**BEEE Creative CIC**

*Connecting People to Opportunities*

# Museums in Motion 2.0

## An Evaluation for BEEE Creative
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# Executive Summary

## Introduction

Museums in Motion 2.0 (MIM 2.0) is the next stage of the Museums in Motion projects that have taken place in museums in Hertfordshire since 2016. MIM 2.0 was a series of 6 Residencies in Hertfordshire museums, that took place between October 2017 and June 2019. Using the question 'What's inside your mobile phone?' as stimulus, the museum collections were explored through participation in creative activities – dance and technology. The project was managed by BEEE Creative with artistic direction from makeAMPLIFY and funded by the National Lottery Heritage Fund. Two one-year youth leadership programmes were delivered, providing further progression for previous participants to go on to develop leadership skills, and developing their skills in film making, dance and curating.  A paid recent graduate intern was recruited to support the project delivery.

## Project Overview

The project had three strands

**Residencies** – 6 held in museums across Hertfordshire over 2 years, mainly worked with vulnerable young people from targeted groups

**Young Leaders** Programme – 2 x one year programmes for 'graduates' of previous Residencies

**Internship and Placements** – Aimed at a recent graduate to support their entry into the industry. Paid role.

## Headline Findings

Museums in Motions 2.0 has largely achieved the agreed aims of the project. In most cases it has exceeded the anticipated outputs, except where external causes were limiting factors.

- 3 museums new to Museums in Motion were partners on this project and the relationship between the museums have been strengthened
- For some museums this project has been a catalyst for them to consider their ways of working or relationship development
- The project worked with mostly hard to reach and/or vulnerable young people whose perceptions of heritage and museums was challenged and positively influenced
- The participants learned a range of new skills both in specific artforms and transferable skills
- The participants identified increases in confidence, creativity, ownership and wellbeing
- New community groups were reached and relationships between groups and museums developed
- The project intern developed skills and confidence needed for full time work within the industry
- Young Leaders programme met its aims, pilot work has led to further programme developments
- A next step Young Leaders programme is being considered where museums take a greater lead

## Recommendations

**Hands-on approach** – Increase the opportunities for practical engagement and hands-on activities, across all learning elements including handling museum collections, film making, editing, sound design

**Participant Age Range** – Review the participant age range for both Young Leaders and Residencies so that all participants and practitioners gain maximum benefit from the project

**Young Leaders** – Review the impact changes on structure to the programme in year 2 had on participants, museums and the project team, both positive and negative. This includes when and where they are held, geography of participants, artist involvement. Review the framing of the start of the project so that participants are clearer about what they are working towards.

**Artists** – Explore working with more locally based (if possible) artists offering a range of artform skills.

**Young Carers** – Review reasons for Young Carers' participation attrition, factor into future planning.

**Skills** Choice – Review possibility of participants having greater choice to explore chosen artforms after initial learning and guided experimentation has taken place.

**Evaluation** – Continue the good practice and maintain the post Residency debriefs to mitigate the episodic nature of the project.

## Introduction

Museums in Motion 2.0 (MIM 2.0) is the next stage of the Museums in Motion projects that have been held in museums in Hertfordshire since 2016. MIM 2.0 was a series of 6 Residencies in Hertfordshire museums, that took place between October 2017 and June 2019. Each museum had a participant group attached, aged between 8 – 15. Using the question 'What's inside your mobile phone?' as stimulus, they explored the museum collection through participation in creative dance and technology activities. It aimed to support the participants in making connections with heritage and contemporary technology. The project was managed by BEEE Creative with artistic direction from makeAMPLIFY and was funded by the National Lottery Heritage Fund.

## Project Overview

The project had three strands

**Residencies**

Six Residencies held in museums across Hertfordshire over 2 years. Each Residency was stand-alone and mainly worked with you vulnerable young people from targeted groups.

**Young Leaders Programme**

Two one year programmes for 'graduates' of previous Residencies, providing a step up in skills development in film, technology, dance, heritage and museums.

**Internship and Placements.**

Paid internship for a recent graduate to support their entry into the industry. Placement students from Middlesex University also supported at various points throughout the project.

## Headline findings

Museums in Motions 2.0 has largely achieved the agreed aims of the project. In most cases it has exceeded the anticipated outputs, except where external causes were limiting factors.

- 3 museums new to Museums in Motion were partners on this project and the relationship between the museums have been strengthened
- All museums are interested in being partners in future iterations of the project
- For some museums this project has been a catalyst for them to consider their ways of working or relationship development
- The project worked with mostly hard to reach and/or vulnerable young people whose perceptions of heritage and museums was challenged and positively influenced
- The participants learned a range of new skills both in specific artforms and transferable skills
- The participants identified increases in confidence, creativity, ownership and wellbeing as a result of the project
- New community groups were reached and relationships with those groups and museums were developed
- The project intern developed a range of skills, and confidence, and is now working full time in the industry
- Young Leaders programme met its aims and the pilot work has led to further developments of the programme
- A next step Young Leaders programme is being considered where museums take a great lead

## Aims and Outcomes

Four aims were identified for the evaluation, with associated outcomes for participants, museums and communities:

**Aim:** To enable young people to explore heritage, via unpacking mobile phone technology and making connections with that technology and the museums' collections.

**Outcomes:**
1. Participants will interpret and explain heritage through in depth, high quality, artistic engagement
2. Participants' views on heritage/museums will be challenged
3. Participants will be more likely to engage independently with heritage

**Aim:** To connect communities and museums that will stimulate a community narrative on how mobile technology impacts on lives and how we interact with the world

**Outcomes:**
1. Participants/audience will increase their understanding of heritage, and the heritage offer of museums
2. Relationships between museums and community groups will be developed
3. The number of community members engaging with the museums will increase

**Aim:** To develop sustainable engagement

**Outcomes:**
1. Perceived and tangible barriers to participation will be challenged
2. The work from the project becomes part of the museum:
    a. artistic outputs
    b. best practice working
3. Young Leaders will be developed, they will be able to:
    a. Add their voice to planning and delivery
    b. Learn key curatorial skills
4. Interns will be developed, gaining project management skills and experience
5. Development of a wider network of organisations

**Aim:** To assess the impact of engagement in the project on participants' well-being

**Outcomes:**
1. Participants will learn and develop skills, both 'hard' skills e.g. technology, dance, and 'soft' skills e.g. leadership, communication, team work
2. Participants will increase feelings of self-esteem and confidence
3. Participants will feel ownership and agency in the project

## Project Personnel

Project Management – Carrie Washington, BEEE Creative CIC
Project Administration (Internship) – Alicia Muscella, BEEE Creative CIC
Artistic Direction (Dance/Choreography) – Jennifer Irons, makeAMPLIFY
Artistic Direction (Film and Technology) – Zach Walker, makeAMPLIFY
Sound Design, Film and Technology – Stewart Baxter

## Project Partners

| Project Team | Museums | Community Partners |
|---|---|---|
| BEEE Creative – Project Management<br>makeAMPLIFY – Artistic Direction | Royston Museum<br>Watford Museum<br>Stevenage Museum<br>North Hertfordshire Museum<br>British Schools Museum<br>St Albans Museum | Young Carers Herts<br>Links Academy, St Albans<br>Local Primary Schools<br>Home School Group |

## Participants

Each museum Residency worked with a different participant group. The aim was to work with harder to reach, and/or vulnerable young people. The breakdown of the participant groups attached to each museum is outlined below. It should be noted that the group at British Schools Museum was recruited via local Primary schools, aimed at year 6 students making the transition to secondary school and therefore the participant demographic was different.

## Outputs

The table below outlines the current outputs against anticipated outputs for the entire project.

| Anticipated Outputs | Actual Outputs |
|---|---|
| • 6 x 3 day creative workshop Residencies. Each 3 day workshop will take place at a different accredited partner museum, with up to 12 participants | • 6 x 3 day creative workshop Residencies. Each 3 day workshop will take place at a different accredited partner museum, with up to 12 participants |
| • Up to 72 participants taking part in the creative workshop Residencies | • 56 participants took part in the Residencies. The lower number was due to an agreed smaller group for St Albans, and the challenging nature of recruiting harder to reach, vulnerable groups. |
| • 6 x 6 week film installation, presenting the participants' interpretation of heritage, at each museum | • 6 x 6 week film installation, presenting the participants' interpretation of heritage, at each museum |
| • Films presented online | • Films presented online https://vimeo.com/channels/1422351 <br> • 274 online views at time of writing |
| • 6 project celebration and film installation launch events | • 6 project celebration and film installation launch events <br> • 147 audience at launch events <br> • 43,458 audience visiting during installations[1] |
| • Network of museums developed | • Network of museums being developed |
| • Participant tours of the museums | • Participant tours of each museums |
| • 12 participants taking part in the Young Leaders course | • 15 participants taking part in the Young Leaders course <br> • 1 participant taking part in Young Leaders + <br> • 25 audience and Young Leaders performance |
| • 6 days of skills development for Young Leaders | • 11 days of skills development for Young Leaders |
| • 1 internship | • 1 x 2 year Internship |
| • 4 x Training workshops for Intern, including: Safeguarding, first aid, Evaluation, PR and social media | • 4 x Training workshops for Intern, including: Safeguarding, first aid, Evaluation, PR and social media |
| • 1 x work placement to shadow one week of delivery | • 3 x work placements |
| • 1 x taster day for Carers in Herts | • 1 x taster day for Carers in Herts |
| | • New partnership developed with Stevenage and North Herts Young Carers Group <br> • New partnership with Links Academy |
| | • 24 volunteer days at North Herts Museum <br> • 32 volunteer days at Royston Museum |

[1] Does not include numbers from Watford or Stevenage Museums. The highest figure came from St Albans Museum with 42,103. The other museums averaged a footfall of 452

## Methodology

This evaluation used a formative approach, so that the project was responsive to the learning. Debried conversations took place with project team members after each Residency and Young Leaders course, where the learning was crystallised and adaptations to delivery and operations were made when necessary. A range of simple tools were designed to best fit the participants, practitioners, partners and the activities. Qualitative and quantitative data from participants, partners and practitioners has been triangulated to provide a narrative of the project and used to assess the projected outcomes.

Key Performance Indicators (KPIs) were identified to determine if the outcomes have been achieved. A matrix of the strands, KPIs and measures has been developed (Appendix A).

To measure the wellbeing outcomes, tested and recognised wellbeing measures were researched, including WEMWBS[2] and Stirling Children's Wellbeing scale[3]. Due to the relatively small amount of time the young people were attending, none of the frameworks provided a best fit solution. It was decided to use the WHO-5[4] framework, due to the questions being simple, short in number and accessible to young people. It should be noted that the young people were asked the WHO-5 questions at the start and end of their Residency, rather than conducting the follow up two weeks later.

The participant groups were each varied and brought their own set of successes and challenges. This evaluation takes a holistic view of the Residencies together but where there are specific points of learning or unexpected outcomes individual Residencies are highlighted.

## What Happened

### Residencies

All of the six scheduled Residencies, and associated activities – installation, launch and online films – have taken place, with a total of 56 participants. It should be noted that the launch at British Schools Museums was affected by unusually heavy snow, which prevented many of the invited guests from attending. The launch audience at North Herts Museum was also lower than expected due to the last-minute caring responsibilities of some of the Young Carers. It should also be noted that the Residency at St Albans Museum was postponed from July to September. As a new museum, its opening was delayed. The young people attached to this Residency were from Links Academy, therefore the activity could not begin until school had resumed in September. All other Residency activity took place according the original schedule.

The St Albans Residency had 4 participants which is lower than the other Residencies. Links Academy is a Pupil Referral Unit and it was agreed it would be more beneficial to work with a smaller group due to the vulnerabilities and high level of need of the participants.

### Exploring Heritage

The primary aim of Museums in Motion 2.0 was to enable young people to explore heritage, via unpacking mobile phone technology and making connections with that technology and the museums' collections. Led by industry professionals, known for their high-quality artistic work and reputation for working with vulnerable young people, the three-day Residencies taught the participants skills in dance/choreography, film making and sound design. The participants were asked to use those skills to respond directly to the collections in the museums, in relation to their connection to mobile phone technology. For example, they created movements inspired by an object in the collection. This movement was filmed and then projected

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onto the original object and this projection was filmed. Through this process the participants were able to develop art form skills, transferable skills and to connect with the museums and their collections. This work was then translated into film that was shown for a specified period at each museum, accessible to the general public.

A principle focus of this project was to enable young people, who experience barriers to participation, to explore heritage in ways that are relevant and exciting to them. To assess if the project did enable the participants to view heritage differently and remove barriers to participation, real and perceived, the participants they were asked to complete baseline and follow up questionnaires and to participate in focus group interviews. It should be noted that the number of participants completing baselines (48) is unequal to the number completing follow ups (37). There are two reasons; firstly, a number of participants did not complete the three days and were unable to complete a follow up, secondly it was not possible to ask the group at North Herts Museum to complete a follow up for operational reasons. Where this may impact on how the data is interpreted, responses have been represented as percentages so that comparisons can be made. The decision to keep the baseline data in where follow ups have not been completed was due largely to ensuring the North Herts participants were included. Comparisons of data that excludes the participants who did not complete the follow ups shows very little change in the overall trends outlined below.

At baseline, the participants were asked about their museum going frequency (Fig.1). The majority of participants did not attend museums regularly, with under half (21) stating that they only went on school organised outings, and 22 stating they did not go regularly.

**Fig.1**
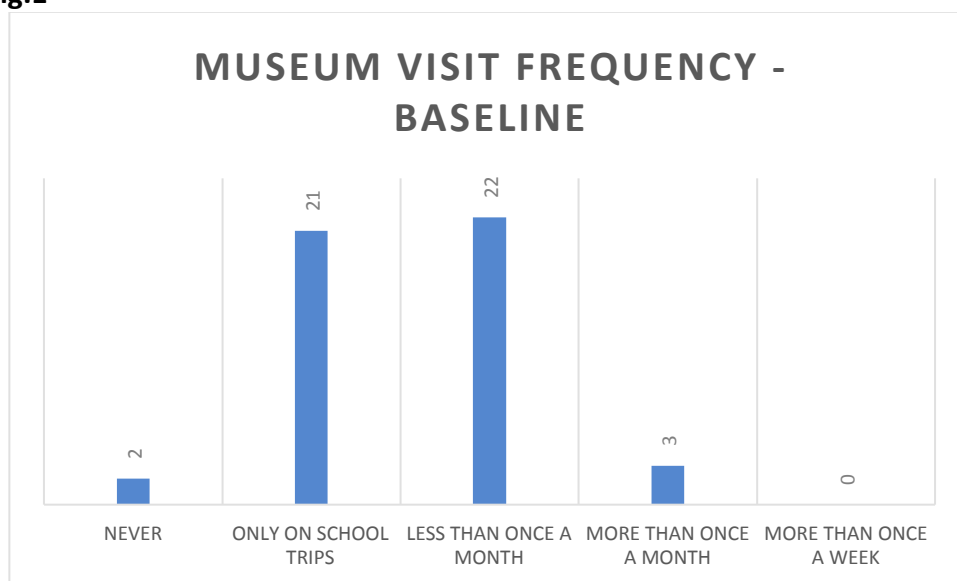


To assess if the participants' perceptions of museums and heritage had been changed by the project, they were asked to select words that they felt described museums and heritage at that start of the project. They were given the same choice of words at the end of the project and asked to do the same. Fig.2 illustrates the changes in perception of the participants from baseline to follow up.

**Fig.2**
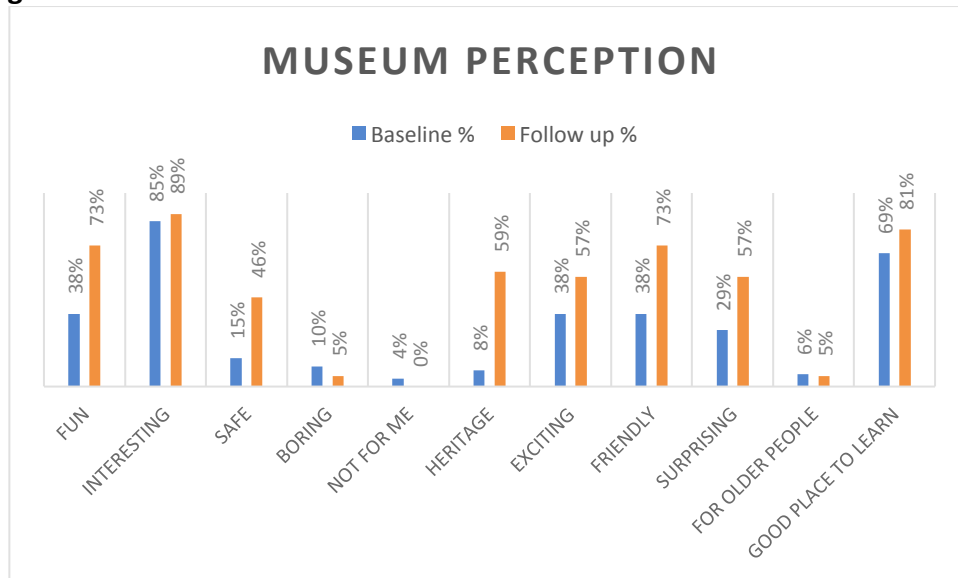


In every case, the positive perception descriptors increased at the follow up. In some cases, the rise in positive perceptions increased significantly, for example: 'friendly', 'safe', 'fun'. There was also an increase in those connecting heritage to museums. Conversely, negative perception descriptors decreased in all cases, for example 'not for me', 'for older people', 'boring'. It should be noted that this does not take into consideration the perceptions of those who did not complete a follow up.

*I thought the museums were boring and this one isn't. The cells and the courtroom are interesting.* (St Albans)

*I thought this one was a bit small and a bit boring but they shown* [sic] *us cool stuff and my opinion has changed dramatically. Because they've shown us, the printing press, the camera, it's all amazing.* (Royston)

*I used to think museums are boring but now they are not. I would come back.* (St Albans)

Almost all participants said they had learned about the museum of their Residency.

*I have learned more about this museum on the tour than in the other two times I have visited.* (British Schools Museum)

*My first impression it just looked like an old pub. As I walked around there were paintings everywhere. It was just so interesting to see how people had spent so much time and how it has evolutionised* [sic] *into today. So interesting…museums you hear their name you don't want to go to it, but you find out facts you didn't know about it. History is cool.* (Watford)

Of the 37 respondents, 26 agreed or strongly agreed that they would like to visit more museums in the future (Fig.3), with 10 remaining neutral and 1 disagreeing.

**Fig.3**
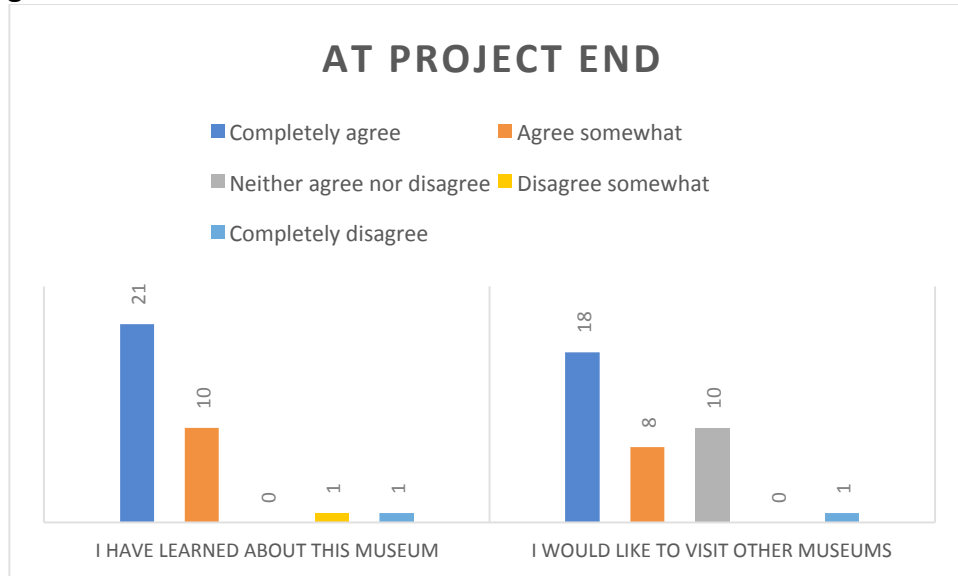


For those who said they would like to visit more museums in the future, reasons related mostly to their involvement in the project.
*I would definitely come back, I've asked my mum to come back to visit. I want to show others what it is like.* (Watford)
For those who were neutral or disagreed, reasons related to not accessing museums with family outside of specific projects. For 5 participants, while they enjoyed the experience, were still uninterested in visiting museums independently.
*It was good coming here, but I wouldn't come back to a museum on my own.* (St Albans)
*I wouldn't come back here because we've seen everything of the exhibition in detail. It's like reading a book over again. I would come back if they changed the exhibition.* (North Herts)

Participants were asked about heritage, and what they thought that meant during the focus group activities. Some participants were not able to answer this, but most were able to provide their own definition:
*Like a family heirloom that's passed down from generation to generation. The collection is an heirloom for the community* (North Herts)
*Stuff that is important in helping you get to where you are today.* (St Albans)
*Something that's really old and you can inherit it, take it. You can learn about the generation before you and before that.* (Watford)
*History is important, if you don't learn about history you don't know how things originated.* (Watford)

This data indicates that most participants' perceptions about museums and heritage was positively changed by the project. The activities enabled the participants to view the museums and their collections in new ways. To understand how the project effected this change, a more holistic view is required therefore this evaluation also explores the impact the activities had on skills development and wellbeing.

## Skills

Skills development was an important element of the project. Museums in Motion was designed for participants to develop specific art form skills in dance, film making and sound design, as well as transferable skills such as communication and team work. The participants were asked at baseline which skills they were hoping to learn or develop. This was followed up at the end of the Residency with the same question to ascertain which skills they felt they had learned. (Fig.4)

**Fig.4**
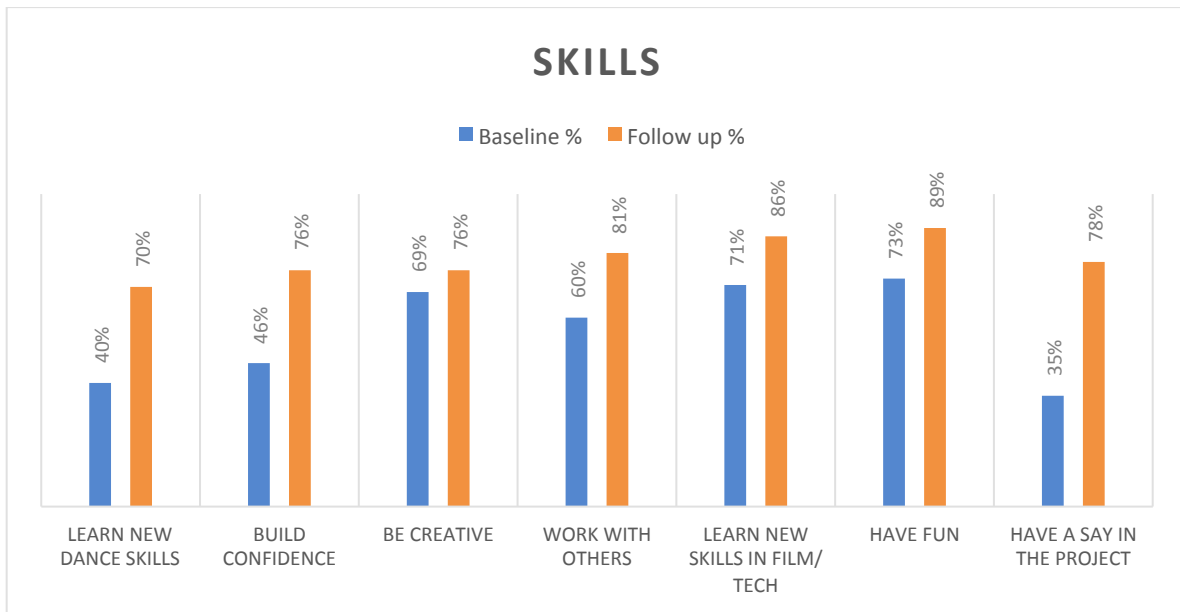


In all cases the participants' expectations about the skills they would develop, and the experience they would have were exceeded. Focussing on skills development, 70% (26) of participants felt they had developed skills in dance, with 86% (32) felt they had developed skills in film making. This would indicate that the three-day Residencies have a high impact on art form development.

*I've learned how to use the music software, downloaded on to my laptop. I've learned how to use the projector mapping. (St Albans)*

*I've learned to work with other people, not just my friends. We've been learning how to use editing technology and doing projection mapping. I have learned how to do a cartwheel. (North Herts)*

*I have learned: to use music equipment to edit music, learned to video pretty good but learned to make it more stylish, make it more interesting than a dull video standing still, edit small clips in to films. (Stevenage)*

As Museums in Motion develops further importance has been placed on enabling participants to learn artform skills that are transferable beyond the Residency. While it was felt it was crucial for participants to use professional digital equipment, it was recognised that it was important for participants to be able to use those skills with technology they had beyond the project, for example, their phones.

*There's a balance to be had. We've talked about open source software. It's finding a balance between kit too expensive and doing stuff on their phones. We did a lot of recording on ipads and iphones. That was new that we brought to it this time that they are familiar with. (Stew Baxter – sound and film)*

This was reiterated by Jen Irons (makeAMPLIFY) who felt that while using iphones can diminish the quality of output, it enables greater access to technology.

*We need to think about the tech we have available. Doing it on tiny little phones loses some of the impact but I think it really is a great tool to keep exploring moving forward and they seem to get quite a bit out of it.*

In addition to the artform skills, the project was designed to support the development of transferable or 'soft' skills such as team work, communication and being creative. Again, the participants increased their expectations about developing these skills (Fig.4) with 81% (30) identifying an increase in team work and communication skills (work with others).

*I have developed skills in working better and co-operating with others. (British Schools)*

*I have really enjoyed learning to work together. (Stevenage)*

*I have learned about working as a team. Such as to be more brave (if you don't know anyone), to try and make new friends, to be kind to yourself. (Stevenage)*

This was supported by feedback by Stew when discussing the Royston group.

*They all got a chance to learn. They were sharing skills and teaching each other how to do things – there was a lot of peer education going on. They were supportive of each other.*

Jen described a moment at St Albans where the work enabled the students to think more deeply about society and themselves in response to the exhibition.

*We had really quite thoughtful conversations with them. We used some of the artwork in the museum, looking at the portraits, we talked about sitting for ages for a portrait. We had four young men talking about power and money and how it's concentrated and how people present themselves. It became about a presentation of yourself.*

## Wellbeing

It was anticipated that the project would support the participants to increase their feelings of wellbeing. The participants were asked a series of questions at baseline, using the WHO-5 questioning. It should be noted that the WHO-5 asks the same questions at follow up two weeks later. However, due to the structure of this project this timeframe was not feasible. Therefore, the WHO-5 was used as a guide only for ascertaining changes in feelings in wellbeing.

There were two elements to the questions asked in the baseline and follow up questionnaires. The first focused on creativity and confidence. Recent studies show there are definitive links between engaging in creative activity and increase in feelings of wellbeing.[5] Most recently, research undertaken by UCL and commissioned by the BBC has found that even the smallest engagement in creative activities can improve wellbeing.[6]

Participants were asked two questions about how creative they felt at the start and the end of the Residency. They were asked to rate how often they felt creative and enjoyed contributing to the creative process (Figs.5 & 6).

**Fig.5**
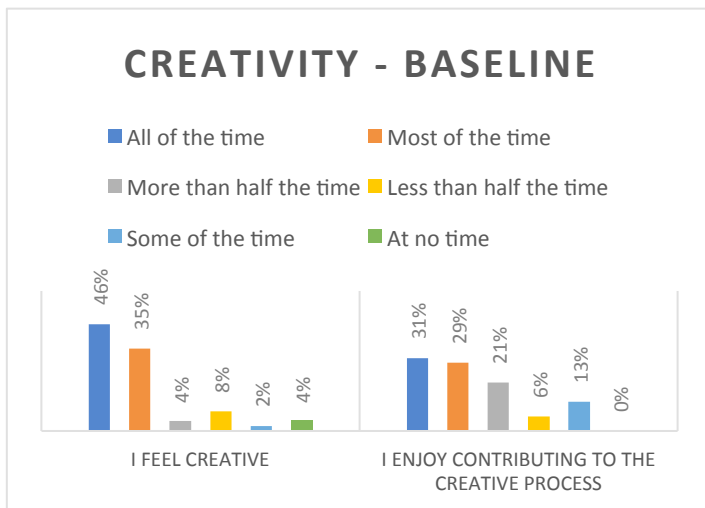


**Fig.6**
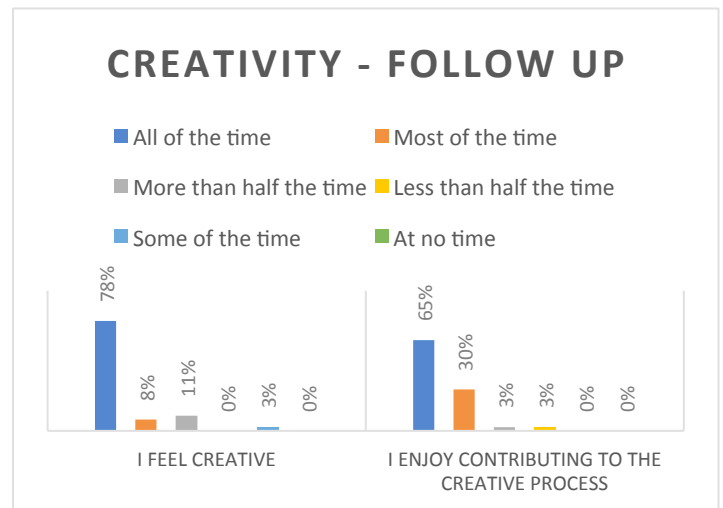


The two graphs show that there was an increase in participants identifying they felt creative by the end of the three days. There was a significant increase in responses to both questions at the follow up which would indicate that the activities in the Residencies supported the participants to explore their creativity and take part in the creative process.

There is a direct correlation between feeling confident and increased wellbeing. The mental health charity Mind states that: *If you have good mental wellbeing you are able to feel relatively confident in yourself and*

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[5] Links to a range of research publications can be found here: https://www.artshealthandwellbeing.org.uk/resources/research

[6] How do artistic creative activities regulate our emotions? Validation of the Emotion Regulation Strategies for Artistic Creative Activities Scale (ERS-ACA) https://journals.plos.org/plosone/article?id=10.1371/journal.pone.0211362

*have positive self-esteem.*[7] It has also been noted that many of the participants' vulnerabilities impacted on their confidence. Therefore, they were asked to rate how confident they felt in three areas: expressing ideas, leading a group, and working with others. (Fig.s7 & 8)

**Fig.7**

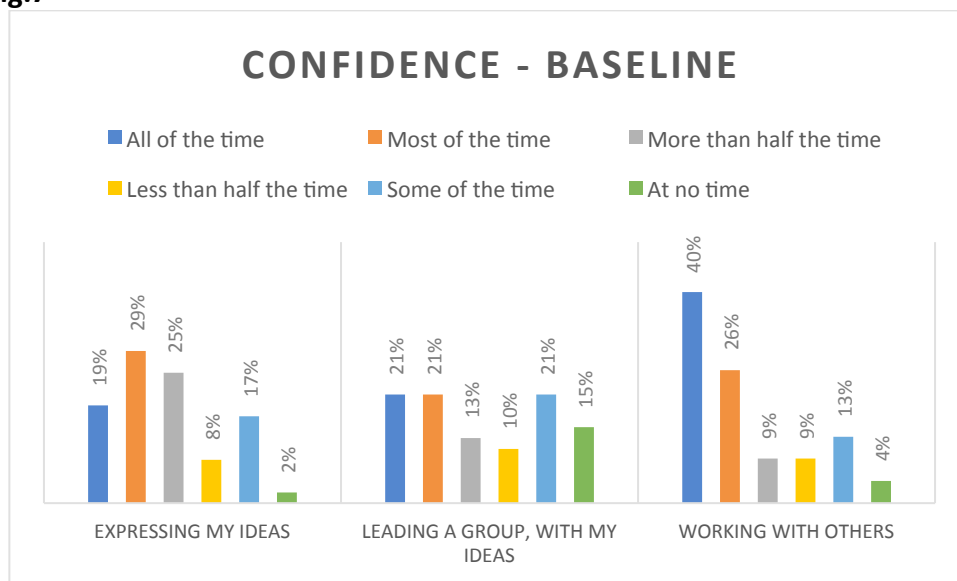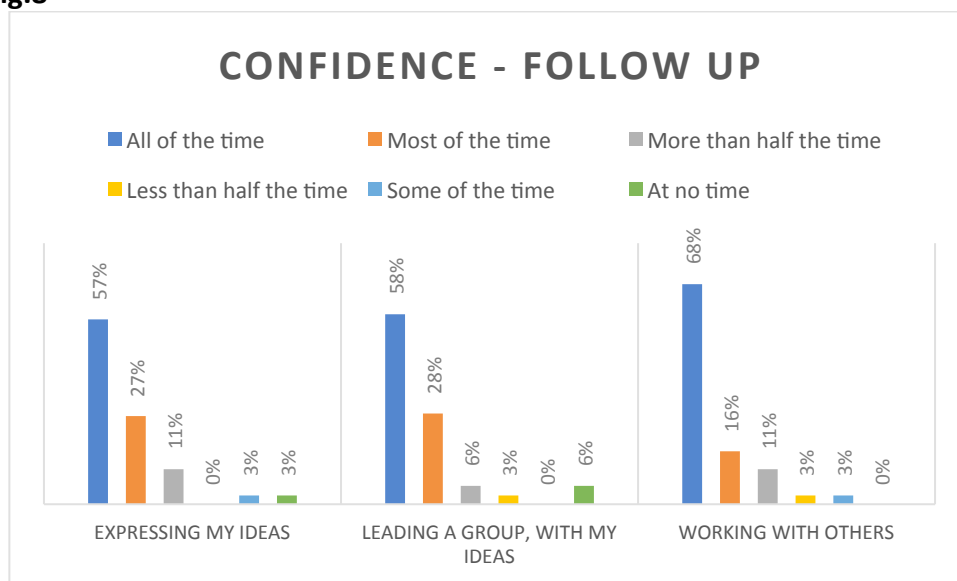## CONFIDENCE - BASELINE

- All of the time
- Most of the time
- More than half the time
- Less than half the time
- Some of the time
- At no time

EXPRESSING MY IDEAS: 19%, 29%, 25%, 8%, 17%, 2%

LEADING A GROUP, WITH MY IDEAS: 21%, 21%, 13%, 10%, 21%, 15%

WORKING WITH OTHERS: 40%, 26%, 9%, 9%, 13%, 4%

**Fig.8**

## CONFIDENCE - FOLLOW UP

- All of the time
- Most of the time
- More than half the time
- Less than half the time
- Some of the time
- At no time

EXPRESSING MY IDEAS: 57%, 27%, 11%, 0%, 3%, 3%

LEADING A GROUP, WITH MY IDEAS: 58%, 28%, 6%, 3%, 0%, 6%

WORKING WITH OTHERS: 68%, 16%, 11%, 3%, 3%, 0%

Across each of the questions there was a sustained increase in frequency of feeling confident by the end of the Residency. The most significant increase was 'leading a group with my ideas'. With 48% of participants feeling confident all or most of the time at baseline to 86% at follow up. This would indicate that the nature of the activities enabled the participants to share their ideas, and take the lead, in an environment that they felt safe in.

*It has improved my confidence in myself.* (Royston)

*I wasn't really confident at the start. I was really nervous, and I feel like I can do something better now.* (Watford)

[I have] *confidence to speak to people I've only just met. When I first came, I didn't speak to anyone. The first time in the car it was just an awkward silence. Now in the car it's really loud, we play music on our tablets, movies playing, videos.* (Watford)

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[7] Mind: https://www.mind.org.uk/information-support/tips-for-everyday-living/wellbeing/

*I think it gave them confidence, I think they felt special, being in that beautiful building. They felt privileged. These kids have been excluded for whatever reason, they are not going to have great self-esteem. We've invested time and money into them and they've repaid by increasing their confidence.* (Karole Lange)

A repeated practitioner observation for each Residency is that at the start the group, who do not know each other, are quiet and reserved; and for some, actively disengaged due to their lack of confidence. *We got D to do movement which was the biggest success of the project so far as she was absolutely refusing yesterday and was in tears.* (Jen)
*This morning M didn't speak and refused to take part in some of the activities.* (Stew)
This changes by the end of the third day with regular practitioner feedback remarking on the challenge of keeping the groups quiet. They observe a significant improvement in confidence over the three days, despite the participants being asked to engage in activities that are likely to find beyond their idea of comfort. For the St Albans group, who did know each other previously but who have a range of vulnerabilities that present as barriers to active engagement, their confidence still increased, as observed by their teacher Karole Lange. *They are feeling confident in the public space and confident to perform in front of the public. They are becoming more individual than group. A and B have engaged fully.*

The second set of questions used the WHO-5 set of five wellbeing questions. These were asked at baseline and follow up. (Fig.9 & 10)
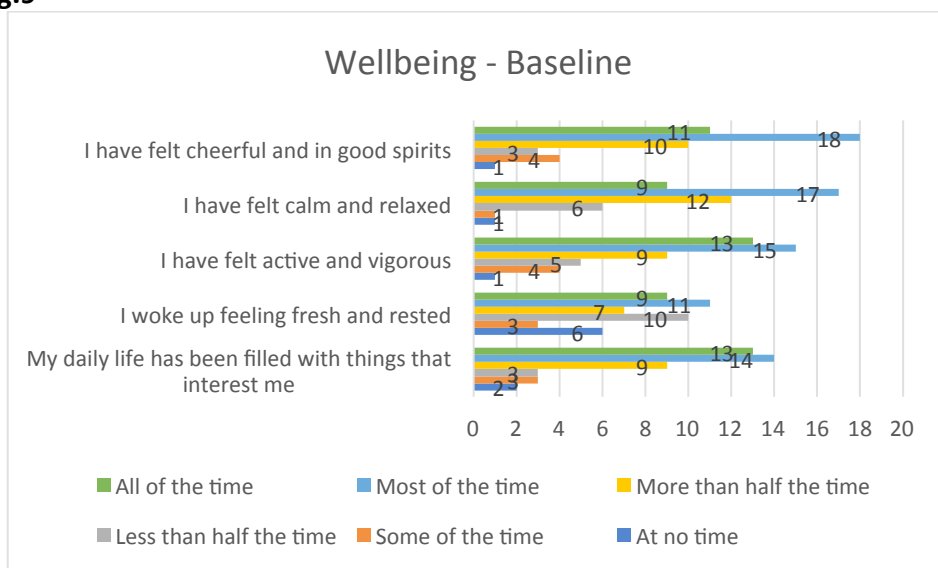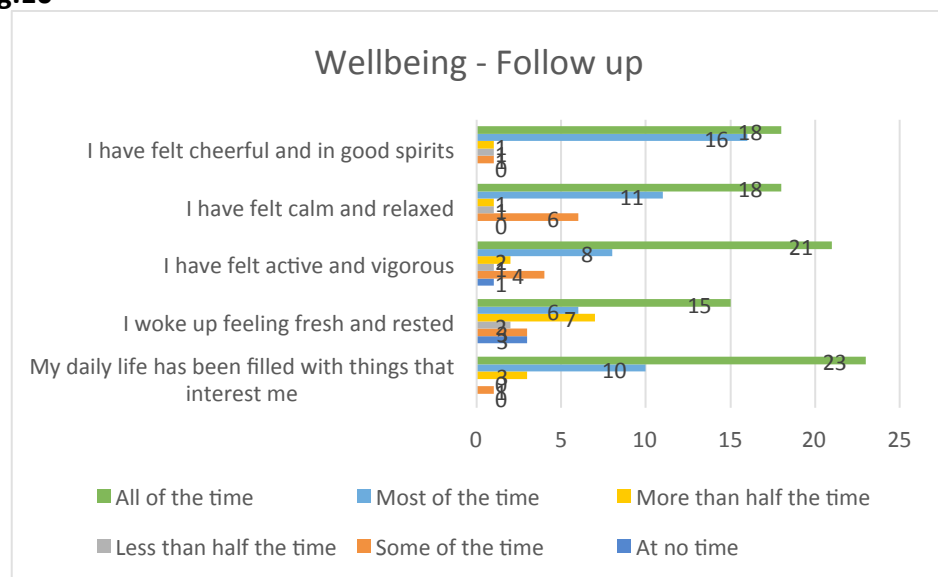
**Fig.9**



Wellbeing - Baseline

**Fig.10**



Wellbeing - Follow up

Again, using this as a basis to understand if the project had a positive impact on participants' wellbeing, it can be deduced that it is likely. There were increases in the positive responses to each question. Where responses were already positive at baseline, these shifted to be more positive at follow up.

*It makes me feel a lot better about myself.* (Stevenage)

*My voice was heard. I am proud of myself that I can do more than I expected I could do. I am glad I got a chance to put down my ideas.* (Stevenage)

## Ownership

It was felt that empowering the participants to feel a sense of ownership of the project would support their feelings of confidence and creativity, and in turn wellbeing. All of the participants were asked if they felt they had had a say in the project. All of the participants agreed that their ideas had been listened to.

*We get to do what we want. There's no hierarchy, no-one's better and we can all do what we want.* (St Albans)

*I feel like I have had a very strong say in the project. It feels like everyone thinks my ideas are good.* (North Herts)

*My ideas have definitely been used. It's not Jen choreographing it, it's us doing it.* (British Schools)

*It's their city, they feel a small sense of ownership and there is something about being allowed in.* (Karole Lange, Teacher, Links Academy)

Participants were asked to describe how it made them feel. They indicated that it made them feel like they had achieved something, they were listened to and that the project belonged to them.

*I feel like I've achieved stuff.* (St Albans)

*A very strong one* [say in the project]. *It feels like everyone thinks my ideas are good.* (North Herts)

*Yes, my ideas have been used. Makes you feel not left out. People listen to you and want you to participate.* (Watford)

This feeling of ownership extended to the participants returning to the launch events. The audience numbers were high for each event, except two due to external factors. Perhaps most tellingly was the St Albans launch where the 'stakes' for those participants were much higher. One of the students attended the launch and brought his friends.

*C turned up with all of his friends. I really didn't think he would turn up. I thought hooray! My heart leapt. Not only had he been part of the group but had been proud enough to bring his friends, who haven't been part of the town hall.* (Karole)

## Participant Project Feedback

The participants were asked for their opinions about the Residencies overall; what they enjoyed and what they felt could be improved. The responses were mostly extremely positive.

*It's been amazing: we got to do a lot of new things that I hadn't done before.* (North Herts)

It must be noted however, that the participants questioned were those who remained on the project. The small number of participants who did not continue attending were not questioned.

The positive responses can be grouped under the following themes:
- Taking part in the activities overall (76%) *filming the dance and projecting it onto the object – we learned something new and got experience something new* (Watford)
  - Dance (38%)
  - Film (59%)
  - Music (27%)
- Learning new skills (32%) – some participants specified which skills they enjoyed learning which included: dance, film, sound, and music making
- Working with others and making friends (35%)

During the focus group interviews, the participants also identified that the staff team was a highlight of the project:
*It has made a difference having good teachers* (Royston)
*I liked how the teachers adapt their teaching style to suit others* (Royston)

Participant response regarding what could have been improved were mainly focused on the specifics of their Residency. For example, the group at British Schools Museum said the space was cold (it was held in a particularly cold and inclement February), whereas the group at Royston cited issues with the group dynamic. This was due to the disparity of ages within the group.

There were two common themes raised. Some participants felt they did not quite understand all of the instructions and they struggled to understand some of the terminology and would have benefited from further explanation.
*I think sometimes it could have been made more clear why we were doing what we were doing…The objects that we chose…In the group we picked a camera and a projector, if I had known what we were doing before I would have picked something different.* (Royston)
*I didn't understand it when they were explaining the filming. They were using lots of technical words. I would make sure everyone understands everything.* (British Schools Museum)

Other participants wanted to have more choice about the activities they were able to take part in. There is a clear divide between those who enjoyed dance and those who enjoyed filming.
*It would be good to have different options to choose from if you found one of the activities boring.* (North Herts)

Other issues that came up were them wanting it to take place for more days, or have longer breaks, or to play more games. Overall, there was nothing to indicate that the majority did not enjoy the structure of the project and its activities.

There was consensus that opportunities to have 'hands on' involvement was important to engagement and enjoyment. There were elements of film making and sound design that was less hands on. Participants who were able to handle some of the collections of the museums also indicated more enjoyment. This was supported by observations from the project delivery team. …*There was nothing for participants to get their hands on, which again has been identified as important engagement tool, it reinforces a misconception about museums being places to just look and not touch.* (Project Team Member)

## Barriers to Participation
An intended outcome of the project was to address barriers to participation. Two key barriers were identified: 1. Museum perception and 2. Museum access. Museum perception has been addressed above and the Residencies have demonstrated that for a majority their perceptions about museums have been challenged positively. However, St Albans should be noted here. It could be argued that the St Albans participants face larger perception barriers due to how they perceive their town and its civic buildings. For example, some of the participants were unaware that it was free to enter the museum. Their change in perspective was recognised by Karole:
*They have more engagement and ownership of the project. Ownership of the building. Respecting all the professionals/adults connected with the project.*

It was identified that transport for some groups was a barrier. This was addressed by the project providing free car transport to the Residencies each day. For some this was the only way they could participate. However, for some this raised an additional barrier with the timings, with some participants finding the early morning collections, and late afternoon drop offs challenging.

Participants were asked at the baseline the frequency of their museum visits (Fig.1). Just under half stated they only visited museums with school, or never. Only three indicated they visit more than once a month. This would indicate that for approximately half of the participants visiting museums is something they do not do with their families.

A trend that became apparent with the young carers group, and follows trends from previous years, is that these groups had the highest attendance attrition. This requires further investigation with those working with Young Carers to better understand if there are barriers or reasons that are currently not being considered.

## Project Learning

Despite the Residencies being in their 3rd iteration, the Project Team continue to reflect on and refine the offer. They have identified the following possible adaptations to the model.

**Sound and Music**

The Residencies have always had a sound and music element, with the participants having the opportunity to create and record sounds. In previous years these were then given to the Sound Artist to interpret for the final film. During this project the sound and music element was covered early in the Residencies. This gave the participants time to record, manipulate and think artistically how they could be used. They were then able to respond artistically to the sound and music in their movement and film work, thus increasing the depth and quality of their artistic input.

*Important to have the music at the beginning, it gives the structure to work from. It meant we made music that became the backbone of the project and the film and dance can react to that. We ended up adding more to the music throughout the three days. It was the first MiM project where I felt that I could make a whole track from what the students had created.* (Stewart)

Stewart felt that this method enabled the participants to have greater ownership over their work.
*Moving forward, there is more scope for more interactive stuff. When they hear it back they can remember being the ones making it. They could see how it was done. Out of that came interesting musical phrases. It was good to have more time to play. It was ok to press buttons and not being too intimidated by it.*

**Age groups**

A regular point of feedback from the practitioners was the challenge of the ages of the participants. In some cases this was due to some of the participants being quite young (10 years old), combined with a wide age range. At Royston and Stevenage for example there was a significant age range that impacted the three days. This also impacts on the other participants, who with different levels of maturity approach the project differently. It has been suggested by practitioners that the maximum age range of any group is three years. Where the age limit was clearly specified, younger participants still registered to attend. Therefore, further mitigation should be considered. See Recommendations.

**Equipment**

It has been recognised by practitioners that the equipment and technology they use should be accessible to the young people beyond the project. However, it has also been recognised that some of the equipment used should be high quality so that the participants have the opportunity to work with technology they would not otherwise have accessed. This was highlighted by Stew.
*There's a lack of investment in equipment. There were a few areas where there could be better quality, e.g. speakers, cameras. We should look at trying to find funding to invest in equipment to make the project much better.*

**Working with Schools**

One of the Residency groups was Links Academy. This was a departure from working with groups operating externally to the school system. It provided a good opportunity to test the model against working with the more formal structure of schools. Karole provided thorough feedback, both via evaluator interview and her

own school reporting. She felt the project was a success and recognised the importance of the practitioners' role: *It is becoming increasingly obvious that projects like this are only successful due to the people running them. They must have empathy for the students taking part and passion to impart their knowledge and skill and be able to overlook certain behaviour.* She felt that the project team did this.

She had some suggestions that would better support her as a teacher and to gain permission for the work from school leaders:

- Meet with artists close to the project commencing. The artists did meet with the school but Karole required some clarity on how it would work. *A conversation about the structure of the days and activities…When I am not here I have to write cover. It's quite challenging, I have to individually write cover for two days. I have to organise lunch, health and safety stuff. That's fine because it's part of doing it as long as it makes sense for me to do it, and for others to do the cover.* Perhaps a meeting with the teacher and students would have better supported them. *They didn't quite know what they were going to get until they turned up which made them slightly anxious.*
- Agree specific skills that the students will focus on that complement the curriculum learning at school. *I wanted to tie it into Btec and I still will. It was tied in but not as much as I thought. I would go into it much more organised next time, it would be part of a unit and coursework legitimately, then the outcome would be more tangible, 'they will have achieved x'.*
- She felt it could have finished in two days. She is factoring in both how long she felt the project kept the students' attention as well as the operational impact of being away from school for three days, for example, planning and finding cover.

## Young Leaders

Eight participants took part in the Young Leaders programme in year 1 (Cohort 1) and seven participants took part in year 2 (Cohort 2). The Young Leaders are all participants who have taken part in previous Museums in Motion projects. They attended skills development workshops held at the museums. The year 1 cohort took part in individual day workshops, at each museum throughout the year. The year 2 cohort took part in a week of workshops at Stevenage museum. The change in structure was based on feedback from year 1. Additionally, one Young Leader from Cohort 1 returned to the final Residency to conduct some self-led work. He was interviewed during that time.
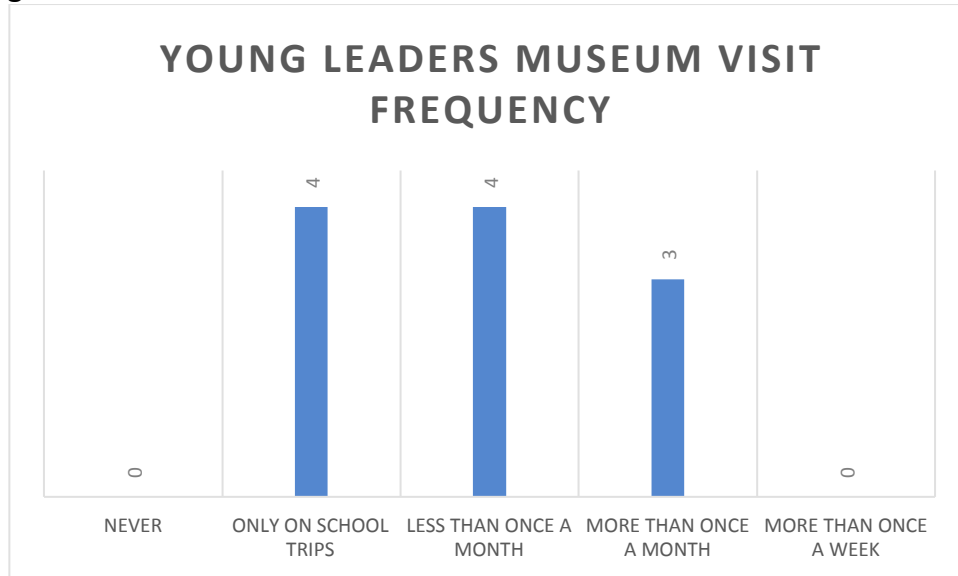
The Young Leaders programme is a step up from the residencies, aiming to further challenge participants' views on museums, further engage them in heritage and enable them to be more self-directed in their artform exploration and development. The participants were given the opportunity to explore heritage and be more self-led in what they wanted to do and the skills they wanted to pursue during the course. They were given bespoke training by professional artists and experts including augmented reality (AR, sometimes referred to as VR) technology, marketing, curating.

Six Young Leaders in year 1 completed a baseline and 4 completed a follow up questionnaire and participated in focus group interviews at the end of the final session. Each Young Leader in year 2 completed the same baseline and follow up questionnaire and took part in focus group practical evaluation activities. Interviews with the Project Team about their observations of the Young Leaders also took place. Due to the very small sample size, the baselines completed by participants who did not complete the follow ups have been excluded from the data reporting.
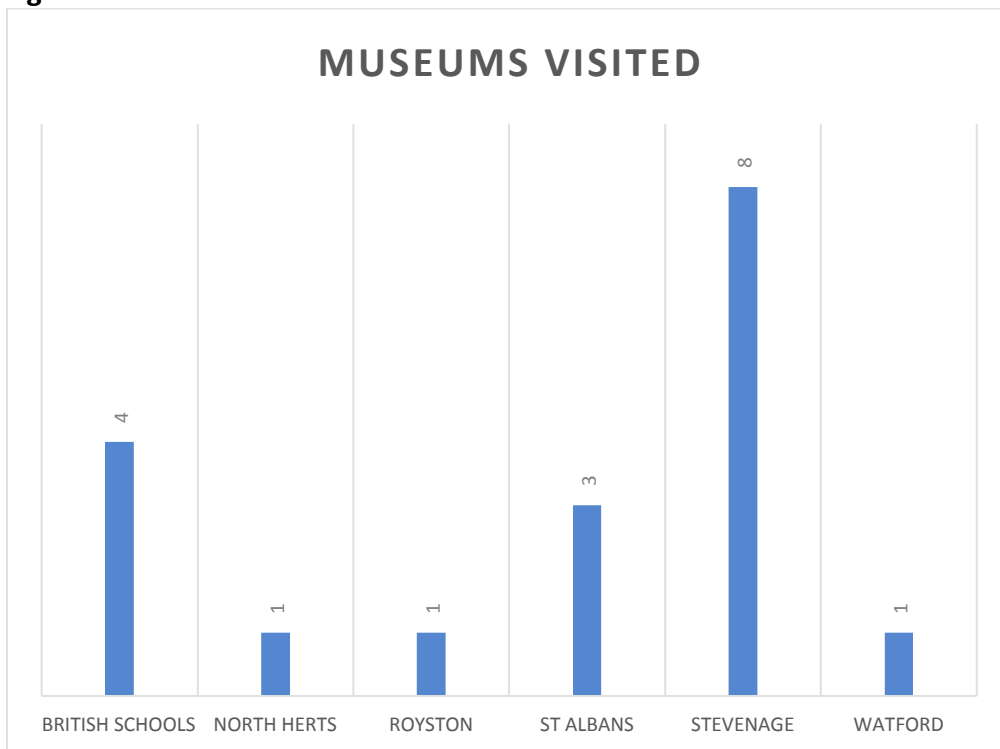
## Exploring Heritage

The Young Leaders were also asked to identify how often they visit museums, to gain an understanding of their starting point with their relationship to museums (Fig.11). Their responses reflected those of the Residency participants (Fig.1) with the majority visiting museums infrequently, or if organised by school.

**Fig.11**

**YOUNG LEADERS MUSEUM VISIT FREQUENCY**

| NEVER | ONLY ON SCHOOL TRIPS | LESS THAN ONCE A MONTH | MORE THAN ONCE A MONTH | MORE THAN ONCE A WEEK |
|---|---|---|---|---|
| 0 | 4 | 4 | 3 | 0 |

As the participants had been drawn from past Museums in Motion Residencies, and the year 1 cohort visited 4 of museums in Hertfordshire, they were asked which of the participating museums they had visited previously (Fig.12)

**Fig.12**

**MUSEUMS VISITED**

| BRITISH SCHOOLS | NORTH HERTS | ROYSTON | ST ALBANS | STEVENAGE | WATFORD |
|---|---|---|---|---|---|
| 4 | 1 | 1 | 3 | 8 | 1 |

This illustrates that the majority of the participants were drawn from Stevenage, but that a number of the participants had visited museums in Hertfordshire beyond the museum of their Residency.

The Young Leaders were also asked at baseline and follow up about their perceptions of museums and heritage (Fig.13). The choices provided were slightly different as they were aimed at participants who already had experience of engaging with museums.

**Fig.13**
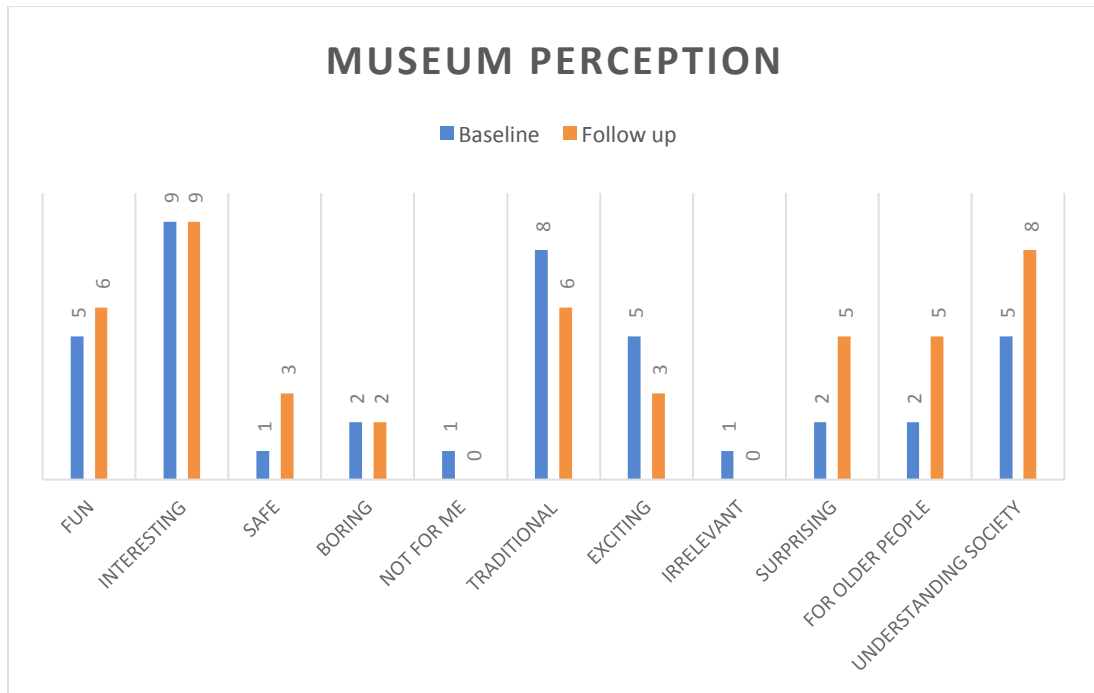


MUSEUM PERCEPTION

When combined, the two groups' responses are inconclusive as to whether their perceptions of museums had been positively challenged. For example, there was an increase in those who felt they supported 'understanding society' but a decrease in those who felt they were 'interesting' and 'exciting'. When the two cohorts are separated out, a slightly different picture emerges (Figs.14 & 15).

**Fig.14**
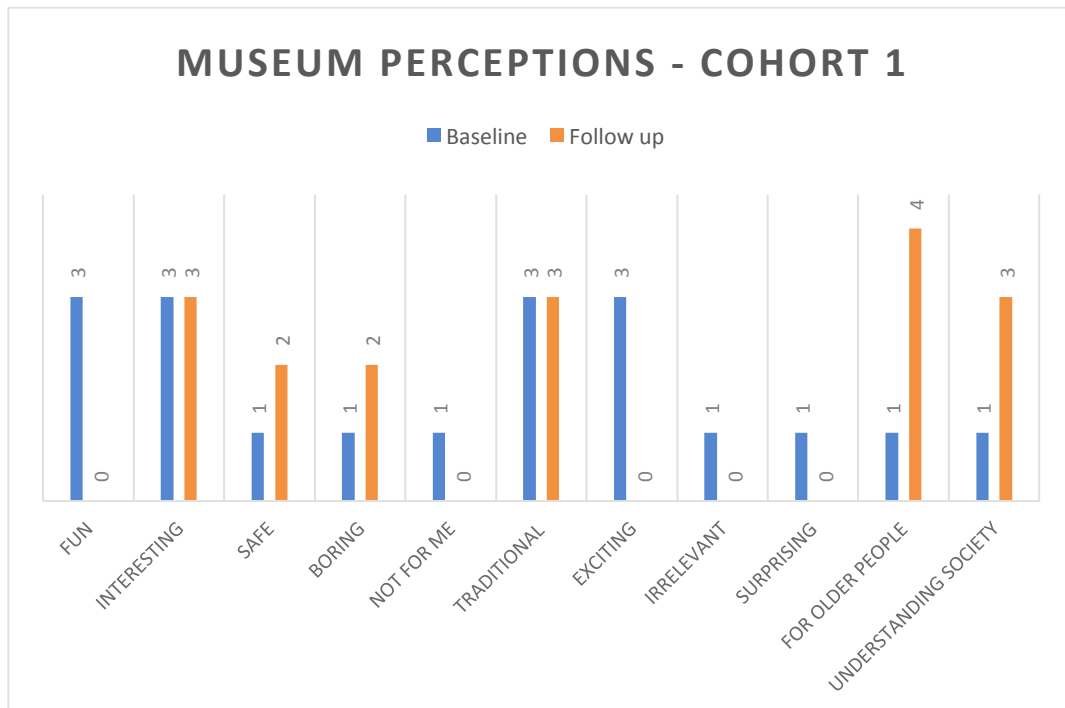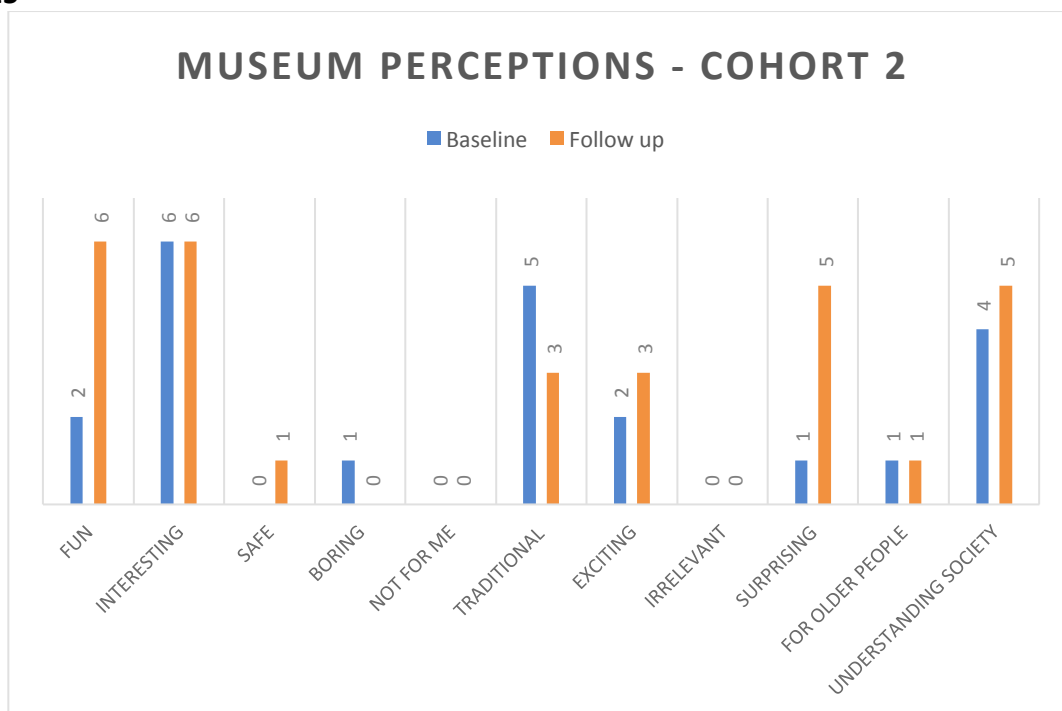


MUSEUM PERCEPTIONS - COHORT 1

**Fig.15**



It could be deduced that for Cohort 1 that their perceptions were not challenged. There may be several reasons for this, including that this group in particular already had a track record of engaging with museums, and the structure of the Young Leaders course, particularly as a pilot year. However, for some, their perceptions were changed:
*I think it has changed the way I see museums. I see them as not just as places you go to see old objects. Even if the things aren't interactive, they are in a way because you can imagine what they were like in the time periods, from each of the exhibitions.* (Cohort 1 Participant)

Cohort 2, who filled out both baseline and follow up, and engaged in an amended delivery structure demonstrates some change in their perceptions of museums that are positive. There is an increase in identifying a number of positive descriptors including: 'fun', 'surprising', and 'exciting'.

Some further context is required regarding Cohort 1. The spacing of the day workshops was considered too far apart, with participants feeling that they lost momentum. In addition, this cohort had a participant who presented some challenges throughout the process inasmuch as he did not feel he was benefiting from the project, where there was observational evidence to the contrary.
*I don't feel I learnt much because I felt I knew a lot about things I learnt in the first one…it doesn't feel like it was newer for me.*
However, evaluator and practitioner observation of him indicates that he did engage and was learning new skills. *When I observed him in the space, with the technology, he was really into it.* (Jen)

Through further discussion with the project team, it is understood that this participant is particularly complex and that his feedback doesn't necessarily correlate with his behaviour and engagement. One of the project team observed: *He picks the things that he thinks are relevant to him. Anything he thinks are not there specifically for him he writes them off. He doesn't value it for the other people in the room.* Additionally, it was highlighted that the reason he first came to the group was due to his low level of confidence.

The participants were asked to consider whether they were more or less likely to engage with more museums as a result of the project (Fig.16)

**Fig.16**



VISIT MORE MUSEUMS

Less, 1
The same, 2
More, 8
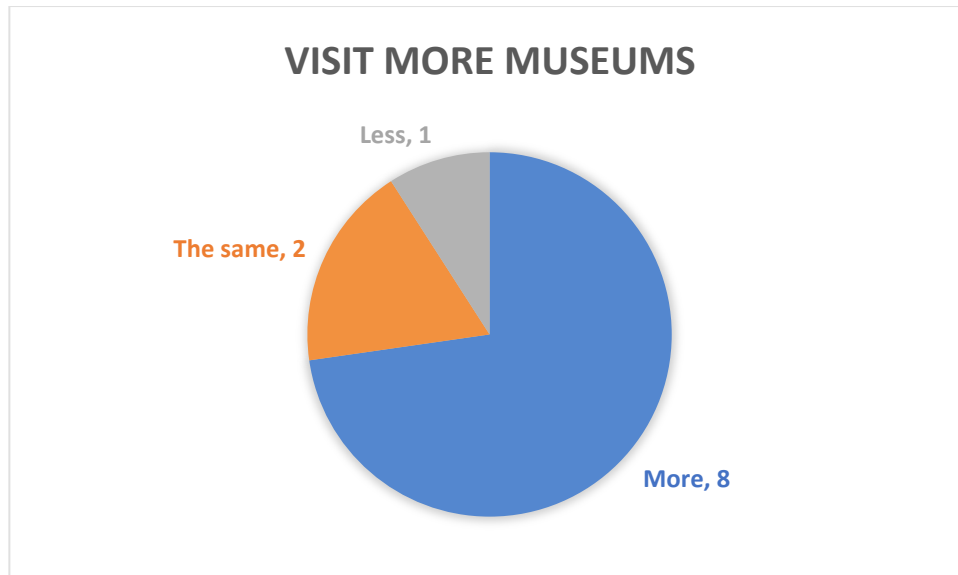
This demonstrates that regardless of some issues from the first year of Young Leaders the majority of them now want to visit more museums. The one participant who responded 'less' is the participant who had presented challenges in Cohort 1.

The project also aimed for participants to feel that they were better able to explain heritage and increase their understanding of curation. Additionally, the participants were asked if they would like to participate in similar projects in future.

**Fig.17**



EXPLAINING HERITAGE

■ More  ■ The same  ■ Less

UNDERSTANDING CURATION: 9, 1, 1
EXPLAINING HERITAGE: 3, 8, 0
TAKE PART IN SIMILAR PROJECTS: 9, 2, 0
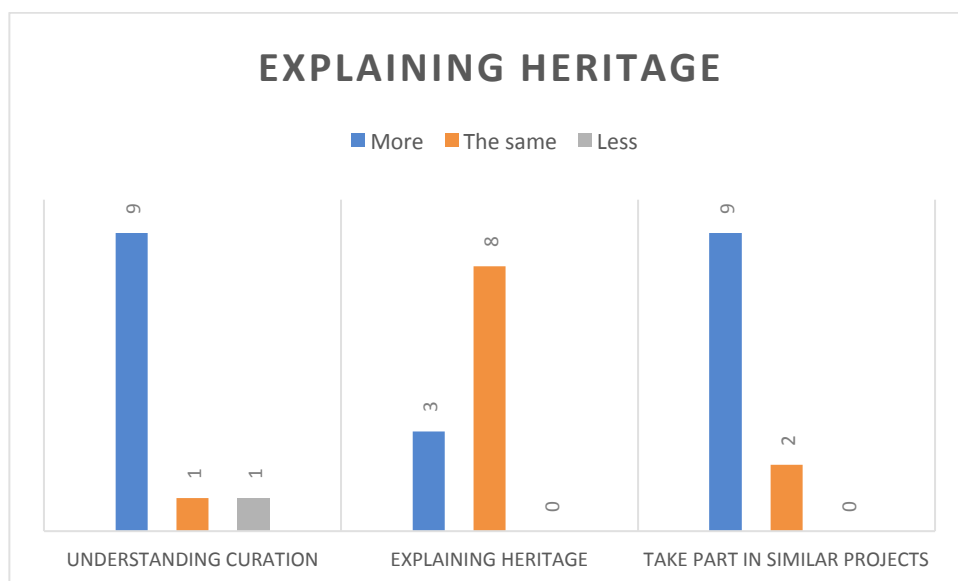
Fig.16 demonstrates that from their feedback the participants achieved both increasing their understanding of curation and ability to explain heritage. Nine participants would like to take part in future similar projects.
*Everything seems to have a bit more a meaning, more than one meaning. One is what it is used for or its past, now it's how it could be used now. Everything is multi-use.* (Cohort 1 Participant)
*I have learnt about curatorial work, from the museum staff who showed us around and talked to us about things.* (Cohort 1 Participant).

The Young Leaders programme was aimed at graduates of the Residencies and intended to provide opportunity for further skills development. These skills included both artform and technical skills, as well transferable skills. The participants were asked at baseline and follow up what they hoped to take from the project, both skills and experience. (Fig.18)
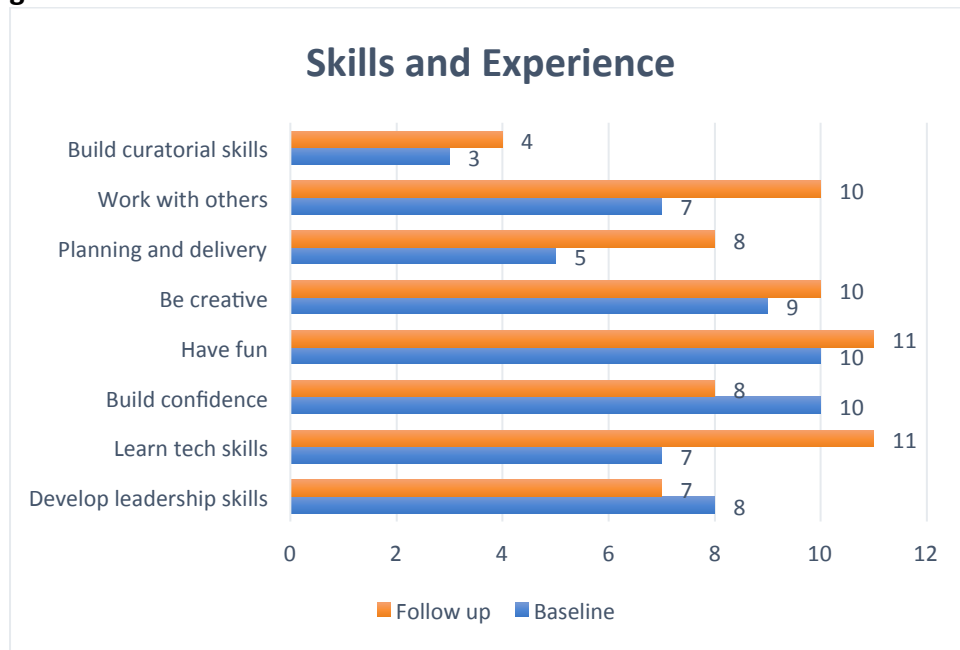
**Fig.18**



Fig.18 shows that for both cohorts together, their expectations overall were mostly met. However, two key areas where expectations were not exceeded for one or two participants were building confidence and leadership skills. When the two cohort responses are split it can be seen that again Cohort 2's experience went slightly further in meeting the project aims.

**Fig.19**
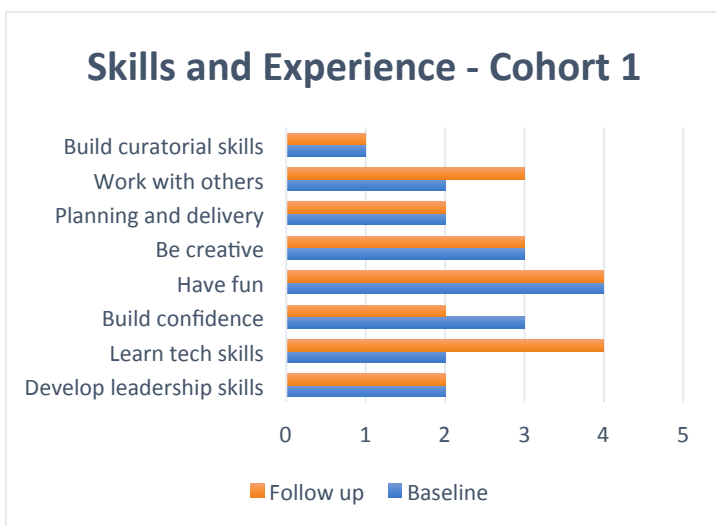


**Fig.20**
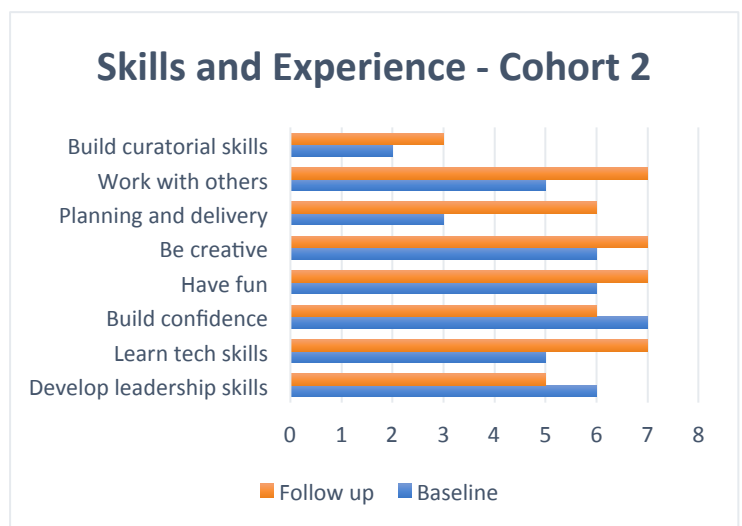


One possible explanation for this is that participants from both cohorts felt they were unsure of what they were working towards at the end of the project, although this was less pronounced in Cohort 2.

*...I had no idea what the outcome was supposed to be and what we were attempting to do. At first I thought it was going to be like the other MiM projects... Now we're doing some project of our own at the end but I don't know what we're attempting to make. I'm guessing it's about what we've done over the course but it doesn't seem to be that clear. We needed a clearer brief.* (Cohort 1 Participant)

*There needed a more organised plan – needed a structure to give some idea about what you're working towards.* (Cohort 2 Participant)
*The week was a bit confusing to start with. I don't know what's happened to some of the work we did – e.g. the dances.* (Cohort 2 Participant)

Most of the participants felt they had increased their skills in the categories defined. During the focus group activities, the participants did outline further the skills they felt they had learnt.
*The project has been more fun that I thought it was going to be. I thought it was going to be a bit boring, a bit simple, the tech too advance. It's been a nice balance, if you don't like tech you can do dance. It's been nice to have that balance and do what you like – it's down to what you like to do.* (Cohort 1 Participant)
Two participants identified both artform and transferable skills they had taken from the project.
*I learned how to partially edit a short film and learned how to be patient. I had to wait for others to get through their work.* (Cohort 1 Participant)
*I have learned how to appreciate others' ideas, reflect on them and add to them without completely overtaking them. I think I've learned a bit about film editing but it's not one of the main things that I like to do.* (Cohort 1 Participant)

The practitioners highlighted skills development they observed and spoke about two participants in particular for Cohort 2. *A big shift in directorial skills from what I could see. I saw a lot of ideas being shared and solutions or approaches to how to make those ideas happen. That filled me with all kinds of joy. The film M made with E was really quite spectacular, it was really something. They are friends now and are going to collaborate – that's amazing.*

For some participants, particularly those from Cohort 1 felt that they spent too much time on the same skills or working in areas that held little interest for them.
*I feel like we haven't done a lot of dance and we need to more. It's a young leaders course and all we are doing filming and editing. For me it's getting a bit boring.* (Cohort 1 Participant)
This was echoed by half of the participants from Cohort 2 in specific relation to the AR. They felt that the process was too long, and some felt lost in it. They suggested that it be broken down more for them, so they feel it is less complex are less likely to lose interest.

The practical evaluation activities that were conducted with Cohort 2 explored what they felt they learned which is reflected in Fig.21. However, they also considered what skills opportunities they felt was missing and what they would have liked to have seen. These included: acting/drama, tech/computing, more storyboarding.

**Fig.21**



Cohort 2 - Skills
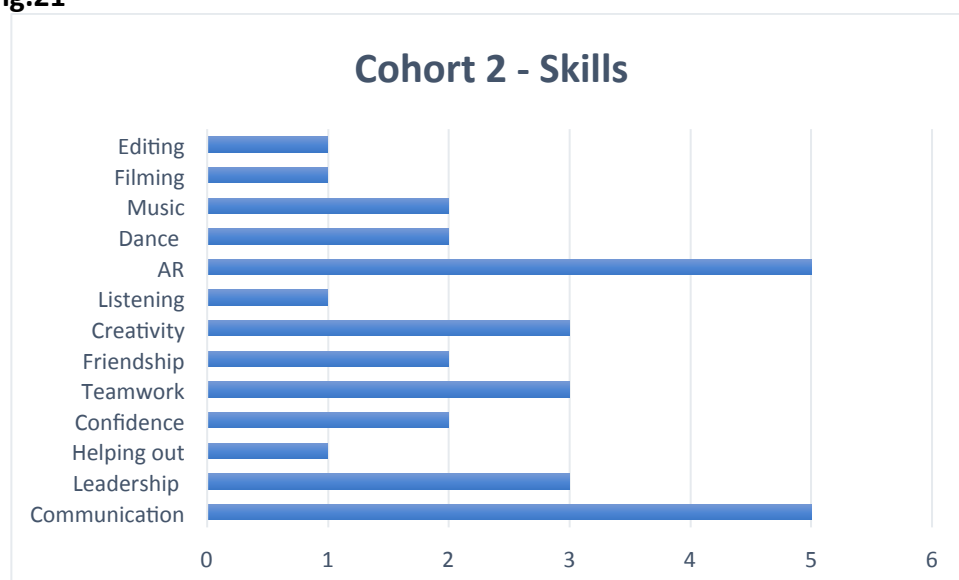
It is clear that in both years, the participants were given access to and learned a range of skills, both artform and technology, as well as transferable skills. The participants were also enabled to explore those skills creatively, identifying their areas of interest and building on those skills.

## Wellbeing

The participants were asked similar questions to the Residency participants regarding confidence, creativity and wellbeing. In Fig.22 the baseline responses show that for most of the participants they felt they had good levels of confidence at the start of the project. This is not surprising considering they are all graduates of the Residency projects, which aims to increase confidence in working in this way.

**Fig.22**
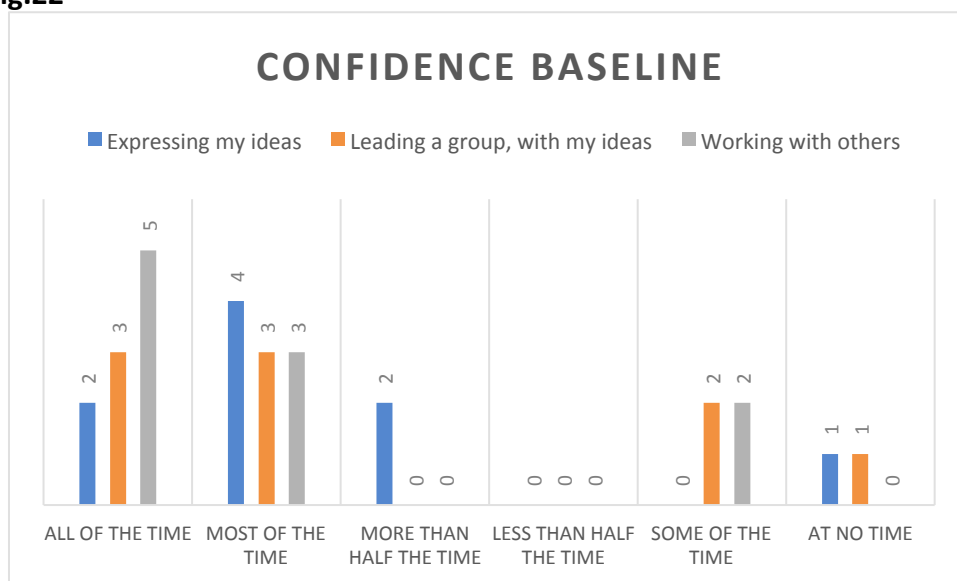
Despite the high levels of confidence self-identified at the start of the project, there was an increase across all areas of the confidence categories (Fig.23)

**Fig.23**
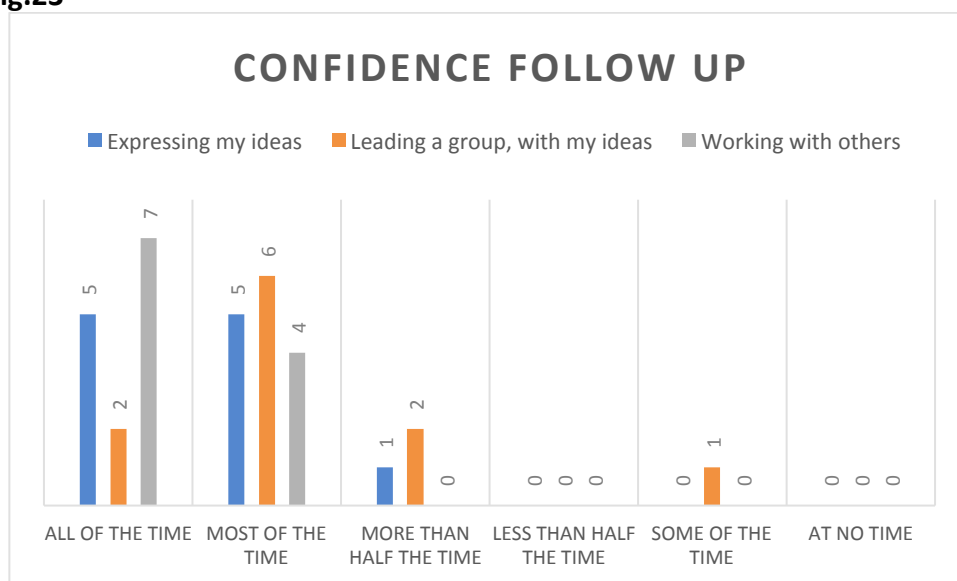
*I used to be really stage fright* [sic] *now I am better at performing in front of other people, sometimes I still get nervous.* (Cohort 1 Participant)

It can be argued that an increase in confidence, in that environment at least, supported the graduate from Cohort 1 to return to further develop his skills independently in year 2. During his interview in year 1 he

said: *I have always been really, really shy and in most cases I am shy mostly in school. I don't know if this has had an effect on being confident.* While he may not be able to self-identify his increase in confidence, his actions demonstrate this is the case. This is supported by one of the other participants who said about him: *I think N is more confident since when I first met him.*

A similar trend can be seen with their responses to feeling creative. Most of the participants at baseline indicated strong responses to feeling creative and contributing to the creative process. At project end, the numbers selecting 'all of the time' to the questions had increased.

The Who-5 questions were used again for the participants in Cohort 2. (Figs.24&25) It was decided not to use them for Cohort 1 as their engagement was not over a sustained period of time. Cohort 2 were asked to complete the questions. The same consideration for the Residencies must be given to this group. They did not complete the follow up after two weeks, but at the end of the Young Leaders course.
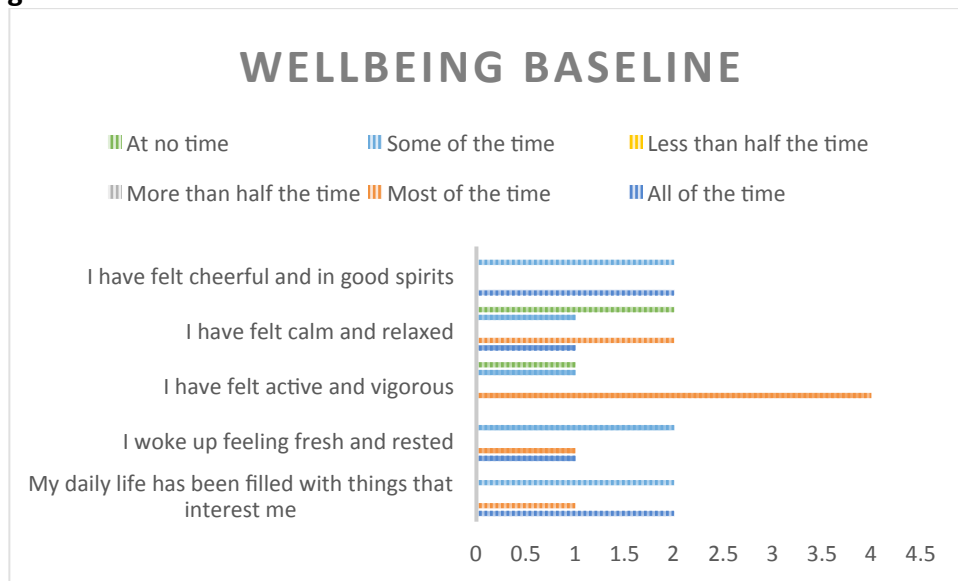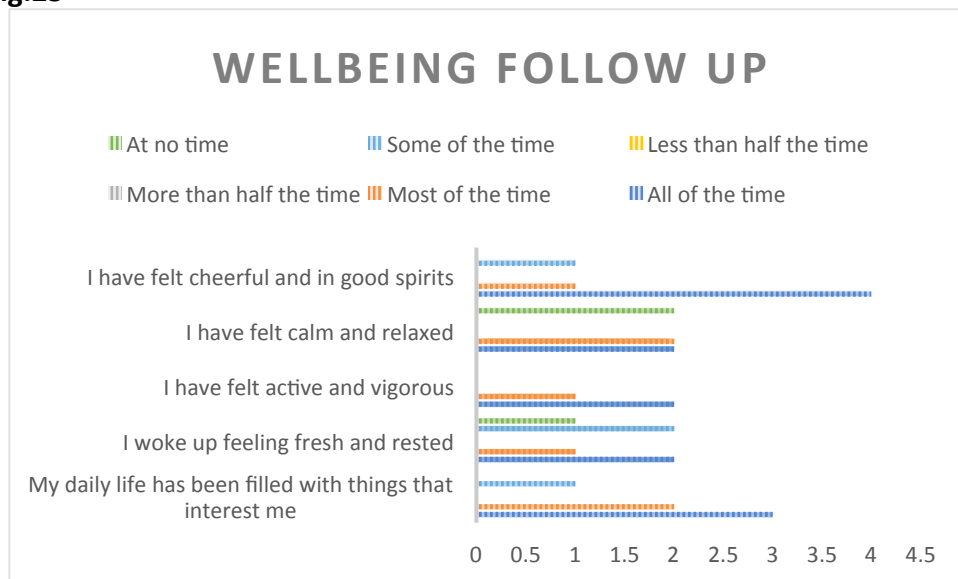
**Fig.24**



**Fig.25**



Fig.25 demonstrates that the participants did show improvements across all five questions. Most notably were the increase in positive responses to 'I have felt cheerful and in good spirits' and 'My daily life has been filled with things that interest me.'

## Ownership

Self-directed learning and ownership were key elements of the Young Leaders course, where the participants were given the opportunity to learn new skills and define the way they would use them. The participants were asked if they felt they had ownership of the project and a part in the decision-making process. Nine of the participants felt they had a role in the decision-making process and that their ideas were used and most felt some ownership of the project.

*I feel everyone's had some sort of say in what we are going to do next.* (Cohort 1 Participant)

*I definitely think we've all had a say in what we're and it's been nice to add to what J&Z are doing. It's been nice to reflect on what they've been saying and improve on that.* (Cohort 1 Participant)

For some participants, they felt that they were too directed by the practitioners at times. It is likely that this direction from practitioners was to support an improved artistic output that the participants did not ascertain.

The feedback from both cohorts demonstrates that most of the participants felt they had ownership of the project. There is likely a connection with ownership and having clarity about the intended outcome and outputs of the project. Ownership of the project was clear during the practical evaluation activities with Cohort 2. This was demonstrated by their active participation in the activities and their energetic contributions to consulting on the development of Young Leaders and their potential role within that.

## Project Learning

Year 1 of the Young Leaders programme was a pilot for this next step in development. Year 2 implemented that learning as well as reflecting on what further improvements could be made. There were a number of learning points that came out of both years based on the feedback from participants and practitioners. The key themes that emerged were:

1.  Workshop timing. Year 1 took place on individual days at different museums around the county throughout the year. While this provided the participants with access to multiple museums, it did inhibit development due to momentum being lost. Year 2 they remained at one venue for consecutive days. This was a more successful approach in supporting their skills development and group dynamic. *A question if we do it again – the 5-day format is way better, the outcome on the last day works way better. Not ideal for museums, element of ownership that happens over the 5 days that happens with the residencies that we never really thought about when we were planning this.* (Jen)

2.  Defining a tangible output. While it is understood that not having a defined output to work towards is something that might encourage participants to self-lead their work, most participants found this challenging and too abstract. Considering the age range of the Young Leaders, this is might have been too sophisticated way of working for most. As a result, a number of them were confused about what the project was about or hoping to achieve. While this was addressed at Year 2, the participants still identified that they were confused at the start of the process.

3.  Balance of structure and creative freedom. In Year 1, participants felt that there was too much structure which prevented them from taking part in decision making. This appeared to have been mitigated in year 2 as this did not feature in the participant feedback. It is recognised that this is a fine balance, as participants may not always make informed choices and therefore still require guidance. The Year 2 cohort did feedback that they felt that was a lack of structure at the start of the week, which made them feel unsure about the process. The offer of choice is important, so that if they do not enjoy something, they can do something else. See Recommendations

4.  Where museums provided a more hands on approach, the participants were more engaged. This was adhered to in Year 2 and will be part of the museums brief going forward. See Recommendations

5.  As referred to earlier, one particular participant presented some specific challenges. The practitioners worked hard to accommodate that individual's wants. *We have really tried to respond to his request in particular in response to his earlier feedback. The whole editing workshop was done specifically for him. In the end when we asked the others what they thought, they thought it was*

*boring.* (Jen) On reflection, the participant did not appreciate this accommodation was made for them and the practitioners felt that they had accommodated this one participant to the possible exclusion of others. *I used an editing programme that only he knew how to use. Next time I will use imovies as then they will all be able to go and make something.* (Zach)

6. The practitioners agreed that not having all the lead artists there all the time had an impact on the overall quality of the process and output. They could see where the participants could have been challenged and supported more. While they appreciated the support of the placement students, they felt the students were not sufficiently experienced to provide that support and challenge. See [Recommendations](Recommendations) *In terms of quality of the work the lack of all of us being there was apparent. I feel like it was missing or lacking the underpinning of one of us there the whole time to keep challenging, pushing, keep refining helping in the places we're able to help bring the level of what they're doing up.*

7. Age range was raised again. Once participant was 10 years old and it was felt that this age was too young, they were not mature enough to take on the self-led nature of the Young Leaders. See [Recommendations](Recommendations)

## Internship

A student from Middlesex University was recruited as a paid part-time intern to fulfil administrative and project co-ordination tasks for the project. The internship provided mentoring and training opportunities, with the aim to support that person to gain valuable experience in managing participatory arts and heritage projects.

It was originally intended that a new intern would be recruited for year 2, however the decision was made to continue her internship as it would benefit the project and team in terms of consistency and skills development. The intern was interviewed at the start of her tenure, at the end of Year 1 and at project end. Informal check-ins also took place throughout her time on the project.

The primary aim for the role of the intern was to provide a recent graduate with a step into the industry. BEEE Creative had identified that having the requisite skills and experience in community arts project management was a barrier for recent graduates to enter a competitive and relatively small industry. BEEE Creative also recognised that administrative support was required to support the capacity of the Project Lead.

The role was largely administrative and provided practical support during the Residencies and Young Leaders which enabled the intern to use her dance training to support the project. When Alicia first joined she had a good background in dance and studied it a university. She also knew that she wanted to explore community dance but did not have experience in project management or development of this type of work. Her hopes at the start of the project were to develop her administrative skills and expand her knowledge of working with the community and the further opportunities that brings.
*I am glad to have this experience it will open more doors for me. I will know how it will run* [working with community groups]*, different workshops, involving different children. It is completely different to dance schools. A completely new opportunity for children.*

At the mid-point interview Alicia had supported the delivery of three Residencies and one Young Leaders project. She had also been provided with a number of training opportunities, including: safeguarding, evaluation, PR and Social Media, and First Aid. Alicia identified a number of areas that she felt this opportunity had developed her professionally. These included:

- Developed specific skills such as computing, excel and general administrative skills
- Increased confidence – *It has given me confidence to apply for work and to approach companies. Most jobs require the admin side of things and I now have the training and the experience…Having*

*someone trust you to do the work is a confidence boost. It's a big achievement because someone has put their trust in me.*

- Increased understanding of how projects are devised, planned, funded, delivered and evaluated – *This project has definitely helped my develop my organisational skills…I needed to work out what needed to be done and when, have prioritisation skills. It was a good challenge because it made me think about what I need to be prepared for.*
- Gained a clearer focus on her career direction – *When you're at uni, you don't realise how much more there is* [career options]*…This project has given me a much better idea of what I want to do. It wasn't until the internship came up I really wanted to do something different and have an opportunity to learn and be involved... It's given me a wider knowledge of what I want to do. It was a good head start.*
- Increased an understanding in barriers to participation in arts activities for young people – *A key element of being involved is understanding is that young people haven't had that opportunity to be involved and I never really thought about that. I now realise that's not the case. Not just in dance but opportunities to be involved in the media side.*

Alicia was also asked what support she would need for the following year. She identified further development of her administrative and project management skills. This was supported by BEEE Creative who enabled Alicia to do more work shadowing and being mentored. By the end of Year 1 Alicia had a secured a casual role as a Sales Assistant at the Grove Theatre in Dunstable. She felt that the internship had given her the confidence to apply for this role.

In the follow up interview at project end Alicia had left her internship role as she had secured a full-time marketing role at the Grove Theatre, where she also teaches some of their dance classes. She was able to use the skills, and confidence, she had gained from working with BEEE Creative. She identified a number of areas where she was using the skills she developed on the project:

- Working with a range of children – [The internship] *helped working with different age groups. Now that I am teaching again it helped me how to work with younger people. With the people we worked with on the project, it was different to what I was used to. I have more of an understanding on how to work with young people.*
- Communicating with a range of stakeholders. E.g. parents, customers, producers – *I still speak to parents now with teaching and speak to producers nearly every day. I still do customer service work and dealing with the public.*
- Social Media – *We looked more into the social media and helped us through the social media to help progress it more. This has helped with my current role.*
- Administrative skills – *With the admin side and organising it's helped with my job now. I feel more confident in myself now, organising things, talking to people.*
- Planning and management – *With the job I am in now, I still feel I am in the arts, I am in a theatre, I am doing marketing. I've got the background knowledge for managing a project, for when I go on to more things beyond this.*

Alicia felt that the internship had given her the confidence to apply for and carry out her current role.
*I have gained so much, I wouldn't have been doing what I am doing now if it wasn't for this job…It's given me confidence and gave me what I wanted to do when I left university – I definitely know what I want to do. It made me choose the right direction I wanted to go down.*

When asked what recommendations she would make for future internships she found it challenging to think of what to improve. However, she did suggest that social media training from the outset would be helpful. She also suggested that attending a taster session of the work would have enabled her to better be able to explain the project to parents and other stakeholders.

It is clear that this strand of work has met and exceeded its intended outcomes. Alicia has used her experience to make the next step into the industry and has learned a range of specific and transferable skills. Most importantly, it gave her the confidence to apply for roles that she would not have considered before.

## Museum Connections

It was hoped that this project would have a number of outcomes that would benefit its museum partners. These included museums developing relationships with community groups, increase in numbers engaging with the museums, the artistic work is incorporated into the museum, and that a wider network of organisations is developed.

Each museum took part in a baseline interview where they outlined their hopes for the project, and how it aligned with their strategic priorities. Each museum was approached to participate in a follow up interview, but only two responded; Watford and St Albans. However, the other participating museums did attend a workshop that looked at what the next iteration of Museums in Motion might be, and their role in that. Therefore the interviews and the feedback from that workshop have been used for this element of the evaluation.

At baseline the museums identified their priorities. There were a number of shared themes that aligned with the project outcomes:
- Audience development, particularly around older young people (teenagers)
- Community engagement
- Skills development
- Networking with other museums
- Looking at things differently

Each museum had a different experience, based on a number of variable factors such as capacity, resource, timings. This evaluation will explore the outcomes overall, rather than a detailed analysis of each museum experience. However, examples from the museums will be used.

## Increase community engagement

The museum footfall figures (Outputs) demonstrate that a large number of people accessed the artistic output of the project. It is not possible to definitively link that with increased numbers from the public. However, the project did enable the museums to engage with new community groups. For some, these were groups they had not worked with before, particularly harder to reach groups.

Each museum approached this slightly differently and where there was most success was where the museum engaged directly with the lead from the community group. For example, St Albans Museum was a new venue. The museum lead, Eleanor Payne, is an experienced at developing museum learning programmes, however working with a PRU was new. At the start of the project she expressed concern about how the project would work and if they were able to support the students. She worked closely with Links Academy and their lead teacher Karole Lange. They developed a good working relationship and the Residency was considered a success. Eleanor reflected: *It's shown me that I can say with confidence we can do this. Just like with any other group.*

The relationship with Links and St Albans museum is ongoing. Karole has been asked to sit on their curatorial consultation group and she will be bringing another set of students to a new exhibition. This is something Eleanor would not have considered previously.

Where relationship building was less successful was where there were weaker links between the community group leads and the museums. It was noted in the follow up workshop that museums would

benefit from having a direct link to a community group lead that they can work with directly. Watford museum still saw this as an opportunity. They felt the project had enabled them to engage with new groups, to show what they can offer and gave them something to build on. *It brought in new people to the museum…One of the young carers said they don't go to school, so they were able to access the museum.*

## Embedding the work

A recurring challenge is how the museums further embed the work of the project. This can take the form of how the installation is presented, how the museums promote the work, and the learning they can apply in their other work.

The challenge of promoting the work continues. The museums demonstrated willing and energy to support this in the follow up workshop but found it challenging. It is difficult to explain what the project is. The museums suggested a range of ideas that would support them, including making further use of the Young Leaders as ambassadors.

Additionally, the challenge of presenting the work continues. The museums at the follow up workshop discussed sharing themes and how to embed the work more. There were a number of challenges about sharing themes due to the diversity of museum partners, their collections, space, resource and capacity. However, some suggestions were made by the group relating to how the final output is presented – some felt it did not fully represent the creativity of the Residencies – and the use of technology to support that.

Feedback from both Watford and St Albans in their interviews indicated that they had embedded other elements of the project in their thinking. For example, Watford Museum wants to be seen as a cultural hub and they felt this project supported how they could grow this kind of work. They are now considering how they can develop their strategy to reach harder to reach groups, using this project as to support this. Those young carers hadn't been there before. As a group we weren't in communication with them before. We should look into if we can provide them with a service and develop a strategy to reach more people to know about the museum.

St Albans also reflected the learning they had taken from the project. Eleanor felt it had altered her approach to planning projects and who they are targeting: *It helped us to work on the youth side of things and got us thinking about it in a less prescribed way. It's less straightforward. It's helped me think about it and not feel so worried about it, it reassured me. I don't want the already engaged voice – we already have that.*

The project has demonstrated that it has supported some of the museums to embed some of its values and ethos. It has also shown that the museums are enthusiastic to support and are looking at ways to further embed the outputs of the work.

## Stronger Networks

An aim of the project was for the museums to develop a stronger network. There is a good museums network in Hertfordshire, however this project aimed to provide an opportunity for museums to collaborate and share practice. This iteration of Museums in Motion has begun that dialogue. In the follow up workshop the museums began discussing what their shared needs were and what approaches could be used to address those needs across each museum. Needs identified included: access and reach, technology, embedding the project, recruitment and stronger community partnerships, progress.

With these shared needs, the planning for the next iteration for the project will enable the museums to continue to build on their networks and develop stronger relationships.

## Unexpected Outcomes

There have been some unexpected outcomes/points of learning from the project:

### Barriers to Participation

The project team have made provision for barriers to participation, namely budgeting for transport, providing food and working with leaders of the groups they are associated with. It was found that it was far more challenging to enable the young people to attend when parents were either unable or unwilling to support. Alicia, the Intern, found working with some parents challenging, simply because they did not respond to requests for information, taxi consent etc. She developed a way of working to mitigate this but it was time consuming. However, if she had not adapted, the young people would have missed their opportunity to take part.

*Chasing up parents was the most difficult part. It was stressful, partly because I had no idea how to do it. I didn't realise that some parents didn't respond quick enough. I realized I needed to prepare myself earlier and then to keep contacting them when they didn't come back to me.* (Intern)

### Young Carers

Day three of the Residency at North Herts Museum and Watford Museums with the Young Carers saw a sharp drop in participant numbers both just before and during the project. This appears to follow a trend in previous years with young carers. The project team has speculated on why this might be but it requires further research and follow up with young carer group leaders to really understand this trend. However, the impact on participants should not be underestimated, regardless of how long they took part for.

 [Young Carer support workers] *had seen more out of the group in the three days than they had seen them do before.* (Zach)

*They only meet a couple of hours a week and it has thrown up things for her about the benefit of bringing them together for longer, more often and the other elements that need to be put in place to support that.* (Carrie)

### Interactivity and hands on collections

Observations by the project team have noted, when comparing the different museums, the more successful Residencies and Young Leaders workshops were when they were more hands on. This includes all elements of the project. However, it has been observed that the participants were better connected to the museum when they were able to handle the collections.

# Next Steps and Progression

**Residencies**

The Residencies have been honed and do not necessarily require further development. However, practitioners and museum staff have recognised that post-Residency development would benefit the participants, particularly for those who do not go on to the Young Leaders course. Post-Residency offers can include:

- an information pack of what's on offer in their local area that they can get involved in after the project. Included in the pack would be the tech kit used and what they could use at home if they want to keep making films
- information from the museums of how else participants can engage with them. For example what is the work experience/work placement offer at the museums?

**Young Leaders**

Further thought is being given to the next stage of development for Young Leaders. This is twofold. Firstly, development of the current programme that works with graduates of the Residencies. Secondly, this is the next stage of development for graduates of the Young Leaders programme. Museums, project team and participants have been consulted on this. Several themes emerged from these consultations. They include:

- Young Leaders moving further away from Museums in Motion and working more closely with museums, responding to museum need. Practitioners would still provide some support but direction would come from museums.
- Have the opportunity to 'specialise' in areas of interest
- Volunteer/assist on Residencies. *It would be nice to learn as a skill to teach younger people things that we've learned.*
- Support the promotion and advocacy of the project, and the museums using their understanding of how young people engage with digital and traditional media

**Museums**

The Museums felt there was scope for development and how they can use this to further their strategic aims. The Museums recognised that they could think more strategically about how to continue to engage the participants. Two areas that were discussed:

- What is the museums' offer post project as the artists can't provide further progression post project, by the nature of their role and geography. The project should be a springboard for some participants to further engage with the museums.
- Museums to consider how to better use the skills the young people have developed

In addition the Museums also recognised the opportunity of working in new ways with a range of artists. Themes that emerged included:

- Consideration of how the artists hand the participants over to the museums at the end of the project
- Having an offer to artists and groups such as 'in-kind- swaps. For example give artists space for R&D work in return for a free workshop from the artist

# Conclusion

It can be concluded that Museums in Motion 2.0 has largely met its aims. In almost all cases it has surpassed its intended output goals. It has certainly supported its participants to access museums and heritage and challenged their perceptions of both, with mostly positive results. Participants at both Residency and Young Leaders have been challenged artistically in response to the collections of the museums. Participants have increased in confidence, feelings of creativity and wellbeing due to taking part. They have learned valuable skills in dance, film, sound, technology, as well as transferable skills.

Museums have benefited from taking part and it is clear they can see the benefit as all have expressed an interest in being a partner in future iterations of the project. Further development could be made to support their connection with harder to reach community groups.

This project provided a valuable opportunity to support an early career intern to make the first step into the industry. This project nurtured, trained and enabled the intern to develop their skills and confidence to the point where they have moved into full time employment in the industry. Other skills development work placements were also provided.

Where its aims may not have been achieved quite so conclusively the Project Team have recognised these areas of learning and are considering them in future planning. Some of these are covered in the Recommendations.

# Recommendations

The following recommendations are offered to contribute to planning and delivery of future projects.

**Hands-on approach**

Where possible, encourage the remaining museums to offer a hands-on approach to their collections. This approach will also be incorporated in the delivery of other skills of the project. It has been suggested that more detailed project planning conversations happen with museums so that they can curate a selection of their collection that may or may not be on public view. It must be noted that this did happen with some museums.

**Participant Age Range**

In both the Residencies and the Young Leaders programme challenges arose dealing with the large age range. In the Residencies, they can be tailored, to an extent, to different ages. However, having a wider age range such as 10 – 15 was extremely challenging due to the maturity and project expectations the participants had. The Young Leaders is aimed at those who have progressed through the Residencies and is aimed at a slightly older, or more mature young person. It is recommended that the age range in the Residencies is kept as tight as possible with the youngest at 11 – secondary school age. It is also recommended that Young Leaders minimum age is 12 years. It has been suggested that the age range is around three years.

**Young Leaders Structure**

The change in the structure of the Young Leaders programme led to increased positive outcomes around ownership and output. Consideration is needed on how this impacts museums, the geography the Young Leaders coming from across Hertfordshire, with limited access to transport.

**Young Leaders Outputs**

Further develop the initial set up at the start of the programme so that Young Leaders are clear as to what they are working towards and how their artistic outputs may or may not be used.

**Young Leaders Artists**

In year 2 the artists were not with the participants for all of the programme. The lead artists Jen and Zach felt that this had a negative impact on the artistic quality of the participants' outputs. They felt that had they had consistency of experienced artists they would have been able to provide further challenge and support, enhancing the artistic outputs. It is recommended that having at least one or two artists who are with the participants for the duration. It is likely that placement students will also benefit from this via the good practice modelling they will witness.

**Geographic spread of participants**
This was an issue at both one of the Residencies and the second year of Young Leaders. Participants were drawn from further reaches in Hertfordshire, in the case of Young Leaders, from across all of Hertfordshire. Most participants had no access to transport to get there. Coupled with poor public transport links in Hertfordshire and prohibitive cost of taxis, project team members shouldered the burden of transport, sometimes up to 4 hours a day. Further thought needs to be given to mitigate this, either by considering more localised recruitment or further exploring the structure of Young Leaders.

**More artists**
Consideration has also been given to expanding the pool of artists who work on the project. This is in part due to the time limited capacity of the current artists and the geography. However, as additional artists have been brought in to the project the participants have benefited, and it has removed some pressure from makeAMPLIFY. This would also provide an opportunity for artist development, particularly local artists where possible, and to enable the participants to explore more artforms in their areas of interest.

**Young Carers**
Further thought is required to consider the trend in participation attrition in the final days of Residencies, via working closely with Young Carer support workers to better understand if there are barriers or conditions that have not yet been considered. It is also recommended that a decision is made regarding structure of the Residencies that will either support this or accept that this is a trend that will continue and there is still a sense of accomplishment for those participants who do not take part in all three days.

**Skills Choice**
If possible, consider in the planning for future Residencies where it might be possible for participants to have greater choice in their skills development, after they have had access to all skills and some practical exploration of those skills.

**Evaluation**
It must be noted that the Project Team have been extremely supportive in the ongoing evaluation of this project. This iteration implemented regular post Residency debrief meetings with the evaluator. The practitioners also recorded participant feedback at the end of each day. This provided valuable real time thoughts and feedback and enabled responsive decision making around project adaptations. This was especially useful given the episodic nature of the Residencies. It is recommended that this practice continues where possible in future projects.