omitted from this section. All of these techniques have positives and negatives for application within museums to measure well-being. The Heritage Lottery Fund's methods are based on techniques developed by

other institutions such as the New Economics Foundation. Therefore, the New Economics Foundation is the best organisation to look to for measurement of well-being. However, the Heritage Lottery Fund has taken these techniques developed by NEF and in some cases made them specific to heritage organisations. The majority of the methods outlined by the New Economics Foundation have a strong focus on money. The SROI technique places a monetary value on aspects that do not have a market value normally. This can be problematic as it can place one part of well-being above another. The Local Multiplier 3 (LM3) is a method that associates value on an aspect through giving it a monetary value; which does not move away from money being a central focus in evaluation.

9.4 The Best Method?

There are a number of evaluative methods for measuring well-being but they are restrictive. It is clear from observing '*outreach*' and talking to professionals running these services that these methods are not always applicable for showing the impact of these activities. The evaluative methods provided by funding bodies even those focusing on well-being place restrictions on the evaluation undertaken. Funding body evaluations can place pressure on museum professionals whom feel that they must provide positive reports to justify their grant. In these cases evaluation may be only the minimum that the funding body requires, e.g. number counting, rather than focusing on other aspects (well-being) which can be complicated and time consuming for the museum professional to undertake. There are a number of restrictions that museum staff face that funding bodies have not taken into account. Within many museums especially those within Hampshire, there are not enough staff for evaluation to be a larger focus within projects, even for those projects that have received funding. In-depth evaluation of the activities will still be difficult unless funding includes the appointment of another staff member that can focus on evaluation. All the '*outreach*' activities that the author observed were provided by one practitioner. For well-being evaluation it is not reasonable to assume that the person running the activity can in turn undertake social impact evaluation. This evaluative technique requires the professional to have time to talk to the participants about the activity.

Therefore, funding bodies in particular need to think about these restrictions when looking for museums to provide well-being evaluations on their projects. There may in fact be a need for funding bodies to include money specifically for evaluation purposes so that someone can be hired to evaluate these activities. This is a natural progression from museums hiring of external consultants to evaluate their work and the Sandford Heritage Education Awards; which 'is an independently judged, quality assured assessment of education programmes at heritage sites, museums and archives' (sandfordaward.org, retrieved 1/8/15). Although, neither of these usually involved 'outreach' sessions it shows that funding for an evaluation post would be a natural progression.

Through observations of '*outreach*' practices in Hampshire it has become clear that evaluation is difficult for many of the practitioners to undertake efficiently. Number counting is the easiest method which can be conducted quickly and without impacting on the time available for the activity. Some museums have tried questionnaires (e.g. Petersfield Museum) but these are hit and miss. There is never a high return on questionnaires and the degree of usefulness to professionals is varying. Many '*outreach*' activities are provided for children (school groups) but the questionnaires are given to and filled out by teachers. This does not provide practitioners with an idea of how the participants felt about the activity but what biased observers thought of the session. Therefore this is not a true evaluation and does not provide the best information. However, it should be noted that although there were a high proportion of '*outreach*' activities for children, adult groups were just as represented in Hampshire. Consequently, within this area it cannot be stated that '*outreach*' participants are mainly children as is indicated by the literature (see Brown, 1992:6; Lord & Dexter, 1997:114). Therefore, it is very clear that the literature does not reflect the pattern shown by '*outreach*' practices in Hampshire or indeed within the rest of the UK.

Other evaluative techniques are not used by museums to evaluate these services because of other constraints, e.g. lack of staff, time and training. It has been shown throughout this thesis that time constraints and lack of staff pose a number of problems for '*outreach*' services. In terms of evaluation lack of staff or time means that more in-depth evaluation is not possible even for funded projects. A number of evaluation methods also require some form of

training for them to be utilised to their full extent. This is definitely true of qualitative methods which require professionals to deal with data that is non-quantifiable (statistically). Consequently, more in-depth analysis of the data collected needs to be carried out which requires the staff, time and knowledge to undertake. There is no point undertaking this type of evaluation if the data collected is not analysed appropriately. However, it should be said that evaluation should not be conducted unless the information is to be analysed efficiently and used to better the activities.

All the problems associated with evaluation do not mean that evaluation should not be done or that it is too difficult to be undertaken. But professionals should be more vigilant at conducting evaluation; and finding the right technique for their activity. There should be a greater emphasis on well-being evaluation for education and '*outreach*' services. By focusing on this aspect rather than number counting there will be a greater understanding of the impact of '*outreach*'. However, an aspect that is not currently incorporated into well-being evaluation that should be included is relationship building. That is the creation and cementing of relationships, either between the provider and the participants or between the participants (Hooper-Greenhill, 1994a:3, 93, 95). This is currently an aspect that is not part of evaluation but is something that is unique to education and '*outreach*' services. This has been highlighted by the author in the observations of '*outreach*' programmes run by museums in Hampshire (Observation B, D, & X). The creation and cementing of relationships is linked to longevity. In many cases the cementing of relationships is about long term relationships between the provider and the participant group, e.g. Mary Rose Museum. Those relationships that are created between the provider and the participants or between the participants can be turned into long term relationships. This in turn can result in the long term use of '*outreach*' programmes.

There needs to be two methods of evaluation developed for practitioners to evaluate well-being of '*outreach*' services. One technique needs to provide professionals with a method that can be used when they can spend time talking to participants. This will be mostly possible for funded projects, although only if there is a change to funding to include an evaluation post. With the changes to staff within these organisations there needs to be a change to the way that evaluation is undertaken. This is especially important

where funding has been received to undertake these services. If funding bodies integrate an evaluation post into the funding it will be more plausible for museums to include well-being evaluation rather than the standard number counting. This should not be a drastic step as museums already hire outside consultants for evaluation and take part in the Sandford Heritage Education Awards (sanfordawards.org, retrieved 1/8/15). If an evaluation post is created as part of the funding then there will be someone who can focus on the evaluation of the activity. This is important when dealing with collecting data on well-being as many techniques require the practitioner to talk to the participants to find out their opinions and feelings. However, the majority of '*outreach*' activities are undertaken by solo providers (as observed in Hampshire) and this is not possible as their time is spent running the service. This means that number counting will always be the easiest method of evaluation for solo providers. Other methods get varying results for a variety of reasons which have been explained previously, e.g. questionnaires. However, the creation of a second technique for evaluation of well-being of '*outreach*' services can try to overcome the issue of evaluation by a solo practitioner. This technique will provide museum professionals with the ability to evaluate the well-being of their projects even when there is one provider; to evaluate and run the activity. This will be based on observation techniques and outline the areas that should be looked at during the session. However, any evaluation undertaken by the person providing the service can be problematic. The practitioner has an invested interest in the activity and therefore they can be biased in their reflections. This is only ever overcome by evaluation being undertaken by someone outside the institution. Obviously, the easiest and most cost effective way to improve evaluation is to get professionals to focus on the importance of evaluating services. Expressing that when negative points are highlighted this does not mean that the activity is failing its objectives but it is constructive criticism to improve those services. Many programmes are created without the input of the user and therefore they are not always what is required by the participants but what the professional deems they need (Zimmerman et al, 1994:370). Therefore, well-being evaluation can make sure that the facilities provided by museums are what the users require not what professionals believe participants want. This will lead to the creation of user centred activities which will be more widely used.

9.4.1 Evaluation Technique 1: Talking To Participants

This technique is based on an ‘evaluator’ talking to the participants to find out their opinions and feelings on the activity. This technique is the method outlined by the Heritage Lottery Fund (2012); based on research conducted by this organisation. This technique amalgamates two approaches on measuring well-being; subjective well-being and psychological well-being. The subjective well-being (SWB) approach ‘emphasises factors such as happiness and life satisfaction’ (Heritage Lottery Fund, 2012:22). Whereas the psychological well-being (PWB) approach ‘places less of an emphasis on how people feel and more on how well they ‘function’ (Heritage Lottery Fund, 2012:22). The five questions chosen by the Heritage Lottery Fund are based on work being done within the medical sphere to measure well-being, e.g. GHQ General Health Questionnaire (Heritage Lottery Fund, 2012:22). A set of ‘five questions from GHQ...one measure of ‘subjective well-being’ (happiness) and four measures of ‘psychological well-being’ were created to measure well-being (Heritage Lottery Fund, 2012:22). The psychological well-being measures are the ‘ability to concentrate, capability to make decisions, social engagement and self-worth (‘playing a useful part in things’); and ability to enjoy normal day-to-day activities’ (Heritage Lottery Fund, 2012:22-23). The Heritage Lottery Fund does not outline the questions specifically but provides the areas the questions should be designed on.

With this method the practitioners should be aware of the likelihood of there to be biases. People will always answer a question in the manner that they deem to be appropriate. This means that answers given by participants on the activities may be more positive than they feel about the session. Also people feel like they have to answer the questions correctly even if it is based on their own opinions; and therefore there is no right or wrong answer. It is based on the person’s view of what they think is the right answer or what the professional is looking from them. Therefore, answers to questions will not always be the true reflections of those asked. The provider will need to reassure the participants that there is no right or wrong answer and it is based on their opinions and feelings. This will be difficult and will not always minimise the bias of answers. One way to reduce bias is to make the questioning of the participants more free flowing; more of a conversation. If this is undertaken while the participants are taking part in the activity they are

less likely to be focused on the questions and answering them ‘correctly’. But will in many cases provide a more honest answer. This has been observed by the author in previous studies where people’s opinions have been collected (Peacock 2009 & 2010). Consequently, this is why this method would be more applicable for those sessions where there are two practitioners present; one to run the activity and one to undertake the evaluation. This technique would not be employed to its best if there is only one professional; as it would be highly difficult to do two jobs at the same time. This would result in neither job being performed to the provider’s best ability. This method has not been changed from that outlined by the HLF (2012) because it works as long as the evaluator is not the provider as well. This is based on funding bodies including funding for an evaluation post which is a natural progression from current practices, e.g. Sandford Heritage Education Awards (sandfordawards.org, retrieved 1/8/15).

9.4.2 Evaluation Technique 2: Observation

This technique is based on the method employed by the author during data collection. Observation focuses on actual behaviour and not the participants’ view of their own behaviour. These two aspects can be very different (Chapter.4; Patton, 1990:202; Kumar, 1999:105; Sharman et al, 2004). Observational data collection is the noting of setting, activity, people and what else was observed while watching a set programme. Observation is an unobtrusive method of evaluation (Webb et al, 1966 cited in Lee, 2000:1). It is the witnessing of features (setting, activity and people) without involving oneself in the situation. Simple observation or non-participant observation ‘focuses on a situation in which the observer has no control over behaviour and plays an unobserved, passive and nonintrusive role in the research situation’ (Webb et al, 1966:112 cited in Lee, 2000:33). Therefore the observer is effectively on the outside of the activity watching participants take part in the programme. This allows people’s ‘real’ behaviour to be noted rather than the user’s interpretation of their behaviour. Observation is particularly effective when studying children. It provides the observer the chance to ‘see in practice what people have learnt in theory’ (Sharman et al, 2004:2). This is important for ‘*outreach*’ programmes as many users of these services are children.

Obviously, simple or non-participant observation is not possible for sessions that only have one practitioner. In this case the provider cannot play a nonintrusive role because they are running the activity as well as observing it. But observation is still a key technique to evaluate '*outreach*' programmes. A better observation technique would be controlled observation which is 'adding stimulus and observing' (Kumar, 1999:107). This would be the best method to employ as the stimulus would be the activity and then the provider could observe the participants' behaviours. It is important for professionals to undertake prior planning for observation or evaluation of any kind. Prior planning will help practitioners to think about the observation process. In particular it is vital to have outlined observation categories before evaluation is undertaken to focus the observation.

The author chose; prior knowledge of participants, social impact of activity, reaction of the participant to the activity, interaction between the participant and the provider and noteworthy behaviour as observational categories. **Prior knowledge of participants** was used to determine the level of knowledge before the activity commences. This was then measured against the level of knowledge after the activity to show the impact that these facilities have on people's comprehension of the subject. **Social impact of the activity** is to move away from economically centred evaluations to those with an emphasis on well-being. This is based on the GLO's and GSO's created by the MLA and is a way to evaluate the impact of an activity (Inspiring Learning For All online). This can also be closely linked to the prior knowledge category. **Reaction of the participant to the activity** provides information on how the programmes are viewed by the users. It can also be used to see if expectations of the participants were met by seeing how positive or negative their reactions are to the service. **Interaction between the participant and the provider** provides information on the relationship between the participant and the provider. It can also highlight whether behaviours of both make further use or provision of these facilities more problematic. **Noteworthy behaviour** was for anything that did not fall into the other categories. However, another category that could be added is **interaction between participants**. This will be linked to interaction between the participants and the provider. These two categories will show how relationships are created and cemented during these activities.

This is a key aspect that should be included in evaluation of '*outreach*' and is linked to well-being.

The categories that the author used during observation of '*outreach*' programmes do not have to be used. However, these categories have been proven to work for evaluating these services. Obviously, the categories used for evaluation will be dependent on what the museum chooses to focus on in the evaluation of these activities. Nevertheless, these categories are centred on well-being evaluation. It also includes a new area to be looked at in terms of '*outreach*' sessions; the creation and cementing of relationships. This is linked to longevity namely the longevity of '*outreach*' activities.

This evaluation technique can be employed by a lone provider who has to run the activity as well as evaluate the session. This is important as most of the '*outreach*' activities that were observed by the author were provided by one practitioner. Therefore, this method is more practical for the evaluation of the majority of '*outreach*' services, rather than the previous technique which is best employed where there are at least two professionals present at the activity. This method does rest on the provider being observant during the activity. For better results some form of training would be beneficial. Although, training would be beneficial no matter the technique to be employed by the museum for evaluation.

9.5 Personal Relationships: A New Focus?

A new focus in evaluation has been highlighted throughout this thesis. This is the importance of personal relationships as an impact of '*outreach*' which is not a widely explored aspect. It shows that engagement can bring about many different results that are not necessarily educational or cultural but personal. This is where well-being comes to the forefront as an evaluation method as it focuses on the how the individual is impacted by the activity, e.g. improved confidence (Hooper-Greenhill, 1995:62-63). Bringing well-being evaluation to the forefront of museum evaluative methods will mean that the impact on the individual is brought to light. Rather than there always being a focus on educational, cultural or social impacts. Personal relationships are

harder to prove through evaluation techniques such as number counting etc. It requires conversations to be had with the participants of the services. For activities such as '*outreach*' it is easy to prove an educational impact as these programmes are set up to be educational at their heart. Cultural and social impacts are other results produced by engagement activities which are usually highlighted in evaluation. However, personal impacts are not explored as it requires more in-depth evaluation.

Personal relationships are an important result of '*outreach*' because the individual is central to these activities. Focusing on personal relationships and experiences highlights the importance of these programmes to the users. However, that it is not always the aspects that professionals deem to be key, e.g. education. Also by introducing personal impact to evaluation and considering the impact felt by the individual there may be a change in the view of these services. Rather than an emphasis on monetary return which is prevalent currently in evaluations for '*outreach*'; a focus on the personal affect could shift the way these activities are viewed. It would create a more affective evaluation method instead of the current emphasis on money for a programme that generally does not have a direct return. This means that other aspects would be thrust into the forefront of evaluation, e.g. happiness (see Heritage Counts 2014). Through focusing on the personal there will be a greater emphasis on the less obvious impact of the activities, especially, concentrating on the users and this in turn will hopefully result in a change on the view of '*outreach*' from one that is hard to evaluate and has no direct monetary return; to an activity whose importance lies in the user's experience.

By focusing on the personal impact of these services it is also possible to determine whether there is any longevity to the activity (Hooper-Greenhill, 1994:95). Relationships are created between the provider and the participant; and between the participants. The relationship between the practitioner and the user is vital to the longevity of a service. Building lasting and meaningful relationships with participants means that they are more likely to re-use the service, e.g. Mary Rose Museum (Observation D; Hooper-Greenhill, 1994, 2, 95; Talboy, 2005:72-3). The relationship between participants can also determine the longevity of a project. The interaction between users during the activity can lead to further use of the services provided by the museum. The relationships between users can also be a way to advertise the programme, in the form of

word-of-mouth advertising. This was seen at the '*outreach*' session run by Bursledon Industrial Brickworks Museum (Observation X).

Highlighting the personal impacts from '*outreach*' is new as evaluation currently focuses on other aspects, e.g. monetary. But current research is beginning to show that it is the personal experiences that are central to the success of a programme. This also shows the true impact of a service; as it is the impact felt by the user not perceived by the provider. English Heritage's 'Heritage Counts' (2014) has found that 'taking part in heritage is good for our happiness and wellbeing' (Society of Antiquaries of London Online Newsletter [Salon], 2014; English Heritage, 2014:2). This shows that there is a move within heritage to look at the personal experiences of the users. The experiences of the individual have been emphasised in the case studies along with the importance of the relationships that have been created during these sessions. These may not always be clear to the participant or the provider but they have been made in the process of the activity. Personal relationships and experiences should be an important part of the evaluation of these activities. The author has strived to allow for an emphasis on the personal in both evaluation techniques, as both methods focus on well-being which centres on aspects important to the individual.

9.6 Summary

Evaluation is not easy, but it is essential to understanding the impact of activities and whether they are meeting their aim or objectives. There are a number of issues that makes evaluation problematic; 1) the lack of understanding of the techniques available, 2) appropriate training, and 3) the lack of time or resources to do evaluation. It has been noted that within the heritage industry there is a tendency to use the same method of evaluation. Number counting is the most used method for evaluation of services. This is the case because it is the easiest technique to undertake during an activity. Another issue is the lack of training in evaluation methods and techniques. Without appropriate training, evaluation will only ever be simple and focus on aspects that are easy to collect data on, rather than focusing on the more abstract areas such as qualitative data. The lack of time or resources to

competently undertake evaluation of projects is a hindrance. In most museums services are provided by one member of staff. This person must provide the activity as well as conduct the evaluation. Unfortunately, this is not always possible especially if expected to complete in-depth evaluations of services. Therefore, evaluations tend to consist of number counting. As this technique provides some form of evaluation while not taking up too much of the provider's time away from running the service. However, some museums do try to use other evaluation methods, e.g. questionnaires. The return from these forms is sporadic and therefore feedback received does not out-weigh the time taken to produce and distribute them. It should also be noted that questionnaires are not usually filled out by the participants. In terms of schools the feedback is given by the teachers not the students. It is more beneficial to undertake evaluation during the activity rather than afterwards. But this does place a great deal of pressure on the practitioner to provide a high quality service as well as evaluate its effectiveness at the same time. This is not realistically possible as it stands at the moment.

Evaluation is problematic whether undertaken by the museum itself or as part of funding requirements. Funding evaluations influence the way in which activities are evaluated. Evaluations will always focus on the points that are held most highly by funding bodies, e.g. monetary return. This means that well-being will be pushed aside. The Heritage Lottery Fund (2012) does suggest that evaluations should include well-being as well as number counting. Whereas, the Arts Council's evaluation focuses on the income that was generated by the funded project and where the money has been spent. This emphasis can mean that practitioners get fixated on the monetary aspect rather than focusing on the impact of the project. Evaluation has its problems without funding being an influence on its focus. With little training in evaluation the easiest methods are used and well-being is rarely evaluated. The time needed to undertake well-being evaluation is greater than other techniques. Time constraints can be associated with the lack of personnel available for providing services as providers are expected to run the activity as well as evaluate it.

There are few methods to measure well-being. The New Economics Foundation (NEF) and the Heritage Lottery Fund have proposed a number of techniques: 1) subjective and psychological well-being (Heritage Lottery Fund,

2012:22); 2) 'local multiplier 3 (LM3)' (Heritage Lottery Fund, 2012:26); 3) use of questionnaires to gather well-being data, e.g. 'Short Warwick-Edinburgh Mental Well-being Scale (SWEMWBS), the ONS subjective well-being questions and a question on social trust' (Michaelson, Mahony & Schifferes, 2012:10); and 4) Social Return on Investment (SROI) (Nicholls et al, 2009:45; Nicholls et al, 2007). However, the Arts Council has no evaluation methods to measure well-being and has been omitted. All of these techniques have positives and negatives for application within museums to measure well-being. The Heritage Lottery Fund's methods are based on techniques developed by other institutions such as the New Economics Foundation. Therefore, the New Economics Foundation is the best organisation to look at for the measurement of well-being. However, the Heritage Lottery Fund has taken the techniques developed by NEF and has tried to make them specific to heritage organisations.

It is clear from observing '*outreach*' and talking to professionals running these services that these methods are not always applicable for showing the impact of these activities. Funding bodies even those with a focus on well-being place restrictions on the evaluation undertaken. Funding evaluations can place pressure on professionals who feel that they must provide positive reports to justify their grant. There are a number of restrictions on museum staff that funding bodies do not take into account when outlining evaluation processes (Chapter.6). Within museums especially those in Hampshire, there are not enough staff for evaluation to be a larger focus within projects, even for those that have received funding. There may in fact be a need for funding bodies to include money specifically for evaluation purposes so that someone can be hired to evaluate these activities.

In the end it was determined by the author that there needed to be two methods for well-being evaluation. One technique needed to provide practitioners with a method that can be used when they can spend time talking to participants. This will be more applicable for funded projects to employ if there is another person present during the activity to specifically evaluate the activity. The development of a second technique for evaluation of well-being of '*outreach*' services can overcome the issue of evaluation by a solo practitioner. This technique provides museum professionals with the ability to evaluate well-being and run the activity at the same time.

Therefore, the author developed two well-being evaluation methods. The first is based on research conducted by the Heritage Lottery Fund (2012). The five questions chosen by the Heritage Lottery Fund are based on work being done within the medical sphere to measure well-being, e.g. GHQ General Health Questionnaire (Heritage Lottery Fund, 2012:22). The five questions are 'one measure of 'subjective well-being' (happiness) and four measure of 'psychological well-being'' (Heritage Lottery Fund, 2012:22). There are obviously positives and negatives to this method. The biggest issue being the likelihood for participants to answer questions based on how they think they should answer them. Rather than being their 'real' opinions and feelings on the activity. This technique is best used in situations where there is more than one professional present at the session. This will allow for one to run the activity and another to evaluate it. The second method is based on observation. This focuses on actual behaviour and not on the participants' view of their own behaviour. In these cases (which is the majority) controlled observation; 'adding stimulus and observing' (Kumar, 1999:107) is the most useful technique because the professional cannot be separated from the activity.

The key point here is the focus on the personal rather than the educational aspect of this service. There is beginning to be a move towards exploring personal experience of activities within the literature (e.g. Heritage Counts 2014). This thesis has highlighted that personal relationships and experiences are an important impact of engagement projects. But this is a result that is not traditionally focused on. It concentrates on the individual and what the activity has meant for them in terms of well-being. The two evaluation methods developed in this chapter have strived to allow for the focus on the personal.

Chapter 10: Conclusion

This thesis has been a journey of discovery. It has gone through many changes from the first concept for this research. It originally started off with the author trying to determine what '*outreach*' is, its definition and the activities grouped under this heading. This was done through talking to museum professionals within Hampshire about meanings of '*outreach*' and the activities that they undertook (under this term). Obviously, literature was consulted on '*outreach*' but this is limited and is very context specific (see Hampshire and Wight Trust for Maritime Archaeology website; Church et al, 2003:142; University of Southampton Outreach Course, taken 7/2/12). Each museum and museum professional had a different definition of '*outreach*'. This made it difficult to pin point how '*outreach*' was defined. However, it soon became clear that the term itself was the issue. Its lack of distinct definition is important to the practice of '*outreach*' because this fluidity means that '*outreach*' activities can be diverse (McManamon, 2000:18). But it also does not help professionals undertaking this practice. In this case a definition of '*outreach*' does not increase our understanding of the topic. Before the search for a definition the researcher knew that it included the general public, was for knowledge transfer and was a process of interaction and engagement. Therefore, a definition would not increase knowledge on the topic but ended up narrowing the view. In practice '*outreach*' is varied, it changes between museums and between collections. Consequently, no definition would reflect the practice in the 'real world'. Instead the definition constructed by the author has highlighted key terms that are associated with the practice; engagement, interaction, education and the general public. But these aspects were already known to be associated with '*outreach*'. Therefore, this journey through defining '*outreach*' was based on a misconception by the researcher. This misconception was that in order to study a topic such as this it needed to be clearly defined.

Although, the process of defining '*outreach*' in the end turned out to be pointless, however this journey was not without its lessons. The author learned that terms we use can be deceiving and that defining them cannot be to the advantage of the practice. '*Outreach*' works best with its fluidity, allowing

museums and their professionals to adapt it to what they require (McManamon, 2000:18). The term '*outreach*' is deceiving because this practice has close ties to education programmes within museums. Both services have the same audiences. Therefore, it can be stipulated that '*outreach*' is not different from educational activities. But they are one in the same. The term '*outreach*' is only used because it describes activities that take place outside the museum. But this is detrimental to the practice because they are separated within many of these organisations. In the case of many Hampshire based museums '*outreach*' is being cut as budgets decrease but educational programmes are still being undertaken. This is linked to a number of factors; 1) educational programmes appear to be more acceptable to charge for compared to '*outreach*', and 2) educational programmes are closely linked to the museums' ethos/mandate. Consequently, separation of these two services is detrimental to both. '*Outreach*' activities are just educational programmes undertaken outside the museum. Education can take place anywhere, it is not just learning in a classroom. Therefore education services and '*outreach*' are the same thing and should not be viewed as different from each other.

It became clear to the author that a definition for '*outreach*' was not crucial to the understanding of this practice; and focus moved to the activities themselves. In order to focus on the activities it was imperative to find out what museums within Hampshire conducted '*outreach*' and those that did not. This provided the researcher with an idea of the types of activities that were termed '*outreach*'. It became clear that an appropriate methodology was needed to collect data on '*outreach*' programmes. This was determined to be observation as it provided the author with the best chance to collect data on the activities as well as the reaction of the participants and the providers with a limited amount of bias. There will always be biases no matter what method is employed but this technique reduced the biases that could be created by the participants and the professionals. Originally the belief was to use simple observation or non-participant observation (for a definition see Webb et al, 1966:112 cited in Lee, 2000:33). However, after the first couple of observations of '*outreach*' practices it became clear that the author would not always be on the outside of the activity. In a few cases the researcher was asked to set up or help the provider during the session, e.g. the Mary Rose Museum, Bursledon Brickworks Industrial Museum and the Royal Navy

Submarine Museum. This meant that the author was included in the activity and was not playing a non-intrusive role as is a component of simple observation (see Webb et al, 1966:112 cited in Lee, 2000:33). Consequently, the methodology chosen at the start needed to be reassessed. The methodology of simple observation had to be swapped just for observation in circumstances where the researcher became involved in the activity, e.g. passing handling objects. It is unclear whether the participants behaved differently in the '*outreach*' session due to the author's involvement. But this was a consideration that had to be taken into account when analysing the data.

Having to change the data collection technique slightly was not the only issue that was encountered during this study. There were many other issues that affected the research and these were grouped into three categories; 1) initial contact, 2) arranging observation, and 3) data collection. All of these issues revolved around the changing of staff within museums in the region.

What became clear early on in this research was that museums are heavily affected by funding. This is not new information or surprising as they are at their heart businesses. But funding from the government has been cut over recent years (2010-2014) and this has had a great impact on the heritage sector. Many museums have seen their budgets cut especially those funded by local or county councils, e.g. Portsmouth Museums and Hampshire County Council Museums Service. Local and county councils have faced funding cuts of 56%, while nationally cuts were of 62% (English Heritage, 2011:11). Even large heritage organisations such as English Heritage faced budgetary cuts when the 'Department for Culture, Media and Sport (DCMS) reduced its budget by 32%' (Atkinson, 2012). These budget cuts have had a resounding impact on the museum sector within Hampshire, as well as nationally. For many of these organisations staff numbers were the first thing to be reduced. This was also seen within English Heritage which reduced staff numbers and cut its Outreach Department in 2011 (English Heritage, 2011:3; Atkinson, 2012). Obviously, this is not the first time the heritage sector has faced reducing incomes from central government. But this prolonged and increasing reduction has been tough on many museums within Hampshire and nationally. This has resulted in a number of changes to museums within the county; 1) staff reductions, 2) opening times reduced, and 3) collection store closures.

Central government is not the only source of funding for museums; funding bodies such as the Heritage Lottery Fund provide money for museum projects. But funding bodies have not been exempt from changes in the last few years (2010-2014) either. After 2012 the Museums, Libraries and Archives Council (MLA) and Renaissance ceased to function. Some of the MLA's roles, e.g. accreditation were subsumed by the Arts Council. This left the Heritage Lottery Fund and the Arts Council as the main funding bodies for museum projects and services. Funding from these organisations is not always positive on the projects that they finance. In particular the evaluations from these institutions can have a resounding impact on the focus of projects and their longevity. It is clear from having observed a couple of Heritage Lottery Funded projects, e.g. Royal Navy Submarine Museum that there needs to be a number of reassessments of the evaluation process and funding in relation to it. There needs to be provision within the funding for another practitioner as it is impractical to believe that one person can evaluate and run a session. Current pressures on museums have seen staff numbers reduce further and funding should reflect these changes through the provision of money for another person solely for evaluation. This would allow more practitioners to move away from just number counting towards collecting well-being data, resulting in more in-depth evaluations of projects and how they impact on their users.

Funding bodies are not always positive in their effects on the projects that they finance. Obviously, the majority of the projects that receive funding would not have been undertaken if this had not been the case. However, the evaluation processes of these organisations and their lack of understanding of the problems encountered by practitioners in evaluating; has meant that some services can be undervalued by museums and professionals. This research identified a number of factors that impact on museums and the services that they provide. The majority of these are linked to funding. The status of '*outreach*' in museums may have seemed to be an odd issue to consider. But the way that '*outreach*' is viewed within museums affects how these services are run. It became clear that '*outreach*' is not viewed as the highest priority within a number of these institutions. This is compounded by the majority of museums not charging for these activities resulting in no obvious gain, e.g.

monetary. Therefore, it is pushed to the side for other activities and is not actively publicised or run. There needs to be a change on the view of '*outreach*' within museums. Practitioners need to separate the activity from monetary return and instead focus on its impact. Another factor close to this is the focus on activities that are easier to prove the impact of such as research. The impact of '*outreach*' is not always easy to directly prove. The main documentation of '*outreach*' is attendance count but this does not always prove impact that well. It is also difficult to prove a correlation between attendance to an '*outreach*' programme and visitation to the museum. In comparison research is easier to prove impact for as an activity. The difficulty to prove the impact of '*outreach*' can be linked to its status within museums. But this problem is more about the lack of appropriate evaluation techniques for this service rather than there not being anyway to prove impact.

Reduction of services, funding impacting on time, staff numbers and amount of services available, and staff numbers are all closely linked. All of these issues are affected by funding either from central government or funding bodies. A decrease in staff numbers affects the number of services that these organisations can provide. Reduction in the number of services is not always a negative action. Fewer activities can free staff time, increase service quality and focus facilities where there is less staff. Staff numbers are not always directly correlated to income. Museum size itself can determine the number of staff, e.g. the Museum of Army Chaplaincy and Hampshire County Council Museums Service. Funding has the greatest impact on museums especially on staff time, numbers and the amount of services available. Reductions in government funding, e.g. local councils have meant that museums have had to re-evaluate what services they provide. These budgetary cuts have also affected staff numbers, which is a natural area to cut in times of austerity. Funding also has an impact on the time available for each task/facility that staff has to undertake. Money from funding bodies can in some cases cause prioritisation of these projects by the museum. Funding, both a lack and an influx, has an impact on time, staff numbers and the amount of services available. These issues are all linked as each one has an impact on the other.

Another factor which had not been considered until interaction with practitioners was the effect of their views on the practice. There was a number of observed sessions where it was clear that there were differences between

the provider and the museum's views, as well as examples of where the practitioner's views on '*outreach*' had an impact on the activity they were running. The biggest difference between the provider and the museum's view on '*outreach*' was recorded within Hampshire County Council Museums Service (Observations O, P, S and T). However, within many museums there is no difference between the provider and the museum's views on '*outreach*'. This might be because in a number of these organisations the practitioner determines what '*outreach*' means, e.g. the Museum of Army Chaplaincy. Therefore the view expressed by the institution is the view of the provider. Views on '*outreach*' can also differ between practitioners working within the same museum, e.g. Winchester Military Museums Consortium. Differences in views on '*outreach*' between the provider and the museum can have an impact on the experience of the participants. This was definitely the case in regards to the '*outreach*' activity in Observation S and T. However, the different views of the practitioner in Observation P and O of Hampshire County Council Museums Service did not have an effect on the activity. Therefore, the difference in view on '*outreach*' between the provider and the museum can have some impact on the activity. But the practitioner's mood has a more resounding effect on the participants and the session then a difference in opinion on '*outreach*' itself (see Chapter 7).

At the start of this research the author was optimistic stating that one '*outreach*' programme from each museum should be observed. However, it became clear that this would not be possible due to a variety of reasons (see Chapter 5). Therefore, there are a number of museums missing from the observations even though they undertake '*outreach*'. Even with these missing case studies there was a large proportion of data and to focus the analysis four case studies were ultimately chosen. The four case studies analysed in this thesis have showed the diversity of '*outreach*' programmes. '*Outreach*' is a great way of increasing the visitor group as it can reach people that would not usually or cannot visit the site. This has been documented in two of the case

studies; the Mary Rose Museum (Observation D) and the Museum of Army Flying (Observation B). Increasing the visitor base as shown by these two case studies does not always need to be a direct return, e.g. visit to the site by an '*outreach*' participant. The other two case studies, i.e. Bursledon Brickworks Industrial Museum (Observation X) and the Royal Navy Submarine Museum (Observation L) also focused on increasing their visitor base but there was a higher likelihood of a subsequent visit by these participants. All of these case studies show a degree of continuity; the continuity of relationships between the provider and the participants, and the continuity of the project. The case studies showed that the relationships created between the provider and the participants are important to the continuity of '*outreach*', e.g. the Mary Rose Museum. The relationships created by the practitioners with the user groups are the main reasons why these '*outreach*' services are used again and again.

The activities themselves are important in the participants' experience of '*outreach*'. All of the activities shared a number of attributes; 1) interaction, 2) active learning, and 3) engagement. Interaction between the provider and the participant allows for a relationship to be created between these two groups. Interaction also leads to the participants becoming active learners (Johnson, 2000:74) and increases the users' learning experience. Handling objects are the most used activity as part of '*outreach*'. This activity allows for a high degree of interaction between the participants and the practitioner. It also encourages and engages the users in the topic and the activity.

This study has been focused on exploring the impact of '*outreach*' on the participants and the wider community (where applicable). It is important to research well-being as it is increasingly becoming an aspect of evaluation. The greatest impact of these activities and '*outreach*' in general has been to reach groups that are in some cases 'outside' of society. This is the situation in the case of the activities undertaken by the Mary Rose Museum (Observation D) and the Museum of Army Flying (Observation B). Both of these museums conducted '*outreach*' for groups that could not for a variety of reasons visit the museum. The Mary Rose Museum provided an activity for an Age Concern Group whose members were made up mostly by dementia sufferers. While, the Museum of Army Flying undertook a session for a school whose students had behavioural difficulties. An important aspect of all four case studies has been their ability to create or cement relationships. This has been discussed in

terms of the relationship between the provider and the practitioner, e.g. the Mary Rose Museum and the Museum of Army Flying. However, there are other relationships at play during these '*outreach*' sessions. Relationships are also created or cemented between the participants involved in the activities, e.g. Bursledon Brickworks Industrial Museum (Observation X). Another important impact of these case studies is the information that they impart to the participants about the museum collections. Although the information is not just a one-way process, many times the practitioners end up gaining information about their collections or the topic from the participants. Information sharing in '*outreach*' is a two-way process (see Wiki-answers.com; Church et al, 2003:142). This has best been documented in the '*outreach*' session provided by the Royal Navy Submarine Museum (Observation L).

Through observing '*outreach*' programmes it became clear that well-being was a more effective way of evaluating this practice. Well-being is a relatively new way of looking at the impact of activities. There has recently in the last few years been a movement away from statistical and monetary evaluation to focusing on well-being. This sees a focus on peoples' experiences of their lives rather than being based on money. This move has been pushed by the New Economics Foundation (NEF). There are a number of techniques to measure social impact or well-being. The New Economics Foundation (NEF) and the Heritage Lottery Fund have proposed a number of evaluation methods for social impact or well-being, e.g. Local Multiplier 3 (LM3). However, evaluation is problematic and there are a number of issues related to this process; 1) the lack of understanding of the techniques available, 2) appropriate training, and 3) the lack of time or resources to do evaluation. Within the heritage industry there is a tendency to use the same method of evaluation; number counting. This is the most used method as touched on earlier because it is the easiest technique to undertake during an activity. A lack of training is another issue. Without appropriate training, evaluation will only ever be simple and focus on aspects that are easy to collect data on, e.g. statistical rather than focusing on the more abstract areas such as qualitative data. The lack of training is not the only restriction to evaluation. The lack of time or resources to competently undertake evaluation of projects is a hindrance. Most museum services are provided by one member of staff. This person must provide the activity as well

as conduct the evaluation. Unfortunately, this is not always possible especially if expected to complete in-depth evaluations of services.

The author decided that in order to evaluate well-being; and to try and overcome the problems encountered by practitioners when completing evaluations of '*outreach*'. There needed to be two methods of evaluation. One technique needed to give providers a method that could be used when they were capable of spending time talking to participants. It was determined that this method would be mostly used for evaluating funded projects, although only if there is a change to funding to include an evaluation post. However, the majority of '*outreach*' activities are undertaken by solo providers (as observed in Hampshire). Therefore, it is not plausible for the practitioner to undertake in-depth evaluation as their time is spent running the service. This is why there needs to be a second technique that can overcome the issue of evaluation by a solo professional. This method will provide museum practitioners with the ability to evaluate well-being even when there is one provider; to evaluate and run the activity.

The first evaluation method; 'talking to participants' is based on a method outlined by the Heritage Lottery Fund (2012). This technique amalgamates two approaches on measuring well-being; subjective well-being and psychological well-being (Heritage Lottery Fund, 2012:22). Practitioners should be aware of the likelihood of biases within this method. Participants will always answer a question in the manner that they deem appropriate. This can result in answers from participants not being the true reflection of their feelings on the subject. One way to reduce bias is to make the questioning of the participants more free flowing; like a conversation. Consequently, this is why this method would be more applicable for those sessions where there are two practitioners present; one to run the activity and one to undertake the evaluation.

The second evaluation technique is observation which is based on the method employed by the author for data collection. Observation focuses on actual behaviour and not the participants' view of their behaviour. This allows people's 'real' behaviour to be noted rather than the user's interpretation of their behaviour. This is particularly effective when studying children. Providers are unable to undertake simple observation as they do not play a nonintrusive

role. Therefore, controlled observation (Kumar, 1999:107) is the best method to employ. It is important to undertake prior planning for observation and to outline observation categories before conducting this technique. The author has identified two categories that are associated with social impact or well-being. These are interaction between the provider and the participants and interaction between participants. These two categories highlight the creation and cementing of relationships that takes place during '*outreach*' activities. This technique can be employed by a lone provider who has to run the activity as well as evaluate the session. This is important as most of the '*outreach*' activities that were observed were provided by one practitioner.

10.1 Themes

Overall, this study has covered a wide number of issues that affect the practice of '*outreach*' within museums in Hampshire. The major outside factor affecting '*outreach*' programmes within this county is funding; from central government and funding bodies. Funding has a profound impact on museums services from the activities that they provide to evaluation. The diminishing funding from central government has resulted in money from funding bodies becoming more essential. However, these organisations have a prescribed evaluation method that funded projects must abide by. These evaluations in themselves affect the practice of '*outreach*'. There is a lack of understanding by funding bodies to the pressures practitioners are under when providing these services. Therefore, the author has highlighted that in order for evaluations to move away from just number counting there needs to be provision for an evaluative staff member in funded projects. This would allow for well-being evaluations to take place as they are more time consuming, which is difficult for practitioners to undertake as the majority of '*outreach*' is run by one provider.

The two evaluation techniques created centre on well-being at their core. Focusing evaluation in this area is important as personal relationships and experiences (in essence well-being) are crucial to truly showing impact. Personal relationships are created and cemented between the provider and the participant; and between the participants. These relationships are the biggest

impact of '*outreach*' sessions and are the main reason for the longevity of projects. Especially in the case of the relationships created and cemented between the practitioner and the users. However, the relationships created or cemented between the participants can increase the longevity of a project. But its biggest result is as advertising for the organisation through word of mouth advertising. The personal experience of the users is also important as this is in essence well-being. It can show the real impact that the programme has on the participants not a perceived result. This also forces a move away from centring on the educational, cultural and social results of these projects as a way to measure effectiveness. It is about the user.

10.2 The Future of '*Outreach*'

For '*outreach*' to survive the current changes to the heritage industry there needs to be a number of modifications.

1) Funding bodies need to include funding for a person to conduct evaluation on these activities. This will allow a move away from number counting into more in-depth evaluation. There needs to be less of a monetary focus within evaluations. This is detrimental to '*outreach*' as in many cases it has no monetary return. Its importance is in the impact it has on the participants and as highlighted by the author the relationships that are created and cemented during these activities. This is beginning to be picked up by larger organisations and in the literature (see Heritage Counts 2014).

2) The services deemed '*outreach*' should no longer be known under this term but amalgamated into educational programmes. This will mean that these activities are given a higher priority within museums than they currently are. '*Outreach*' sessions are just educational activities undertaken outside the museum building. They have the same audiences and principles as educational services. By terming them '*outreach*' they are separated from educational programmes. In many cases this makes them more susceptible to change. The lack of direct return for these activities means they are usually more likely to be cut from the museums' services. Amalgamating them into educational

programmes which they are (only different by location) will ensure that they are still undertaken by museums; even within times of change.

3) Evaluation ultimately needs to change to focus on social impact or well-being. Looking at personal relationships and experiences provides a clear understanding of the real impact of these activities. As such the author has deemed that the evaluation methods outlined in this thesis (Chapter 9) are more applicable for the evaluation of these services. These two techniques focus on well-being to prove the importance of these activities. However, evaluating the effectiveness of these methods by museums in practice would be beneficial. This would show whether these techniques actually work in the evaluation of these services or whether there needs to be further development of these techniques.

10.3 Further Research

Further research needs to be done as some of the aspects highlighted here have not been explored fully. In particular research should focus on the expansion of online educational programmes undertaken by museums, e.g. Skype in the Classroom. As many of these activities are in their infancy it is not plausible at this current time to focus on them. Subsequently these were only glanced over in this thesis. This is an emerging area within museums. Therefore it should be explored to determine their practice, impact and evaluation.

Appendices

Appendix 1: Museum Details

Aldershot Military Museum

Website: www3.hants.gov.uk/aldershot-museum

Address: Queens Avenue, Aldershot

Aldershot Military Museum tells the story of Aldershot military town and the civil towns of Aldershot, Farnborough and Cove. It conveys the story of daily life for both soldier and civilian since 1854. The John Reed Gallery holds recreated barrack displays of 1890 and 1950. The Rushmoor Local History Gallery shows the story of Aldershot and Farnborough; its people and businesses. The Cody Gallery is named after Samuel Franklin Cody who undertook Britain's first powered flight at Farnborough in 1908. The gallery includes a reconstruction of part of Cody's workshop. The Montgomery Gallery holds the museum's collection of larger exhibits including field guns and other vehicles. There is a community showcase which can be hired free of charge for a period of 3 months to advertise societies or groups. This museum is run by Hampshire Museums Service.

Allen Gallery

Website: www3.hants.gov.uk/allen-gallery

Address: Church Street, Alton

Allen Gallery holds an outstanding collection of ceramics such as English, Continental and Oriental pottery, porcelain and tiles from 1250 to the present day. The aim of the museums is to provide a comprehensive display of ceramics to interest visitors of all kinds. This museum is run by Hampshire Museums Service.

Appendix 1_Museum Details

Andover Museum

Website: www3.hants.gov.uk/andover-museum

Address: 6 Church Close, Andover

The museum is housed in a former town house c.1750 visited by Jane Austen. It tells the story of Andover from prehistoric times to the present day. This museum is run by Hampshire Museums Service.

Basing House

Website: www3.hants.gov.uk/basing-house

Address: Basing Grange, The Street, Old Basing, Basingstoke

Basing House is a unique museum as it is spread over two sites and is an archaeological site with a small museum on location. The new museum exhibition focuses on the archaeology of Basing House, life at Basing in its Tudor and Elizabethan era, the Civil War and the downfall of Basing. This museum is run by Hampshire Museums Service.

Beaulieu National Motor Museum

Website: www.beaulieu.co.uk

Address: Beaulieu, Brockenhurst

The National Motor Museum holds over 250 vehicles. The Palace House was built in the 13th century and has been the home of Montagu family since 1538 and is brought alive with real Victorian household characters. Beaulieu Abbey is a 13th century abbey and exhibits daily life of its Cistercian Monk founders. Exhibits also include the World of Top Gear, the James Bond Experience and the Secret Army Exhibition.

Breamore House and Countryside Museum

Website: www.breamorehouse.com

Address: Fordingbridge

Breamore House and Countryside Museum provides visitors with an insight into days when villages were self-sufficient.

Bursledon Brickworks Industrial Museum

Website: www.bursledonbrickworks.org.uk

Address: Coal Park Lane, Swanwick, Southampton

Bursledon Brickworks Industrial Museum is the last remaining steam driven brickworks in the country. It is a volunteer run independent museum. The museum has exhibitions, open days and runs courses in heritage construction skills.

Bursledon Windmill

Website: www3.hants.gov.uk/windmill

Address: Windmill Lane, Bursledon, Southampton

Bursledon Windmill is a 'tower' mill. Visitors can go on a mill tour, watch a film of the windmill grinding flour and try grinding flour by hand. This museum is run by Hampshire Museums Service.

Appendix 1_Museum Details

Charles Dickens Birth Place Museum

Website: www.charlesdickensbirthplace.co.uk

Address: 393 Old Commercial Road, Portsmouth

Charles Dickens Birth Place Museum holds furniture, ceramics, glass, household objects and decoration to faithfully recreate the Regency style. This is run by Portsmouth Museums Service.

Cumberland House National History Museum

Website: www.portsmouthnaturalhistory.co.uk

Address: Eastern Parade, Southsea

Cumberland House Natural History Museum tells the story of wild things of riverbank, marshes, woods and urban areas of Portsmouth. This is run by Portsmouth Museums Service.

Curtis Museum

Website: www3.hants.gov.uk/curtis-museum

Address: High Street, Alton

Curtis Museum has one of the finest local history collections exploring 100 million years of history. Displays include prehistoric tools, Roman pottery reconstruction, Saxon burials, the Battle of Alton 1643, the notorious tale of Sweet Fanny Adams; and Hop picking and brewing. The ground floor of the museum tells the story of Alton before Jane Austen, her mother and sister moved to the nearby village of Chawton. There is also a collections corner with a display case for local collections. This museum is run by Hampshire Museums Service.

D-Day Museum

Website: www.ddaymuseum.co.uk

Address: Clarence Esplanade, Southsea

The D-Day Museum is dedicated to all aspects of the D-Day landing. It also tells the story of how in total war the whole population was involved in the struggle. This is run by Portsmouth Museums Service.

Eastleigh Museum

Website: www3.hants.gov.uk/easleigh-museum

Address: 25 High Street, Eastleigh

Eastleigh Museum tells the story of Eastleigh's past. As well as telling the story of Mr and Mrs Brown a local locomotive engine driver and his wife. This museum is run by Hampshire Museums Service.

Emsworth Museum

Website: www.emsworthmuseum.co.uk

Address: 10b North Street, Emsworth

Emsworth Museum was formed to archive and display the history of Emsworth and its surroundings. It is entirely run by volunteers. There are displays devoted to old sea-faring families and to the author P.G. Woodhouse. There are special exhibitions each month about people and events of local interest.

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Explosion!

Website: www.explosion.org.uk

Address: Heritage Way, Priddy's Hard, Gosport

This museum exhibits naval warfare with 18th century buildings and tells the 18th century origins of Priddy's Hard. The museum records the development of naval firepower, the history of Priddy's Hard and the working lives of those who worked there.

Farnborough Air Sciences Trust Museum

Website: www.airsciences.org.uk/museum.html

Address: Trenchard House, 85 Farnborough Road

Farnborough Air Sciences Trust Museum displays jet aircraft with RAF Farnborough connections, unmanned aircraft, helicopters, nose sections, and cockpits and simulators. As well as housing photographs, examples of pioneering material development, jet engines and helicopter rotors, a fully working demonstration wind tunnel and scale models.

Fordingbridge Museum

Website: www.fordingbridgemuseum.co.uk

Address: Kings Yard, Fordingbridge

Fordingbridge Museum's collection was composed over a period of 30 years by John Shering and his brother Richard. The museum displays the life of Augustus John a renowned artist and that of Captain Jack Diamond an 18th century tea smuggler. It also houses a Victorian Dolls House and World War II (HMS Kingston Chrysolite).

Fort Nelson

Website: www.royalarmouries.rq/home

Address: Portsdown Hill Road, Fareham

Fort Nelson is a Victorian Fort. The museum displays trace the development of artillery from pre-gun powder siege machines to modern day super guns. It is part of the Royal Armouries Museum Group.

Gilbert White Museum

Website: www.gilbertwhitehouse.org.uk

Address: Selbourne

Gilbert White Museum commemorates important individuals in the exploration of the natural world.

God's House Tower Museum of Archaeology

Website: www.southampton.gov.uk/s-leisure/artsh heritage/museums-galleries/ghtower-museumofarchaeology/history.aspx

Address: Winkle Street, Southampton

God's House Tower Museum of Archaeology stands at the south-east corner of the town walls and displays artefacts from prehistory, Roman, Saxon and Medieval Southampton. This museum is run by Southampton City Museums and is now closed since April 2012.

Appendix 1_Museum Details

Gurkha Museum

Website: www.thegurkhamuseum.co.uk

Address: Peninsula Barracks, Romsey Road, Winchester

The Gurkha Museum tells the moving and unique story of Gurkha service to the British Crown. It is the only museum that records Gurkha history and archives material for all Gurkha Regiments, mainly those of the British Army. Part of the Winchester Military Museums Consortium.

Hollycombe Steam Museum

Website: www.hollycombe.co.uk

Address: Iron Hill, Liphook

Hollycombe is the largest traditional heritage fairground in Britain. It has a fully working steam fairground, narrow gauge and miniature steam railways.

Horsepower, The Museum of the King's Royal Hussars

Website: www.horsepowermuseum.co.uk

Address: Peninsula Barracks, Romsey Road, Winchester

Horsepower has stunning displays of life size models, inter-active exhibits, medals, swords, uniforms and photographs; which show how the cavalry of horse and sabre developed into a modern armoured regiment today. Part of the Winchester Military Museum Consortium.

HMS Victory

Website: www.hms-victory.com/

Address: Historic Dockyard, Portsmouth

HMS Victory has a dual role as a flagship of the Commander-in-Chief of Naval Home Command and as a living museum to the Georgian Navy.

HMS Warrior

Website: www.hmswarrior.org

Address: Historic Dockyard, Portsmouth

HMS Warrior was designed and built in response to an aggressive French shipbuilding programme, which saw the introduction of the first iron-clad warship. HMS Warrior is a hands-on attraction with costumed interpreters.

Jane Austen Museum

Website: www.jane-austen-house-museum.org.uk

Address: Chawton, Alton

The museum is housed in the house at Chawton where she spent her last 8 years of her life. The 17th century house tells the story of Jane Austen and her family. It provides an insight into life as a writer and includes her manuscript letters and music books.

Manor Farm

Website: www3.hants.gov.uk/manorfarm

Address: Pylands Lane, Bursledon

Manor Farm is an interactive farm and countryside park. It has a cast of real life historical characters with a Victorian schoolroom, wheelwrights shop,

Appendix 1_Museum Details

blacksmith's forge and 13th century church. There are many farm activities which take place throughout the day such as milling, farmyard walks, meet the animals and school lessons. The aim of the site is to provide a living history visitor attraction and to conserve a farmstead of historic buildings.

Mary Rose Museum

Website: www.maryrose.org

Address: Historic Dockyard, Portsmouth

The Mary Rose Museum holds the Mary Rose which was built between 1509 and 1511 and sunk in Portsmouth Harbour in 1545. The Mary Rose Museum holds artefacts from the ship and tells the life of the ship, those on-board and life in the Tudor period.

Milestones

Website: www3.hants.gov.uk/milestones

Address: Leisure Park, Churchill Way West, Basingstoke

Milestone's focuses on what ordinary people used in the past. Exhibits include home technology, home entertainment, Thornycroft Factory, the Tasher Collection, steam on the farm and a Woolmer Steam Locomotive. This museum is run by Hampshire Museums Service.

Museum of Army Chaplaincy

Website: www.chaplains-museum.hampshire.org.uk/

Address: Amport House, Andover

The museum of Royal Army Chaplaincy tells the story of Army Chaplaincy from the earliest times to the present day. It holds archives and historical relics of RAChD and its chaplains. The display covers six themes; faith in captivity,

celebrating the faith, faith in service of peace, faith under fire, faith in uniform and teaching the faith.

Museum of Army Flying

Website: www.armyflying.com

Address: Middle Wallop, Stockbridge

The Museum of Army Flying has a unique collection of aviation history, with 35 historic fixed and rotary wing aircraft.

Museum of the Iron Age

Website: www3.hants.gov.uk/museum-of-the-ironage

Address: 6 Church Close, Andover

It tells the story of Danbury Hillfort using real objects from the site alongside life size models, reconstructions and dioramas to bring the Iron Age to life. The resources room has a selection of material to help with research on local archaeological and historic topics; including local history and archaeology books, excavation reports, periodical, trade directories, photographs and cuttings. This museum is run by Hampshire Museums Service.

Museum on the Mezzanine

Website: www3.hants.gov.uk/library/qdc/museum-on-the-mezzanine

Address: Gosport Discovery Centre

The Museum on the Mezzanine explores Gosport's deep rooted links with the Navy, its role as a garrison town and everyday life. This museum is run by Hampshire Museums Service.

Appendix 1_Museum Details

National Museum of the Royal Navy

Website: www.royalnavalmuseum.org

Address: Historic Dockyard, Portsmouth

The National Museum of the Royal Navy is one of the eldest maritime museums in Britain. Its aim is to preserve and present the history of the 'Fleet'- the ships and the men and women who manned them.

New Forest Museum

Website: www.newforestmuseum.org.uk

Address: Lyndhurst

The New Forest Museum displays information about the New Forest National Park and has exhibits on the New Forest embroidery, geology, history, wildlife, conservation, forestry and communing, and oral history.

Petersfield Museum

Website: www.petersfieldmuseum.co.uk

Address: The Old Court House, St Peter's Road, Petersfield

Petersfield Museum's collection covers the social history of Petersfield and the surrounding area.

Portsmouth Museum

Website: www.portsmouthcitymuseum.co.uk

Address: Museum Road, Portsmouth

Portsmouth Museum is for the people of Portsmouth, Exhibitions include The Story of Portsmouth, Portsmouth in Play and temporary exhibition

spaces. Portsmouth Museum also owns and runs the Square Tower, Eastney Beam Engine House and the Round Tower.

Red House Museum

Website: www3.hants.gov.uk/redhouse

Address: Quay Road, Christchurch

Red House Museum is housed in a Georgian building as a workhouse in 1764. Bygones Gallery presents life in the workhouse when children worked from dawn to dusk. There are local history, geology and archaeology exhibits including a Saxon burial, arts and crafts furniture, and dresses from 1903 to 1939. This museum is run by Hampshire Museums Service.

Rockbourne Roman Villa

Website: www3.hants.gov.uk/Rockbourne-roman-villa

Address: Rockbourne, Fordingbridge

Rockbourne Roman Villa includes bath houses, living quarters, farm buildings and workshops. This museum is run by Hampshire Museums Service.

Royal Green Jackets Museum

Website: www.rgjmuseum.co.uk/home.asp

Address: Peninsula Barracks, Romsey Road, Winchester

The Royal Green Jackets Museum is one of the best regimental museums in the country. The museum is laid out chronologically and tells the part played by regiments in campaigning for peace over two and a half centuries. It also tells how the regiments approach to soldiering and readiness to adopt new ideas were often ahead of the rest, Part of the Winchester Military Museums Consortium.

Appendix 1_Museum Details

Royal Hampshire Regiment Museum

Website: <http://serleshouse.co.uk>

Address: Peninsula Barracks, Romsey Road, Winchester

The Royal Hampshire Regiment Museum is designed and laid out by Colonel P.R. Sawyer OBE MC in 1954 to house the main Royal Hampshire Regiment Memorial. This takes the form of a square plinth on which all the theatres of war the Regiment has taken part in are recorded. The museum comprises of two large rooms connected by a long corridor which houses the picture gallery history of the Regiment from 1702 until 1905. Serles House is a Grade II listed building built in 1730 for one William Sheldon; and houses the Regimental Museum and Archive, and is home to the offices of the Lord Lieutenant of Hampshire. Part of the Winchester Military Museum Consortium.

Royal Marines Museum

Website: www.royalmarinesmuseum.co.uk

Address: Eastney Road, Southsea

The Royal Marines Museum allows visitors to take a walk through history from 1664 and learn about the lives of extraordinary people who have become Royal Marines.

Royal Navy Submarine Museum

Website: www.submarine-museum.co.uk

Address: Haslar Road, Gosport

The Royal Navy Submarine Museum has 5 submarines in total; HMS Alliance, Holland I, X24, Biber and LR3. The artefact collection shows British submarine history from 1901 to the present.

Sea City Museum

Website: www.seacitymuseum.co.uk

Address: Havelock Road, Southampton

Sea City Museum tells the story of the people of Southampton, their connection with the Titanic and the sea.

SEARCH

Website: www3.hants.gov.uk/museum-search

Address: 50 Clarence Road, Gosport

SEARCH is a hands-on centre in Gosport providing encounters with real museum collections. This museum is run by Hampshire Museums Service.

Southampton Hall of Aviation

Website: www.spitfireonline.co.uk

Address: 7 Albert Road South, Southampton

The Solent Sky depicts the history of aviation in the Solent area. The museum tells the story of 26 aircraft companies.

Southampton Maritime Museum

Website: www.southampton.gov.uk/s-leisure/artsh heritage/museum-galleries/maritimemuseum.aspx

Address: Civic Centre, Southampton

Southampton Maritime Museum tells the story of the Titanic's crew and the city's long history as an international cruise and cargo port. It has the finest collections of maritime history in the world. This museum is run by Southampton City Museum and is now closed since April 2012.

Appendix 1_Museum Details

Southsea Castle

Website: www.southseacastle.co.uk

Address: Clarence Esplanade, Southsea

Southsea Castle was built in 1544 by Henry VIII as part of a scheme of coastal defence due to fears of French attack. This is run by Portsmouth Museums Service.

St Barbe Museum

Website: www.stbarbe-museum.org.uk

Address: New Street, Lymington

St Barbe Museum explores the unique history of Lymington and the New Forest Coast. It is an independent museum governed by Lymington Museum Trust. Galleries include the timeline gallery, sea fishing, the main museum, sea to land world, sailing on the Solent, boat building, marsh and mud, bathing beauties, salt making, smuggling, road and rail, a tale of two towns, shops and traders, war efforts, at home and field, and the forest. This museum is run by Hampshire Museums Service.

The Gallery at Winchester Discovery Centre

Website: www3.hants.gov.uk/library/wdc/wdc-gallery

Address: Jewry Street, Winchester

The Gallery at Winchester Discovery Centre is a special exhibition space designed to display material from the most important galleries, museums and private collections in the county.

The Spring

Website: www.thespring.co.uk

Address: East Street, Havant

Havant Museum and Havant Arts Centre is now known as The Spring. It exhibits local artefacts dating back beyond the original Roman settlement to recent times. The history of the Borough of Havant is divided into themes; archaeology of early Havant, sport and leisure, Havant at war, health and well-being, industry, transport, shipping and childhood, and the decade of the 1950's. There are bespoke private collection cases where people can display their own artefacts. As well as a 1950's kitchen and lounge with 1950's artefacts celebrating the building of Leigh Park Estate in the late 1940's. This museum is run by Hampshire Museums Service.

The Westgate Museum

Website: www.winchester.gov.uk/heritage-conservation/museums/westgate-museum/

Address: High Street, Winchester

The Westgate Museum is housed in one of two surviving fortified gateways in Winchester.

Totton and Eling Heritage Centre

Website: www.elingexperience.co.uk/heritage.html

Address: Eling Hill, Totton

Totton and Eling Heritage Centre tell the history of Totton and Eling from prehistoric times to the present day.

Appendix 1_Museum Details

Westbury Manor Museum

Website: www3.hants.gov.uk/westbury-manor-museum

Address: West Street, Fareham

It is Fareham's local museum telling the story of the borough. This museum is run by Hampshire Museums Service.

Willis Museum

Website: www3.hants.gov.uk/willis-museum

Address: Market Place, Basingstoke

This museum exhibits Basingstoke and Deane's rich archaeological heritage including an Iron Age burial at Viabes, Roman burial at Winklebury and Saxon buildings at Cowdery's Down. It includes personal items of George Willis, and tells the story of the museum and Mr Willis. This museum is run by Hampshire Museums Service.

Winchester City Museum

Website: www.winchester.gov.uk/heritage-conservation/museums/city-museum

Address: The Square, Winchester

Winchester City Museum tells the story of the city through display of the extensive archaeology and local history collections.

Appendix 2: Observation Sheet

Museum Name:	
Activity provider: Position:	
Name:	
Date and time:	
Location:	
Participant type:	Age group:
Number of participants:	
Activity type:	
Prior knowledge of participants:	
Social impact of activity:	
Reaction of participant to activity:	
Interaction between participant and provider:	
Noteworthy behaviour:	
Evaluation during or after activity:	

Appendix 3: Completed Observation Sheets

Museum Name: Royal Navy Submarine Museum (Observation A)	
Activity provider: Unknown	
Date and time: 11-3pm 1/11/12	
Location: Part of Sea Life Road show at Eastney Community Centre	
Participant type: Families	Age group: 2+
Number of participants: 40+	
Activity type: Pictures, Jolly Roger Activity, Information on the Museum	
Prior knowledge of participants: Unknown Children- none	
Social impact of activity: Reaches parts of the community which may not visit the museum normally. Many people do not know the museum exists. Free draw to win family ticket which normally costs £30	
Reaction of participant to activity: Excitement Enjoyment Interest	
Interaction between participant and provider: Informing about the museum, it's role and what is there to see	
Noteworthy behaviour: None	
Evaluation during or after activity: Activity runs from 11-3pm so feedback is collected throughout the day, as well as comment sheets.	

Appendix 3_Completed Observation Sheets

Museum Name: Museum of Army Flying (Observation B)	
Activity provider: Position: - Name: -	
Date and time: 8/11/12 from 9.30-2pm	
Location: Enrichment Day at St Edward's School (All boys), Sherfield English, Romsey	
Participant type: School	Age group: 11-17
Number of participants: 50 pupils, 50 students	
Activity type: Short talk, 3 sets of army kit (Mess kit, Flying kit and Combat kit), video of Apache helicopter	
<p>Prior knowledge of participants:</p> <p>Varied</p> <p>Some were telling the provider information about army dress and helicopters</p> <p>One teacher was ex-SAS</p>	
<p>Social impact of activity:</p> <p>All students had behavioural difficulties and learn mostly through interaction and engagement</p> <p>Understanding of army clothing- how it is to wear etc.</p>	
<p>Reaction of participant to activity:</p> <p>Engaged</p> <p>Handling/wearing artefacts</p> <p>interested</p> <p>Answering questions</p> <p>Laughter</p>	

<p>Interaction between participant and provider:</p> <p>Short introduction first-listening by participant</p> <p>Participants given the chance to work out/try on clothes</p> <p>Asking/answering questions</p>
<p>Noteworthy behaviour:</p> <p>½ hour sessions x5</p> <p>School has own handling kits- Dark Ages and World War I</p> <p>Behaviour better due to different activities to normal and new people</p>
<p>Evaluation during or after activity:</p> <p>Feedback given after the day had finished</p>

- St Edward's School are working towards creating many heritage projects for their 50th anniversary in 2013, which includes trying to find a temple in the grounds – HLF Funding
- Session paid for
- Museum of Army Flying talk part of a number of talks on the day included a talk by a snowboarder, Southampton Football Coach and motor cyclist
- School owns artefacts which the students take to other schools and give talks about them

Appendix 3_Completed Observation Sheets

Museum Name: National Museum of the Royal Navy (Observation C)	
Activity provider: Unknown	
Date and time: 11-3pm 1/11/12	
Location: Part of Sea Life Road Show at Eastney Community Centre	
Participant type: Families	Age group: 2+
Number of participants: 40+	
Activity type: Colouring, new exhibition, pictures and objects	
Prior knowledge of participants: Unknown Children- none	
Social impact of activity: Reaches parts of the community which may not visit the museum normally Information about the new exhibition Free/reduced tickets	
Reaction of participant to activity: Excitement Engaged Enjoyment Interest	
Interaction between participant and provider: Information about new exhibition Teaching about knots and animals on-board ship Answering questions	
Noteworthy behaviour: None	
Evaluation during or after activity: Activity runs from 11-3pm so feedback all day Feedback sheets	

Evaluation during or after activity:

No actual evaluation

Number of visits to group – feedback via letter

Impact- shown during session- how to reach them

Appendix 3_Completed Observation Sheets

Museum Name: The Mary Rose (Observation D)	
Activity provider: Position: - Name: -	
Date and time: 10.30-12.30 4/10/12	
Location: Locks Heath Sports Centre	
Participant type: Age Concern Group	Age group: 60+
Number of participants: 10 (4 attendants)	
Activity type: Talk on the Mary Rose	
Prior knowledge of participants: Dementia group- have heard the talk before but varied if they remember	
<p>Social impact of activity:</p> <p>Activities of mental, physical and fun elements for group, part of a group - community</p> <p>Reaches/includes all in the group- even less responsive of the group</p> <p>Learning and inclusion of members of society who may not go to museum, unable due to transport</p> <p>Will visit the new museum in 2013</p> <p>Some remember the practitioner</p>	
<p>Reaction of participant to activity:</p> <p>Asking questions- getting them to answer- why sunk?</p> <p>Dressing up</p> <p>Artefacts- wood, anchor cable (smell and touch), knife, clothes</p> <p>Happy, laughing, asking questions, guessing names of objects</p> <p>Remember names of some of the objects- evidence of information retention even in dementia groups</p>	
<p>Interaction between participant and provider:</p> <p>Questions</p> <p>Talking through photo book</p> <p>Passing around artefacts</p>	

<p>Asking them about their past</p> <p>Uses laughter to get people engaged, asks them to identify objects</p>
<p>Noteworthy behaviour:</p> <p>Trying to get them to interact- quite a hard group- 3 non-responsive members of the group</p> <p>Sensory experience for those unable to move/talk</p>
<p>Evaluation during or after activity:</p> <p>No actual evaluation</p> <p>Number of visits to group – feedback via letter</p> <p>Impact- shown during session- how to reach them</p>

Appendix 3_Completed Observation Sheets

Museum Name: The Mary Rose (Observation E)	
Activity provider: Position: - Name: -	
Date and time: 3-4pm	
Location: Milton Community Centre	
Participant type: Community Group	Age group: 40+
Number of participants: 20-21	
Activity type: Talk- PowerPoint and artefacts for handling	
Prior knowledge of participants: Unknown- varied Some were volunteers at the museum Memories of the raising of the Mary Rose	
Social impact of activity: Reaches part of the community which may not visit the museum Allows people to touch the artefacts/replicas that will be on show in the museum	
Reaction of participant to activity: Humour Memory access Artefacts raise questions Want to visit the new museum	
Interaction between participant and provider: Talk using PowerPoint- ask participants questions relating to talk Humour Access participants memories of raising of the Mary Rose	
Noteworthy behaviour: Relate Tudor Life to modern life e.g. cooking styles linked to boil-in-the-bag	
Evaluation during or after activity: Feedback at end of talk	

Appendix 3_Completed Observation Sheets

Museum Name: HMS Victory (Observation F)	
Activity provider: Unknown	
Date and time: 11-3pm 1/11/12	
Location: Sea Life Road Show at Eastney Community Centre	
Participant type: Families	Age group: 2+
Number of participants: 40+	
Activity type: Object handling and dressing up	
Prior knowledge of participants: Unknown Children -none	
Social impact of activity: Reaches parts of the community which may not visit the museum normally Makes history fun Free/discount tickets	
Reaction of participant to activity: Excitement Enjoyment Interest Engaged	
Interaction between participant and provider: Informing about objects Dressing up for participants Answering questions	
Noteworthy behaviour: None	
Evaluation during or after activity: Activity from 11-3pm so feedback throughout the day Feedback sheets	

Appendix 3_Completed Observation Sheets

Museum Name: HMS Warrior (Observation G)	
Activity provider: Unknown	
Date and time: 11-3pm 1/11/12	
Location: Sea Life Road Show at Eastney Community Centre	
Participant type: Families	Age group: 2+
Number of participants: 40+	
Activity type: Pictures, objects and make a shield	
Prior knowledge of participants: Unknown Children- none	
Social impact of activity: Reaches people which may not visit the museum normally Interaction with objects Free/reduced tickets	
Reaction of participant to activity: Engaged Excitement Enjoyment Interest	
Interaction between participant and provider: Teaching about the objects and the museum	
Noteworthy behaviour: None	
Evaluation during or after activity: Activity runs from 11-3pm so feedback throughout the day	

Museum Name: Royal Marines Museum (Observation H)	
Activity provider: Position: - Name: -	
Date and time: 11-3pm 1/11/12	
Location: Sea Life Road Show at Eastney Community Centre	
Participant type: Families	Age group: 2+
Number of participants: 40+	
Activity type: Clothes and artefacts	
Prior knowledge of participants: Unknown Children - none	
Social impact of activity: Reaches parts of the community which may not visit the museum normally Free/reduced tickets	
Reaction of participant to activity: Excitement Engaged Enjoyment Interest	
Interaction between participant and provider: Teaching about clothes, artefacts and the museum	
Noteworthy behaviour: None	
Evaluation during or after activity: Activity runs from 11-3pm so feedback was collected throughout	

Appendix 3_Completed Observation Sheets

Museum Name: Southampton City Museums (Observation I)	
Activity provider: Position: - Name: - Position: Mosaic artist Name: -	
Date and time: 2/3/13 1.45-4.45pm	
Location: Westgate Hall, Southampton	
Participant type: Community	Age group: 12-60+ (only for adults 12+)
Number of participants: 9	
Activity type: Mosaic workshop- creating new mosaic as part of Hamtun Street Mural Project	
Prior knowledge of participants: That they were attending a mosaic workshop but not what the wider project is.	
Social impact of activity: Involvement of community members in making a new mural Feedback prior to setting up the workshop about what people wanted to see on mural-making mural that the community wants	
Reaction of participant to activity: Getting to know about mosaic making techniques Involved in contributing to community/history Can use techniques learnt at workshop at home etc.	
Interaction between participant and provider: Talk by Padmini about Hamtun Street Mural Project Joanna talked about mosaic making-showing techniques Ask questions about techniques	

Noteworthy behaviour: None
Evaluation during or after activity: Photos of activity as part of HLF funding evaluation Evaluation sheet handed out during activity

Workshop is free but a £5 booking fee was required

Two sessions – 10.15-1.15/ 1.45-4.45

Booking required for session

Appendix 3_Completed Observation Sheets

Museum Name: Winchester City Museums (Observation J)	
Activity provider: Position: - Name: -	
Date and time: 27/2/13 1.45-3pm	
Location: Spring Museum, Havant	
Participant type: Community	Age group: 40+
Number of participants: 2 (smallest group)	
Activity type: Talk, PowerPoint- Heritage 100 Roadshow	
Prior knowledge of participants: Knowledge of some local museums and their collections No knowledge of the Heritage 100 project	
Social impact of activity: To increase awareness of Heritage 100 website Community memories and peoples objects put onto website Increase awareness of museums in Hampshire	
Reaction of participant to activity: Interest in what the website is and has to offer, information about museums and their objects Talking about objects they brought -why they are important to them	
Interaction between participant and provider: Describing Heritage 100 project and it's part in the Hampshire Solent Alliance Participants brought objects important to them to talk about Reminiscence-objects brought by provider	
Noteworthy behaviour: Participants talking about local projects-anniversary of the Billy line, Havant	

Evaluation during or after activity:

Roadshow questionnaire

Phone the museum one month after visit for feedback

Phone 25% of participants one month after for feedback

Filming of session

Heritage 100 Project- Hampshire Solent Alliance-between many museums-
Southampton/Portsmouth/Winchester etc.

Appendix 3_Completed Observation Sheets

Museum Name: Southampton City Museums (Observation K)	
Activity provider: Position: - Name: -	
Date and time: 14/3/13 7.30-8.30pm	
Location: Westgate Hall, Southampton	
Participant type: Community	Age group: 30+
Number of participants: 45-50	
Activity type: Lecture (The wine trade in Southampton)- Southampton's Past Times Lecture Series 2013	
<p>Prior knowledge of participants:</p> <p>Knowledge of talk from poster</p> <p>Some knowledge of Southampton's history but not really known</p>	
<p>Social impact of activity:</p> <p>Susan Rose- talked about artefacts in Southampton Museums-participants find out about what is in the local collections</p> <p>Participants learn about Medieval wine trade</p>	
<p>Reaction of participant to activity:</p> <p>Engaged</p> <p>Some taking notes</p> <p>Questions after lecture</p>	
<p>Interaction between participant and provider:</p> <p>Speaker-presentation, participants listen</p> <p>Questions from participants to speaker</p> <p>Not much interaction as it is a lecture</p>	
<p>Noteworthy behaviour:</p> <p>Difficulties with PowerPoint</p> <p>Presentation supposes that participants had no prior knowledge about the wine trade in Medieval period</p> <p>Not the most engaging presentation</p>	

Evaluation during or after activity:

None

Papers for sale at lecture

£4.50 charge for lecture

Appendix 3_Completed Observation Sheets

Museum Name: Royal Navy Submarine Museum (Observation L)	
Activity provider: Position: - Name: -	
Date and time: 9/4/13 1-2pm	
Location: Bridgemary Methodist Church, Gosport	
Participant type: Gosport Live at Home Group	Age group: 30+
Number of participants: 20	
Activity type: PowerPoint Presentation, object handling	
<p>Prior knowledge of participants:</p> <p>Knowledge about some of the objects-sewing kits etc.</p> <p>Some personal experiences with the Navy</p>	
<p>Social impact of activity:</p> <p>What the HLF HMS Alliance Project is</p> <p>Knowledge about the submarines and their crew</p> <p>Interaction with objects related to the submarines and their crew</p> <p>Sharing stories about the Navy, which are used to teach other groups e.g. schools</p>	
<p>Reaction of participant to activity:</p> <p>Laughter about HMS Tiptoe's mascot- a statue of a ballerina</p> <p>Reaction to objects-heavy etc.</p> <p>Interest in objects</p> <p>Reminiscence</p> <p>Amazement about a badge made from spoon handle</p> <p>Talking, engaged, enjoyment</p> <p>Some objects people had at home-sewing kits etc.</p>	
<p>Interaction between participant and provider:</p> <p>Asking participants questions</p> <p>Provider-talk about HMS Alliance</p>	

<p>Participants-questions about talk and HMS Alliance</p> <p>Explanation of objects- Jolly Roger flags and mascots</p> <p>Participants-handling objects</p> <p>Mention of a 'housewife' (sewing kit) participants knew what this was without explanation</p>
<p>Noteworthy behaviour:</p> <p>PowerPoint and film did not work therefore the provider had to adapt, focused more on the objects. Although this worked more effectively with this group as many were uninterested before the talk started. The use of the objects got everyone in the group to interact with each other and the objects.</p>
<p>Evaluation during or after activity:</p> <p>Collection of stories about being connected to the Navy- used in teaching other groups e.g. schools</p>

This outreach is linked to HLF funded HMS Alliance Project

Appendix 3_Completed Observation Sheets

Museum Name: Museum of Army Chaplaincy (Observation M)	
Activity provider: Position: - Name: -	
Date and time: 3-4pm 24/4/13	
Location: Hospital of St John, Heytesbury	
Participant type: Royal British Legion (Women's Branch, Heytesbury)	Age group: 60-95
Number of participants: 25	
Activity type: Talk- PowerPoint	
<p>Prior knowledge of participants:</p> <p>Two had visited the museum before</p> <p>Army connections</p> <p>One had used the museum to do research on her father who was a chaplain</p> <p>Some knew the previous chaplains</p>	
<p>Social impact of activity:</p> <p>What the history of the chaplaincy is and it's development</p> <p>Sharing of stories about personal experiences with chaplains</p>	
<p>Reaction of participant to activity:</p> <p>Laughter- about early days of chaplain's department</p> <p>Recollections of meeting Victor Pike, Ivan D Neill and John Youens</p> <p>Talk was too long-bored-total time 1 hr</p>	
<p>Interaction between participant and provider:</p> <p>Provider-talk, asked about who had visited the museum</p> <p>Who knew Victor Pike-few answered</p> <p>Ask group questions</p> <p>Some of the group spoke about experiences and some of the chaplains they knew without being asked</p>	

Appendix 3_Completed Observation Sheets

Noteworthy behaviour: None
Evaluation during or after activity: None

Appendix 3_Completed Observation Sheets

Museum Name: Jane Austen House Museum (Observation N)	
Activity provider: Position: - Name: -	
Date and time: 13/6/13, 7.30-8.45pm	
Location: Westgate Hall, Southampton (Part of Past Times Lectures)	
Participant type: Community	Age group: 20+
Number of participants: 35-40	
Activity type: Lecture 'Jane Austen (and 200 years of Pride and Prejudice)	
Prior knowledge of participants: Knowledge of Jane Austen's works – Pride and Prejudice etc.	
Social impact of activity: The BBC coverage of Jane Austen Museum-people who had written about Austen Context-geographical-regions of Hampshire where she lived Life of Jane Austen-education, family life, loves and writing Museum collection The link between parts of Jane's books and her life	
Reaction of participant to activity: Engaged Laughing Questions	
Interaction between participant and provider: Provider-lecture, clear, making jokes referencing Jane Austen Extracts from Austen's letters Questions from participants	
Noteworthy behaviour: www.prideandprejudice200.org.uk-jane Austen events all over the world	
Evaluation during or after activity: None	

Museum Name: Hampshire County Council Museums Service (Observation O)	
Activity provider: Position: - Name: -	
Date and time: 4/7/13 9-11.15am (First Session)	
Location: Mudeford Junior School, Christchurch, Dorset	
Participant type: School	Age group: Year 4
Number of participants: 33, 2 teachers	
<p>Activity type: World War II Mystery Object (handling objects)</p> <p>Unravel what objects are using History Mystery Card sheet-fill boxes with words/ideas on object, how to think about objects, see if objects fit with the collection of artefacts at the front of the class, use mystery cards to play a game</p> <p>Make a World War II display-need to state why their object should be on the display</p>	
<p>Prior knowledge of participants:</p> <p>Know about Red House Museum, what it holds about what museums do</p> <p>Been learning about World War II</p>	
<p>Social impact of activity:</p> <p>Why objects are important to display</p> <p>Learn about what museums do, what they collect</p> <p>About object handling-with gloves etc., acid free tissue</p> <p>The objects associated with time period, which person used it etc.</p>	
<p>Reaction of participant to activity:</p> <p>Engaged</p> <p>Laughing</p> <p>Make what not to do list on handling-opinions matter</p> <p>Questioning object</p> <p>Working in groups</p> <p>Excited</p>	

Appendix 3_Completed Observation Sheets

<p>Interaction between participant and provider:</p> <p>Asked participants if know about the Red House Museum, if they have been to the museum and what objects are held by the museum</p> <p>About museums-what do they do</p> <p>When did World War II happen</p> <p>Participants answered questions</p>
<p>Noteworthy behaviour:</p> <p>Made handling objects list- what not to do</p> <ul style="list-style-type: none">-run around with it in your hands-don't throw it-don't bang it-don't pull and tug it-don't drop it-don't taste it-don't scratch object <p>Acid free tissue paper placed on tables before object brought out</p> <p>Some groups given gloves to handle objects</p>
<p>Evaluation during or after activity:</p> <p>Collect History Mystery cards to determine what students assumed items would be and correct where needed</p>

Pay hourly rate for session plus mileage

Provider- don't think outreach is when people contact service for a facility (educational), outreach is contacting people, finding out what they need and providing the appropriate service. Outreach is free not charged

Museum service moving away from community work and social inclusion strategy as budgets have been cut and now money generation is a focus

Museum Name: Hampshire County Council Museums Service (Observation P)	
Activity provider: Position: - Name: -	
Date and time: 4/7/13, 11.45-2.30am (Second Session) [included lunch]	
Location: Mudeford Junior School, Christchurch, Dorset	
Participant type: School	Age group: Year 4
Number of participants: 31, 3 teachers	
<p>Activity type: World War II Mystery Object (handling objects)</p> <p>Unravel what objects are using History Mystery Card sheet-fill boxes with words/ideas on object, how to think about objects, see if objects fit with the collection of artefacts at the front of the class, use mystery cards to play a game</p> <p>Make a World War II display-need to state why their object should be on the display</p>	
<p>Prior knowledge of participants:</p> <p>Know about Red House Museum, what it holds about what museums do</p> <p>Been learning about World War II</p>	
<p>Social impact of activity:</p> <p>Why objects are important to display</p> <p>Learn about what museums do, what they collect</p> <p>About object handling-with gloves etc., acid free tissue</p> <p>The objects associated with time period, which person used it etc.</p>	
<p>Reaction of participant to activity:</p> <p>Engaged</p> <p>Laughing</p> <p>Questioning object</p> <p>Working in groups</p> <p>Excited</p> <p>Quiet-listening</p>	

Appendix 3_Completed Observation Sheets

Interaction between participant and provider: Who has visited the museum, what is there at the museum, who works at the museum Handling object rules-ran through rules made by first class Questions and answers
Noteworthy behaviour: None
Evaluation during or after activity: Collect History Mystery cards to determine what students assumed items would be and correct where needed

Museum Name: Hampshire County Council Museums Service (Observation Q)	
Activity provider: Position: - Name: -	
Date and time: 9/7/13, 1.15-3pm	
Location: William Gilpin School, Lymington	
Participant type: School	Age group: Year 3 and 4
Number of participants: 34	
Activity type: Handling box-objects of master gunner at Hurst Castle Students shown objects to work out who owned the box	
Prior knowledge of participants: Learning about Tudor's in class Knowledge about Henry VIII and wives	
Social impact of activity: Teach about replica objects-what a replica is and why good Students knowledge is important About people living in Hurst Castle Different jobs in a Medieval castle-master gunner Objects owned by poor and people with money (social status)	
Reaction of participant to activity: Listening Engaged Answering Questions Handling objects	

Appendix 3_Completed Observation Sheets

<p>Interaction between participant and provider:</p> <p>Who has been to Hurst Castle? Who lived in Tudor times?-Henry VIII Why built Hurst Castle? (Questions asked of students)</p> <p>Participants handling objects-who they belonged to and what they are</p>
<p>Noteworthy behaviour:</p> <p>Objects were odd to students didn't know what all were, did know about the quill</p> <p>Thought the box was owned by an executioner or William Shakespeare</p> <p>Handling box from New Forest Centre, Tudor session starts from September, this is a test run in theory</p>
<p>Evaluation during or after activity:</p> <p>None</p>

Museum Name: Hampshire County Council Museums Service) (Observation R)	
Activity provider: Position: - Name: -	
Date and time: 8/7/13, 1.15-3pm	
Location: Broad Chalke Primary School, Salisbury	
Participant type: School	Age group: Year 3 and 4
Number of participants: 60 (two classes)	
Activity type: Handling collection and PowerPoint presentation	
Prior knowledge of participants: Been learning about Romans, particularly Romans in local area Learning specifically, 'How do we know the Romans were here?' Link to Amesbury Archer School-Where Boscombe Cemetery is located	
Social impact of activity: Students knowledge is important Knowledge about what an archaeologist is, what archaeologists wear Information about Boscombe Cemetery-who was buried there, no gravestones (no personal information given), the objects found Difference between Pagan and Christian burials Information about Rockbourne Roman Villa	
Reaction of participant to activity: Telling provider about what they know about Romans-knowledge important Laughing Engaged Asking questions-how do you know shoes are Roman (questions not specifically about slide-thinking about why objects would be Roman) Confused about objects-what they could be Offering up knowledge	
Interaction between participant and provider: Telling provider about what they know about Romans	

Appendix 3_Completed Observation Sheets

Answering questions Participant point out places on map Participant wear clothes of archaeologist-high visibility jacket, hard hat etc. Talking about their visit to Rockbourne
Noteworthy behaviour: Objects were pieces of bigger artefacts-pupils found it much more harder to specifically say what the objects were and what they were made of (Year 4 and 3)
Evaluation during or after activity: Mystery Object cards-thought process

Firstly, there was a presentation to year 3 and 4 -what is an archaeologist?

Sites- Boscombe Cemetery, Rockbourne Roman Villa.

Activity-handling objects and asked to imagine they are archaeologists to find out about Roman Villa

Year 4 -First class to complete activity

Handling activity-27 students

Objects from Rockbourne Roman Villa

Mystery Object Card Sheet-to question object - one object per pair

Then given information sheet about their objects to see how close they were to guessing what the object actually was

Year 3- Second class to complete activity

Objects from Rockbourne Roman Villa

Mystery Object Card Sheet to question object- one object per pair

Then given information sheet about their objects to see how close they were to guessing what the object actually was

Museum Name: Hampshire County Council Museums Service (Observation S)	
Activity provider: Position: - Name: -	
Date and time: 10/7/13, 1.45-2.20pm	
Location: South View Primary School-Junior and Infant, Basingstoke	
Participant type: School	Age group: Year 6
Number of participants: 25 (First Group)	
Activity type: 3 boxes 1) Rationing, 2) VE Day, 3) Uniforms World War II – 10 minutes with each box Handling objects-working out about life in World War II	
Prior knowledge of participants: Learning about World War II in class	
Social impact of activity: Relate objects from World War II to what they have learnt about World War II Makes subject more real/relatable	
Reaction of participant to activity: Answering questions Handling objects Wearing clothes Chatting	
Interaction between participant and provider: Asking questions and answering Talking about session, listening Provider talks, participants listen-traditional interaction Less active interaction	

Appendix 3_Completed Observation Sheets

Noteworthy behaviour:

Session is usually a 2 hour session with 5 boxes, usually given 20 minutes per activity. Usually done within the museum, with one adult per activity, usually 6 students to a box.

School wanted 2 boxes for two sessions-three brought, meant about 8 children to a group

School seemed unaware of what museum offered, outreach usually not provided

Provider having to 'wing' session as ad hoc information from school

Teacher not interacting with students during session-like museum is a babysitting service

Provider stated to students they were not going to be talked to, would work on activities

Were given handling rules

Less active engagement with students about process and objects

Students told, not involved in making handling rules

Due to not normally doing outreach? Used to teaching (traditional methods)

Students would usually concentrate on handling objects rather than reading activity cards as there would be an adult present to read them

Usual activity seems not to place student in control

Don't usually do outreach as use museum display as part of tools to teach students, if were just providing classroom type activity would provide more outreach

Provider emailed school to ask for use of hall-session within classrooms-groups close together, provider stressed noise levels too high, have to move objects to next classroom for following session

Evaluation during or after activity:

None

Museum Name: Hampshire County Council Museums Service (Observation T)	
Activity provider: Position: - Name: -	
Date and time: 10/7/13, 2.25-3pm	
Location: South View Primary School-Infant and Junior, Basingstoke	
Participant type: School	Age group: Year 6
Number of participants: 30 (Second Group)	
Activity type: Talk with objects, no handling by students	
Prior knowledge of participants: Learning about World War II in class	
Social impact of activity: Relate objects from World War II to what they have learnt about World War II Makes subject more real/relatable	
Reaction of participant to activity: Students more listening than interacting with the provider Quiet Listening	
Interaction between participant and provider: Provider asked about particular objects and then asked certain questions about objects, which students answered Students more listening than interacting with provider Provider asked students what would they take into an air raid shelter out of an ID card, ration card, potty, blanket, lamp, gas mask and game-answers students gave were dismissed, although provider stated there was no right answer, stated that you had to carry ID card, gas mask and ration book-said to students 'you would rather have a game and not eat for six weeks'-very dismissive of students opinions, seemed unimpressed	

Appendix 3_Completed Observation Sheets

Noteworthy behaviour: Classroom was too crowded to run the same session, so provider decided to talk about objects and discuss No interaction with objects
Evaluation during or after activity: None

Museum Name: Hampshire County Council Museums Service (Observation U)	
Activity provider: Position: - Name: -	
Date and time: 5/11/13 at 1-2pm	
Location: Bridgemaury Methodist Church, Gosport	
Participant type: Gosport Live at Home Group	Age group: 30-60+
Number of participants: 17	
Activity type: Reminiscence session- two handling boxes- 1) Tea Time, 2) Washing	
<p>Prior knowledge of participants:</p> <p>Knowledge of the objects, they were things that the participants recognised</p> <p>There was one participant who was younger than the rest of the group and did not have as much knowledge about the objects</p>	
<p>Social impact of activity:</p> <p>The group learnt about SEARCH and its purpose to allow access to Hampshire's collection</p> <p>The stories that were told by the participants in this session would be used to teach school children about the objects</p> <p>Discussing their experience of these objects and sharing their memories of growing up</p> <p>Passing on of memories and experiences to a younger generation who have not used these objects</p>	
<p>Reaction of participant to activity:</p> <p>Were afraid that the objects would get broken if they were handled</p> <p>Engaged</p> <p>Laughing</p> <p>Chatting amongst themselves and to the provider</p>	

Appendix 3_Completed Observation Sheets

Interested
Interaction between participant and provider: Question for the provider Provider asked participants questions – What are better tea bags or loose tea? Favourite cake to put on cake stand? – participants answered without need of encouragement Provider and participants shared stories relating to these objects with each other
Noteworthy behaviour: Participants informed the provider that where SEARCH is situated now there was a big canteen where they used to go for lunch while at school – were given a ticket Participants started talking to each other about the objects before the session had officially started
Evaluation during or after activity: None

This session is usually provided to smaller groups- about 12 people which are then split into smaller groups to handle the objects

Would usually pass the objects around but this group did not require this as they were happy to talk about the objects and their memories of them without handling them

Provider had been to a number of Live at Home groups but not this one, although there were a few people at this session that had been to activities that the provider had given before. Therefore, the provider tried to bring handling boxes that they had not used with a Live at Home group before.

Provider mostly deals with school children rather than adults

Museum Name: Explosion!/National Museum of the Royal Navy (Observation V)	
Activity provider: Position: - Name: - 'Sing for your Life' member	
Date and time: 3/12/13 at 2pm	
Location: Storehouse 11 Princess Royal Gallery, National Museum of the Royal Navy	
Participant type: Naval Tea Club – mostly made up of 'Portsmouth Pensioners'	Age group: 40/50+
Number of participants: 30 (predicted to be 45 attending)	
Activity type: 'Christmas in the Navy' – party themed Naval Tea Club, 1) Film clips of Christmas in the navy (stirring the Christmas pudding and making Christmas pudding), object handling, mystery object game, singing sea shanties	
Prior knowledge of participants: The participants had links to the navy Didn't know about some of the objects	
Social impact of activity: Christmas at Sea- Christmas traditions in the navy- stirring the Christmas pudding, youngest member of the crew becomes captain, captain and officers serve the men Christmas dinner. 1900-Oldest Christmas pudding made by Agnes Weston Animal brought back by navy- set up a zoo on Whale Island for these animals-closed during World War II- fear of animals running wild Socialisation arena	
Reaction of participant to activity: Laughter, sharing of memories, liked the films, discussing what the objects could be, discussing other projects they have been involved in, trying on clothes, family memories of Christmas	

Appendix 3_Completed Observation Sheets

Interaction between participant and provider: Provider showed the group films of Christmas in the navy, went around group to discuss what the groups thought about the objects Participants talking to the provider about own memories and stories
Noteworthy behaviour: Told how to handle objects appropriately- use gloves when given etc.
Evaluation during or after activity: Free event – booking needed – numbers of people to attend were known, names ticked off a list as people came into the room No evaluation taken during session

Naval Tea Club – founded March 2012, meets every 3 months

Singing activity- significance of singing to distract people when doing tasks

Museum Name: Emsworth Museum (Observation W)	
Activity provider: Position: - Name: -	
Date and time: 20/12/13, 10-11.30am	
Location: From Emsworth Museum around Emsworth	
Participant type: Community	Age group: 50/60+
Number of participants: 21/22	
Activity type: Guided walk around Emsworth telling the history of Emsworth	
<p>Prior knowledge of participants:</p> <p>Varied</p> <p>One participant was a member of the museum, many live in/near Emsworth but do not know much about the history of Emsworth</p>	
<p>Social impact of activity:</p> <p>Participants were given information about the museum and about volunteering</p> <p>Knowledge on the local area (Emsworth)</p> <p>1917 Emsworth made news due to a picture of a women (farmer's daughter) driving the fire engine</p>	
<p>Reaction of participant to activity:</p> <p>Listening, asking questions, laughing, sharing stories</p>	
<p>Interaction between participant and provider:</p> <p>Participants asked the provider questions about the history of Emsworth, provider answered participants questions</p> <p>Not much interaction between the provider and the participant-provider talked about the history of Emsworth while participants listened</p>	
<p>Noteworthy behaviour:</p> <p>Majority of the questions were asked before the guided walk started</p> <p>The group was made up of people who knew one of the participants (museum member)</p>	

Appendix 3_Completed Observation Sheets

Evaluation during or after activity:

None

Guided walk is usually undertaken in the summer and only in fair weather.

The walk was changed slightly due to the weather (rain).

The museum is volunteer run and only opens in the summer months.

Museum Name: Bursledon Brickworks Industrial Museum (Observation X)	
Activity provider: Position: - Name: -	
Date and time: 20/9/13 at 5.30-6.30 pm	
Location: St Paul's Messy Church, Bursledon	
Participant type: Families	Age group: under 1yr-60
Number of participants: 60 (roughly)	
Activity type: Mosaic making	
<p>Prior knowledge of participants:</p> <p>Some knew about the session being about mosaic making by Bursledon Brickworks</p> <p>Some had made tiles with handprints at other groups e.g. nursery (Buttercups) etc.</p>	
<p>Social impact of activity:</p> <p>Parents and children working together to make tiles- skills being passed down e.g. making babies footprints, kids hand prints, grandparents helping to make tiles (parents, grandparents and kids working together)</p> <p>How to make tiles and learn about Bursledon Brickworks</p> <p>Contributing to a local community projects- mosaic of Bursledon Windmill</p>	
<p>Reaction of participant to activity:</p> <p>Interested, engaged, chatting, smiling, focused</p> <p>It is a social activity- suggesting to each other what to put on the tile</p> <p>Excited, encouraging each other with terms such as 'great idea'</p>	
<p>Interaction between participant and provider:</p> <p>Provider teaching participants what to do to make the tile</p> <p>Provider asked participants if they knew about Bursledon Brickworks</p> <p>Participants asked questions about what tiles were for etc.</p> <p>Praise/encouragement for each person's tile</p>	

Appendix 3_Completed Observation Sheets

<p>Noteworthy behaviour:</p> <p>The activity was for a Messy Church. The group did not know how many people would turn up</p> <p>Part of main activities of the church</p> <p>People were walking in and out throughout the activity</p>
<p>Evaluation during or after activity:</p> <p>None</p>

The activity was basic enough for participants to take sole control of their tile designs

They were told to roll out the clay and cut around a template in order to create uniform sized tiles but this was the only direction, decoration was their choice – active learners and the participant had creative control

Feedback from people who had done tiles in other groups e.g. schools and brownies – people were talking about tile making and Bursledon Brickworks – word-of-mouth advertising?

Museum Name: New Forest Museum/Centre (Observation Y)	
Activity provider: Position: - Name: -	
Date and time: 18/9/13 9-10am (First Part)/ 11am-12pm (Second Part) (First Group)	
Location: Foundry Lane Primary School, Southampton	
Participant type: School	Age group: Year 3
Number of participants: 28	
Activity type: First Part- Introduction about New Forest Museum, handling objects, go through the objects, fact cards and PowerPoint. Second Part- Waggle dance and activity (quiz or crafts)	
Prior knowledge of participants: Done work in class on bees Learning how to make the environment more friendly for bees	
Social impact of activity: What bee keepers do – why they wear white clothes, why use smoke, how to catch bees, development of bee hives, how to feed bees in winter (sugar syrup), International Queen Marking colour code	
Reaction of participant to activity: Chatty, interest, smiling, intrigued Answering questions Eager to do activities Excited, concentrating Tell the provider one fact they did not know about bees before off the fact cards	
Interaction between participant and provider: Asked to spot the Queen bee in the PowerPoint While the students were handling objects the provider went round the groups to discuss what they thought the objects were Asked participants questions- why is a bee suit white?	

Appendix 3_Completed Observation Sheets

Students went to the provider to them facts they knew about bees not on the fact cards Participants asked to spot things on the PowerPoint- even when they were supposed to be listening to a talk it was made to be interactive
Noteworthy behaviour: Provider was calm and spoke calmly Supportive of students ideas on objects Never told students that an idea was wrong therefore the students were willing to answer questions
Evaluation during or after activity: Evaluation sheets

This is not a usual session as activities are more focused on the New Forest

This session on bees specifically but is using objects from the museum

Actively encouraging visits to the museum in the last few years and seems to have paid off as little outreach sessions have been booked in 2013/14

Education sessions in the museum have been re-priced and seem more attractive to schools

1st Activity- handling objects- 5 groups with objects on the table, students moved around the tables looking at all the objects, had to decide what they were, then the provider gathered the objects and asked the students what they thought the objects were and told them what they were if they did not know

2nd Activity- fact cards about bees put on the tables and students again moved around the tables reading the cards

3rd Activity- PowerPoint on bees- different types of bees

First time this session on bees has been done- activities and objects put together in a hurry-students seem to be engaged and enjoying the activities though

Usual session for the museum would be a collection of objects- students go around looking at the objects and then are given labels to label the objects, along with other activities.

Waggle Dance- bee communication, to tell the other bees in the hive where flowers are, students have to dance to communicate with each other to tell them where the flowers may be hidden in the playground. Can't talk!

Chargeable session £2 per student + £6.40 travel expenses

Appendix 3_Completed Observation Sheets

Museum Name: New Forest Museum/Centre (Observation Z)	
Activity provider: Position: - Name: -	
Date and time: 18/9/13 10-10.45am (First Part)/ 11am-12pm (Second Part) (Second Group)	
Location: Foundry Lane Primary School, Southampton	
Participant type: School	Age group: Year 3
Number of participants: 28 + 2 teachers	
Activity type: First Part- Introduction about New Forest Museum, handling objects, go through the objects, fact cards and PowerPoint. Second Part- Waggle dance and activity (quiz or crafts)	
Prior knowledge of participants: Done work in class on bees Learning how to make the environment more friendly for bees	
Social impact of activity: Information on bees and the objects used by bee keepers Development of bee hives – round to square Why wear white clothes, why use smoke, how to feed bees in winter International Queen Marking colour code	
Reaction of participant to activity: Talking, handling objects, laughing, engaged, excited Eager to do the activities Asking lots of questions	

<p>Interaction between participant and provider:</p> <p>Provider went round the groups to discuss what they thought the objects might be</p> <p>Go through what the objects are- questions about the objects and bees from the participants</p> <p>PowerPoint- asked the participants to spot things</p> <p>Asked students questions e.g. why use smoke?</p>
<p>Noteworthy behaviour:</p> <p>Provider was calm and spoke calmly- linked this to how bee keepers have to act calm to keep the bees calm</p> <p>Supportive of students ideas and answers</p> <p>Provider heard a number of questions about bees when walking around the groups and decided to take questions after going through the objects rather than at the end of the session – changed the session a little as questions took up fact card time</p> <p>It was difficult to keep some students interested in the waggle dance</p>
<p>Evaluation during or after activity:</p> <p>Evaluation sheets</p>

Told to handle the objects carefully- pointed out which ones should be handled carefully

1st Activity- Handling objects- objects on 5 tables and students handle the objects, try to work out what they may be, move around the tables. Objects were then brought together and the provider asked the students what they thought they were and explained some of them

2nd Activity- Walk around tables and look at fact cards (this was changed for this group as questions took up time)

3rd Activity- PowerPoint about bees- different types of bees

Appendix 3_Completed Observation Sheets

Waggle Dance- communication between bees, students had to dance to communicate with each other about where flower cards may be hidden in the playground

Chargeable session £2 per student + £6.40 travel expenses

Royal Navy Submarine Museum
Outreach service

Contact name:

Group:

Date of outreach session:

Theme of outreach session:

Daniel Ball – Learning & Outreach Officer
 RN Submarine Museum
 Haslar Road
 Gosport
 Hants
 PO12 2AS

Daniel.ball@submarine-museum.co.uk
 02392510354 ext 237

Our outreach service is part of the museum's saving HMS Alliance project and aims to raise awareness of the role played by the UK's last surviving world war two era A-Class submarine. To review how our outreach service is performing and to improve activities and our service, we would be grateful if you could give us your comments both good and bad!

Before the session:

How did you hear about our outreach service? (please circle)

Via website word of mouth recommended other

Were you given all the information you needed? (please circle) YES NO

How would you rate the activities provided? (please circle)

Poor good very good excellent

The Outreach session:

Did the outreach session meet your requirements: (please circle)

Fully met partly met not at all

Did the film of HMS Alliance enhance the session? YES NO

Did the handling objects enhance the session? YES NO

Is there any parts off our service which could be improved and how could this be done?

Is there any parts of our service you feel worked the best?

Is your group likely to make a visit to the museum as a result of the outreach session?
 YES NO

Would you recommend our outreach service to other groups? YES NO
 Thank you for your feedback

Daniel Ball – Learning & Outreach Officer

Miss Becky Peacock
School of Humanities
Avenue Campus
Highfield
Southampton
SO17 1BF

RGO Ref: 8593

08 June 2012

Dear Miss Peacock

Project Title Outreach in Hampshire

This is to confirm the University of Southampton is prepared to act as Research Sponsor for this study, and the work detailed in the protocol/study outline will be covered by the University of Southampton insurance programme.

As the sponsor's representative for the University this office is tasked with:

1. Ensuring the researcher has obtained the necessary approvals for the study
2. Monitoring the conduct of the study
3. Registering and resolving any complaints arising from the study

As the researcher you are responsible for the conduct of the study and you are expected to:

1. Ensure the study is conducted as described in the protocol/study outline approved by this office
2. Advise this office of any change to the protocol, methodology, study documents, research team, participant numbers or start/end date of the study
3. Report to this office as soon as possible any concern, complaint or adverse event arising from the study

Failure to do any of the above may invalidate the insurance agreement and/or affect sponsorship of your study i.e. suspension or even withdrawal.

On receipt of this letter you may commence your research but please be aware other approvals may be required by the host organisation if your research takes place outside the University. It is your responsibility to check with the host organisation and obtain the appropriate approvals before recruitment is underway in that location.

May I take this opportunity to wish you every success for your research.

Yours sincerely



Dr Martina Prude
Head of Research Governance

Tel: 023 8059 5058
email: rgoinfo@soton.ac.uk

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