

# Renaissance Yorkshire Hub

## Impact Evaluation 2002 - 07

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# 01: Executive Summary

**“It is a renaissance, and it’s rubbed off on the public: because they’re coming in droves ... Whether it’s because across the board people are giving off that optimistic feel, and audiences are picking up on that, I don’t know. But when I go across the region now, there is an optimism: things have changed.”**

Visitor Services Manager

# 1. Context: building it to last

## 1.1. Just the beginning

By 2008, the Renaissance Yorkshire Hub programme will have run for a six year period. This evaluation looks at impact in the first five. These years have been spent building the capacity to deliver in the long term, and giving a clear signal of what can be achieved in the region.

Already, the achievement is considerable. This evaluation pulls out the main impacts of a £6.8m programme that has effectively changed the landscape in the region's museum and gallery sector, with all the benefits that brings for its audiences.

There is clearly more to do. Nearly half the award made to Yorkshire through Renaissance in the Regions has come to the Hub in 2007/08. In financial terms, the Hub has only just begun its work.

## 1.2. Museums in five cities transformed

The Renaissance Yorkshire Hub programme has seen a focus on organisational change, building up the capacity of the five services to deliver. The health of these city services

is crucial to the regional sector. In 2002, all were struggling with pronounced issues: a 2004 analysis of weaknesses highlighted deficiencies in almost every area, from lack of management capacity to underpowered delivery.

In 2007, all these services are now resurgent, and the trajectory of improvement has been steep. The quality of Hub business plans moved from 'adequate' to 'commended' as partnership working became established. Audiences for the five museum services can now access a much improved museum offer compared to 2002.

Year	Renaissance funding (£)
2003/04	210,000
2004/05	676,000
2005/06	1,180,000
2006/07	1,455,000
2007/08	3,309,000
	6,830,000

## 2. Social Impact

### 2.1. Visitors vote with their feet

In 2006/7 more visits were made to Yorkshire Hub museums than in any other region. This reflects volume, but also a proportional increase: Yorkshire has the second highest rate of increase in visits, behind London, at 20%, 2002 – 07.<sup>1</sup>

One in six visits to Hub museums are made in Yorkshire. Total visits in Yorkshire in 2006/07 came to 2.5 million.<sup>2</sup>

### 2.2. Responsive to the region's demographics

On most measures the profile of the Yorkshire audience matches England norms, but there are outstanding features. At Ferens Art Gallery, 32% of the audience are from C2DE classes. At Cartwright Hall Art Gallery, 17% are from BME groups.<sup>3</sup>

Of each visit nationally made by a new user from PSA2 priority groups between 2004 and 2006, 15% had been made in Yorkshire, confirming the region as a key site for national achievement in this area.<sup>4</sup>

### 2.3. Targeting communities in need

Hub programmes work with the communities in the national headlines: Beeston, Keighley, Manningham, Hull - communities with complex issues around identity, aspiration, and opportunity. This is high profile work directly addressing DCMS priorities on identity.<sup>5</sup> The opportunity to engage in 'social activism' through participation in Hub programmes – for instance, the development of a new display – helps the participant become more active in society as a whole, according to research conducted for DCLG.<sup>6</sup> Individual examples within this evaluation bear this out.

### 2.4. Yorkshire visits: 59p each

Because the Yorkshire Hub has the highest visit numbers in the country, and the second lowest level of funding, the spend per visit is far lower in the region than nationally. While the average national visit receives £2.34 support from Renaissance, a Yorkshire visit receives just 59 pence.

**1 in 6 visits  
to Hub museums  
made in Yorkshire**

**15% of all  
Hub PSA2 visits  
made in Yorkshire**

## 3. Education Impact

### 3.1. Volume and reach

Yorkshire has the largest increase in school visits (26%) among Phase 2 Hubs, since 2002<sup>7</sup>. This commitment to increasing school visits reflects a belief that a museum experience can deliver a whole range of benefits for a young visitor: in emotional development, in educational attainment, in relationship-building, and in self-confidence.

Yorkshire schools have the lowest levels of attainment at GCSE in England, and the Hub is successful at engaging the most disadvantaged children. Over a third of visiting schools are from the UK's 10% most deprived areas, and about half are from the most deprived 30%. Comparative figures across Phase 2 are 17% and 37% respectively<sup>8</sup>.

### 3.2. A revolution in education provision

The 2002 – 07 period has seen more education staff join museums, the installation of new learning spaces, deeper professional partnerships and a huge turnaround in quality. Young audiences have directly benefited.

60% of the total expenditure in the first business plan period (04/06) was committed to learning, and more has continued to be done. All five services have remodelled their offer to schools, with some services rebuilding from the bottom up. The main influence on this development of service is consultation with the schools themselves.

### 3.3. Innovation in education

New ways of deploying staff in museums, the creation of the My Learning website, the use of PDAs to deliver tailored learning packages: all instances of Renaissance Yorkshire project managers thinking outside the box, and reaching young audiences in an innovative way. Hub involvement with formal education initiatives now extends beyond children, to teacher training.

### 3.4. Synergy with education sector

The Renaissance Yorkshire Hub has stronger links with education agencies and providers. Improved working partnerships help Hub museums key into the relevant agendas, both at a local level, and at national level, building relationships that are more likely to last in the long term.

**School visits up  
26% since 2002**

**51% of school visits  
are from UK's 30%  
most deprived areas**

## 4. Organisational Impact

### 4.1. Building capacity with a new generation of museum workers

64% of Hub expenditure (04 - 08) has been on new posts, the majority of which directly serve the audience through education, communication and facilitation. This is an injection of high-end skills for the regional economy, and an embodiment of a new philosophy of audience focus.

76 people will have been employed on this 'audiences first' brief by March 2008.

### 4.2. Spreading the benefit

The building of capacity in the Hub has helped it make links in the wider museum community, and spread the benefit.

The Renaissance Yorkshire Partnerships project has a £633,000 budget, working with 17 external partners in the region. The China in Yorkshire project works with 9 partners in addition to these. My Learning has involved 67 organisations outside the Hub: 80% of the content on site is from non-Hub partners. The Hub's accreditation support has

reached around 130 separate museums in the region.

In all, Renaissance Yorkshire Hub programmes have involved 80% of museums in Yorkshire, not including work with MDOs funded through Renaissance. This spreading of benefit to museums means increased contact with audiences across the region.

The value of these four programmes is £915,000 to 2008, a significant amount that is comparable to the £1.1m each Hub partner has received.

### 4.3. Close and efficient management

The Renaissance Yorkshire Hub is managed from a central office, fully supported by the regional office of MLA, and by the lead partner at Sheffield. Financial and strategic management is responsive, efficient and focused on objectives. 92% of all Renaissance funding received by 31<sup>st</sup> March 2007 was spent by the end of 06/07 financial year.

**64% of Renaissance Yorkshire Hub spend creates new jobs**

**Renaissance Yorkshire Hub programmes involve 80% of region's museums at a cost of nearly £1m: comparable to the £1.1m each Hub partner has received**

## 5. Economic Impact

### 5.1. Fertile ground for seed funding

£10m has been levered directly against the £3.3m received between 2002 and 2007. A further £50m has been raised from other funding sources. A dedicated Hub-funded Fundraising Officer has raised almost £500,000 to date and is currently developing other bids. Initial funding from Renaissance is the essential starting point for many of the Hub partners' major achievements.

### 5.2. High potential for tourism

Yorkshire's museums audience has huge demographic variety. Museums engage the most marginalised members of society (see 3.1.) at the same time as the most established. Both groups are valued audiences. Hub museums are hotspots for the higher spending end of the regional tourist market, compared with the region as a whole. Visitors from outside the locality make up around 60% of the audience. Despite the lack of Renaissance investment in this area, Hub museums have kept the tourism segment steady, with great benefit to the regional economy. In 2006/07 we

estimate that tourists at Hub museums spent £184m into the region<sup>9</sup>.

### 5.3. Employment

Hub museums employ a quarter of all those employed in Cultural Heritage professions in the region.<sup>10</sup> Creating 76 new jobs in this context makes a significant contribution to the fostering of knowledge-based jobs in the regional economy.

### 5.4. More than the sum of its parts

In the context of a large regional economy, the Hub and the wider museum community is a very small part of the whole. However, it makes a disproportionate contribution to the intellectual and social capital of the region.

The Yorkshire Hub has reached a point where it stands for something more than its individual partners' values: it is associated in its own right with a mission focused on audiences, and an effort to achieve a standard of good practice. It is no longer just a group of five separate, individual services, but a symbol of optimism and confidence in museums' role in the region.



**Tourists at Hub  
museums spent £184m  
into the regional  
economy in 2006/07**

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<sup>1</sup> 'What's the story' – Renaissance Results for 2006/7.  
Morris Hargreaves McIntyre, June 2007

<sup>2</sup> ibid

<sup>3</sup> MORI 2006

<sup>4</sup> Renaissance in the Regions: Taking Stock of the  
Achievements of Regional Museum Hubs, MLA,  
Kingshurst Consulting, October 2006

<sup>5</sup> See Section 03, Social Impact, 03.4 'Identity and  
quality of life'.

<sup>6</sup> 2005 Citizenship Survey, Department for  
Communities and Local Government.

<sup>7</sup> ibid

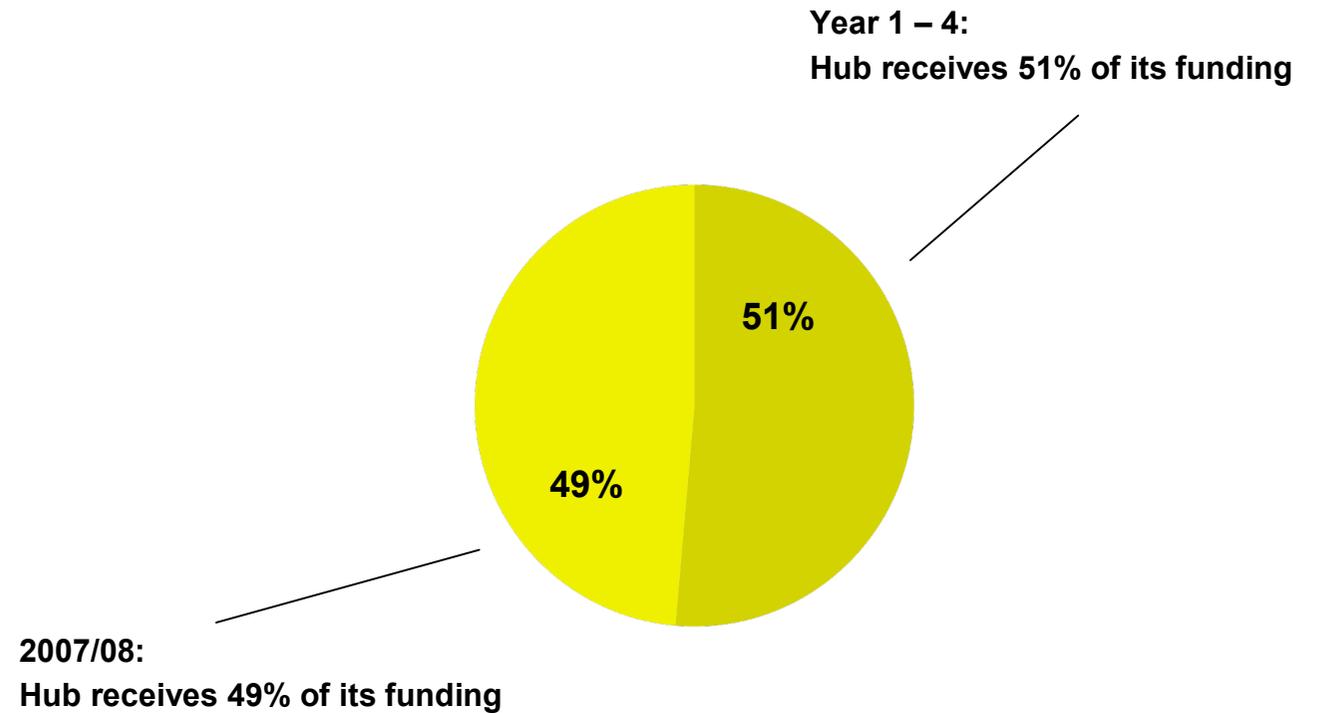
<sup>8</sup> What did you learn at the museum today? (2005)

<sup>9</sup> Tourism spend figures taken from Facts of Tourism,  
Yorkshire Tourist Board, 2005

<sup>10</sup> Based on figures from The Footprint: a baseline  
survey of the creative and cultural sector, CC Skills  
(2006)



# 02: Progress Report



## 02.1. Context

In this section we give an overview of the genesis of the Renaissance project, and the phasing of funding that distinguished Phase One Hubs from Phase Two. We describe the business planning structure that has shaped The Renaissance Yorkshire Hub programme, and update on progress against these business plans.

Renaissance in the Regions is the national development strategy for regional museums and galleries in England. Following the 2001 Renaissance in the Regions report, central government committed to a programme to raise standards and rebuild capacity in England's most significant regional museums. Since 2003, government funding has been targeted at these museums and the communities they serve. The Renaissance programme is managed on behalf of the Department for Culture, Media and Sport (DCMS) and the Department for Children, Schools and Families by the Museums, Libraries and Archives Council (MLA).

Renaissance was not simply a new fund: it saw the development of a new framework for the museum sector in England, based

upon regional museum Hubs. Regional museums were asked to work in an integrated way to reach their audiences, in partnership with MLA's regional agencies. Each Hub was based upon a consortium of four to six museum services working together. Three of these Hubs went through a 'Phase One' programme, receiving more funding, more quickly. The remaining six regions were on a 'Phase Two' programme. The detail can be seen in the table.

Renaissance funding supported these new Hubs, but a substantial proportion<sup>11</sup> fed a number of other areas, as follows:

- Support of MLA's Regional Agencies, (including the Museum Development Fund)
- Support of the development of collections through the Designation Challenge Fund
- Support of Subject Specialist Networks of museum staff
- Funding of Collections Link (collections management issues service)
- Funding of Museums Association's 'Diversify!' programme.

By March 2007, the regional Hubs had received just short of £65m through Renaissance. The breakdown of funding between the Hubs is shown in the table. In the period shown, the Yorkshire Hub has been among the lowest funded of all regions.

In the 2007/08 financial year, the Renaissance Yorkshire Hub will receive £3.3m, equivalent to 49% of the total award for the period covered by this evaluation.

2007/08 is a key year for the Yorkshire Hub, and can only be partially covered in this evaluation.

	2003/04	2004/05	2005/06	2006/07	Total (2003-2007)
<b>Phase One Hubs</b>					
North East	£960,000	£2,467,000	£3,343,000	£3,630,000	£10,400,000
South West	£1,340,000	£3,149,000	£5,181,000	£5,210,000	£14,880,000
West Midlands	£1,420,000	£3,410,000	£5,420,000	£5,510,000	£15,760,000
<b>Total Phase One funding:</b>	<b>£3,720,000</b>	<b>£9,026,000</b>	<b>£13,944,000</b>	<b>£14,350,000</b>	<b>£41,040,000</b>
<b>Phase Two Hubs</b>					
E England	£220,000	£720,000	£1,214,000	£1,519,000	£3,673,000
E Midlands	£200,000	£729,000	£963,000	£1,327,000	£3,219,000
London	£250,000	£946,000	£1,324,000	£1,778,000	£4,298,000
North West	£220,000	£820,000	£1,402,000	£1,740,000	£4,182,000
South East	£260,000	£908,000	£1,548,000	£1,932,000	£4,648,000
Yorkshire	£210,000	£676,000	£1,180,000	£1,455,000	£3,521,000
<b>Total Phase Two funding:</b>	<b>£1,360,000</b>	<b>£4,799,000</b>	<b>£7,631,000</b>	<b>£9,751,000</b>	<b>£23,541,000</b>
<b>Overall totals:</b>	<b>£5,080,000</b>	<b>£13,825,000</b>	<b>£21,575,000</b>	<b>£24,101,000</b>	<b>£64,581,000</b> 12

## 02.2. The Renaissance Yorkshire Museums Hub

The Yorkshire Regional Museums Hub comprises the museums services of Bradford, Hull, Leeds, Sheffield and York, with Sheffield Galleries & Museums Trust as Lead Partner.

As a Phase 2 Hub, Yorkshire received £2.06m in the three year period to 2005/6. A further £4.76m has been allocated for the 2 years 2006/7 to 2007/8. There has been a gradual escalation of work over this period. In the context of this evaluation, it is important to note that the lion's share (49%) of the funding allocated to the Hub is scheduled to be committed in the final year of the business plan, 2007 – 2008.

The vision of the Yorkshire Hub is “to inspire people, enabling them to learn and develop through engagement with our collections, exhibitions and knowledge, and for Yorkshire to enjoy an international reputation for the excellence and creativity of its museums and galleries.” The Hub works closely in partnership with MLA Yorkshire to ensure that the benefits of Renaissance investment are shared throughout the region.

## 02.3. Business Plan Framework, 2004 - 08

A SWOT analysis, undertaken as part of the business planning process for the Yorkshire Hub in 2004, identified a formidable list of weaknesses to address. Much as the Renaissance in the Regions report had predicted, a close inspection of the region's major museum services revealed an ongoing struggle with years of underinvestment. The following points were drawn out as being of particular concern:

- Variable knowledge of audiences
- Low levels of capacity in educational delivery and development
- Little awareness of common priorities, and no strategic approach to regional priorities
- Lack of management capacity
- Lack of capacity to develop major projects
- Little sharing of information across services
- Lack of profile or representation at a strategic regional level
- Competition between large museums for national funding sources
- Unexploited synergies across Yorkshire museums sector.

The 2004/06 business plan set out to deal with these issues, focusing on five out of eight priorities suggested as key areas by MLA:

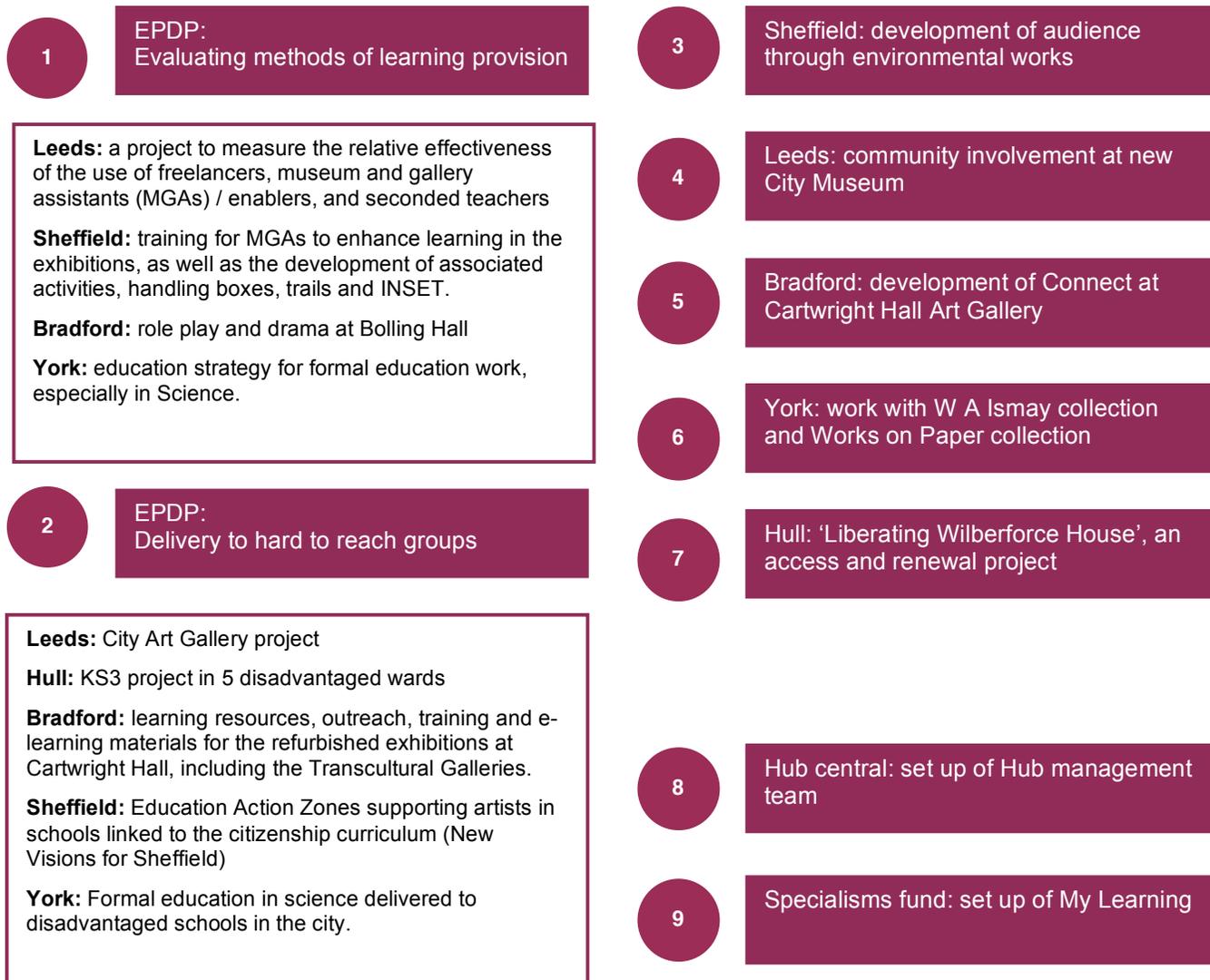
- (PA1): Develop a comprehensive service to schools (EPDP)
- (PA2): Reach a wider community
- (PA4): Enhance the care, management and conservation of the collections
- (PA5): Improve access to knowledge and information
- PA8): Ensure the Hub operates in the most effective and efficient way

By the 2006/08 business plan, these eight original priority areas had been grouped into three broader priority areas:

- PA1: Increase and sustain participation
- PA2: Develop the organisation and workforce for the benefit of users
- PA3: Improve access and use, through better development, care and interpretation, of collections

These priority areas form the backbone of the current business plan.

## Delivery of Renaissance Yorkshire Hub projects 2004/06



## 02.4. Progress against Business Plans

The period covered by the 2004/06 plan is complete, and the activity carried out under this plan is summarised in the diagram. The Education Programme Delivery Plan (EPDP) was made up of several distinct projects, grouped under two broad areas but maintaining a high degree of individual relevance for the service. The projects numbered three to seven on the diagram were in effect the beginnings of the work with audiences and collections that would be developed further in the 06/08 plan. Also forming part of this stage of development was the set up the Hub central team, and the kick start for the My Learning project.

The diagram overleaf shows projects described in the 2006/08 business plan. Each main project strand has a number of elements attached to it – these are usually carried out in different Hub services, achieving an equal spread of activity among the partners. All these projects are currently around their mid point.

**Renaissance Yorkshire Hub  
Projects, 2006 - 08**

**1.1. Developing our audiences**

3 strands	Developing audiences through appointment of audience development or community officer and associated programme of work
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**1.2. Improving the offer**

2 strands	Improving the offer through appointment of exhibitions officer and associated programme of work
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**1.3. Supporting formal and informal learning**

5 strands	Supporting formal and informal learning through the strengthening of learning teams and associated programme of work
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**2.1. Enhancing the visitor experience**

4 strands	Recruitment and training of enablers to enhance visitor experience
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**2.2. Volunteer programme**

1 strand	Volunteers support learning programme
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**2.3. Organisations for the future**

5 strands	Enhancing leadership and workforce skills, addressing diversity issues in the workforce, accreditation support for the Yorkshire region, work with MLA, Yorkshire on Regional Knowledge Bank
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**2.4. Challenge and Change**

2 strands	Strategic and workforce development with visitor focus
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**3.1. Connecting people and exhibitions**

5 strands	Collections development work based on work with audiences: Keighley Stories, Wilberforce House and Maritime in Hull, Leeds City Museum, Ruskin, human history and Weston Park in Sheffield, and creation of workroom spaces in York Castle Museum.
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**3.2. Renaissance Partnerships**

4 strands	Partnerships across the wider museums community focusing on education, community involvement, visual arts for new audiences, and archaeology for new audiences.
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**3.3. Unlocking the potential of collections**

3 strands	Improved management of collections, including conservation, storage and sharing knowledge.
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## 02.5. Next Steps

There is of course more to do on every project described in the 06/08 business plan. The full impact of the 49% of Hub funding committed in this year is yet to be seen.

However, we can see the path that is emerging from four years of activity, consolidated upon by the 07/08 programme.

This evaluation looks at progress to date, and the picture that emerges of a regional Hub changing to pursue a different course, in the interest of its audiences.

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<sup>11</sup> In the period to March 2006, 56% of Renaissance funding went to regional museum Hubs (Renaissance in the Regions: Taking Stock of the Achievements of Regional Museum Hubs, The National Perspective. MLA, Kingshurst Consulting. October 2006)

<sup>12</sup> Figures to 2006: *ibid.*



# 03: Social Impact

2006/07:  
2.5m visits in Yorkshire Hub

	Visits 2006/07
North East	1,993,011
North West	1,364,294
South East	2,008,009
South West	1,052,034
East of England	909,534
East Midlands	1,406,027
West Midlands	1,600,882
London	978,559
Yorkshire	2,474,685



## 03.1. Voting with their feet

### Number of Visits

In 2006/07 around 2.5 million visits were made to Yorkshire Hub museums and galleries.<sup>13</sup> That equates to a little over one visit for every household<sup>14</sup> in this populous, diverse, and strategically important region.

Around one in six visits to Hub museums nationally are made in Yorkshire, meaning that more visits are made to a Hub museum in Yorkshire than in any other region.

The story is about the volume of visits, but it is also about proportional increase over time. Based on a constant sample between 2002/03 and 2006/07, Yorkshire achieved a 20% increase in visit numbers. This is second only to London nationally.

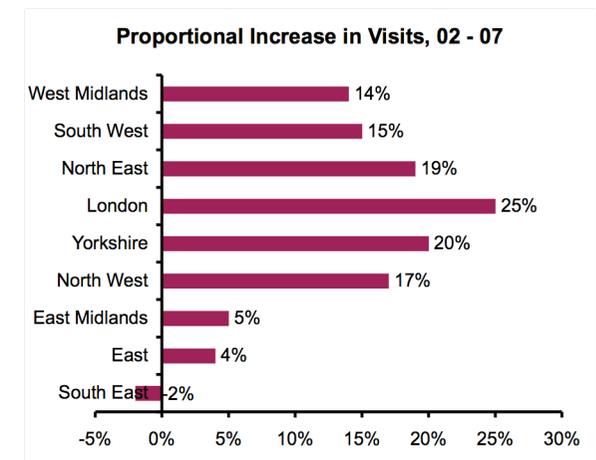
### Who is Visiting?

The annual survey of visitors to a sample of Yorkshire museums and galleries, conducted for MLA by Ipsos MORI<sup>15</sup>, shows the typical characteristics of visitors to the Yorkshire Hub museums.

There is a wide spread of ages among adult visitors: 24% under 34, 44% between 35 and 54, and 31% over 55. The majority of visitors (76%) are from social class ABC1, and of 'White' ethnicity (93%), reflecting broad national trends. 50% are highly educated, to degree level. 8% have a disability or long-term illness.

The majority of visitors come from the UK, and the majority (57%) come from within the Yorkshire Government Office Region (GOR). Many are in the habit of visiting galleries or museums elsewhere: only one in ten have made no such visit in the last year. The split between first timers and repeat visitors is along national lines: 58% have visited before, while 42% are coming for the first time. 66% are 'very satisfied' with what they find, and 30% 'fairly satisfied'.

**1 in 6 Hub visits made in Yorkshire: more than in any other Hub region.**

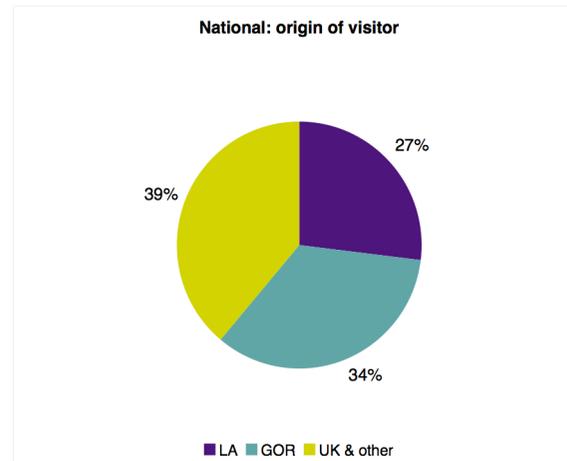
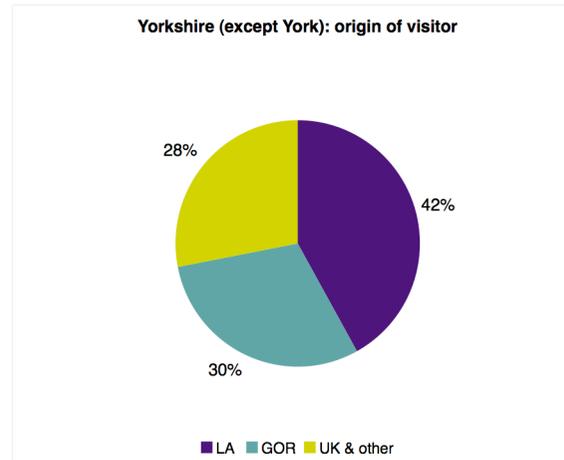


So far, so usual. On most of the broad measures, the profile of the Yorkshire audience follows a similar pattern to the rest of the survey's sample across the UK. But within the detail are some remarkable features. The detail on MLA target groups is a good example of this. At Ferens Art Gallery in Hull, 32% of the audience is from social classes C2DE, a huge achievement for an art gallery in an imposing, traditional city centre building.

At Cartwright Hall Art Gallery in Bradford 17% of the audience is from an ethnic minority group: but gallery staff will tell you that this changes radically according to the nature of the display - the figure recorded by MORI in 2005 was 32%, during the Black British Style exhibition. This kind of fluctuation is normal, but the levels at any point on the curve are extraordinary for, again, a traditional-looking regional art gallery.

In every Hub partner site except York, visitors are predominantly local or regional. Between 37% and 46% are from within the local authority area (compared to a national average of 25%). Yorkshire visitors can be as predominant as 77% in Bradford, and

82% in Hull. These are galleries that serve their local communities.



**Hull: 32% C2DE**

**Bradford: 17% BME**

(2006 MORI survey)

## School Age Children

By 2007, Yorkshire had produced a 25.5% increase in school visits, compared to 2002 figures.<sup>16</sup> This level of increase is by far the largest among Phase Two Hubs, outstripping even the national average over the same period of 18%.

In 2006/07, 101,000 visits were made by children in years one to eleven.<sup>17</sup> This is the third highest total on this measure across all Hubs, Phase One and Two.

The Yorkshire Hub's current PSA1 target, which relates to these figures, is to contribute to a 25% increase in the number of contacts between school age children and regional museums, by 2008.

## MLA Priority Groups

The overarching target for Renaissance was to generate an additional 500,000 visits to regional museums by new users, predominantly from social classes C2DE and ethnic minorities, by 2006.

Between 2004 and 2006, the Hubs nationally had exceeded this target, attracting 911,000 visits from priority groups.

The Yorkshire Hub had contributed a significant 15% to national figures.<sup>18</sup> Of each visit made nationally by a new user from priority groups, one in six had been made in Yorkshire, confirming the region as a key site for national achievement in this area.

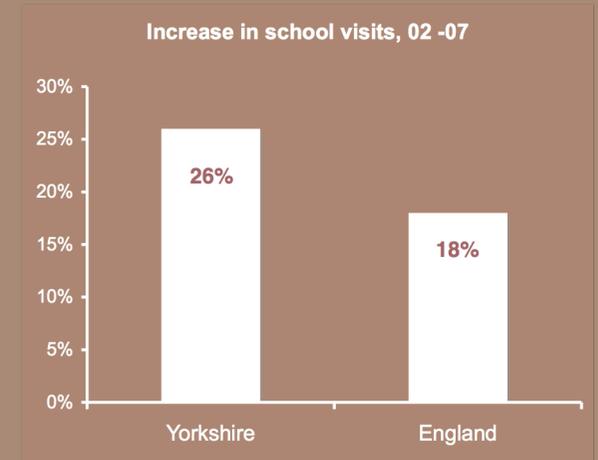
The Yorkshire Hub PSA2 target for 2008 is to increase the number of visits from people in DCMS priority groups by 25,900, from a 2003/04 baseline of 537,825.

## Funding per visit

There is a disparity between Yorkshire's numbers of visits and the funding it receives from the Renaissance programme.

In 2006/07 visit numbers were the highest in the country, while funding received was the second lowest.

On average, a visit to a Hub in England receives £2.34 support. In Yorkshire, it receives 59 pence.



**15% of BME visits made in Yorkshire**

(2004 -06)

## Funding per visit:

**Average national\*: £2.34**  
**Average Phase 2\*: £1.33**  
**Yorkshire: £0.59**

\*excluding Yorkshire

## 03.2. A return on investment in social impact

There is a large and diverse audience for Hub museums' work in the Yorkshire region. Engaging with this audience, broadening it, and even increasing its size, must be a key objective not only regionally, but nationally. Under-resourcing this region means squeezing a single programme that delivers 18% of the total Hub audience, and 15% of its priority target groups.

The Renaissance Yorkshire Hub business plan for 2006/08, with an increased working budget, was able to support social impacts in a way that had not been possible in the 04/06 period.<sup>19</sup> While community-based projects were run in the 04/06 period<sup>20</sup>, (see Case Studies), they were necessarily fewer. Many components in the 06/08 business plan focus on the audience: either enhancing its experience, or working to attract more visitors (and of course, the two areas are complementary). A quick review of the current programme underlines the point:

- *Developing our Audiences:* through appointment of audience

development or community officer, and associated programme of work

- *Improving the Offer:* through appointment of exhibitions officer and associated programme of work
- *Enhancing the Visitor Experience:* through recruitment and training of enablers
- *Challenge and Change:* strategic development of museum experience and brand, with a visitor focus
- *Connecting people and exhibitions:* collections development work based on work with audiences

These are all programmes of work with audience focus at their heart.

This ability in the heftier 06/08 business plan to work on social impact coincides with the large increase in visit numbers in Yorkshire Hub museums. The main increase in audiences has been made in the last year, since 2006.<sup>21</sup>

This is not, of course, solely the impact of Renaissance Yorkshire Hub staff and programmes. The successes are rather the result of the years of organisational change described in Section 05, the complementary activity running alongside Hub activity, the

additional funding levered in to the Hub partners, and the hard work of existing members of staff who have started to receive some of the resources they need to deliver. It is undoubtedly helped by the regeneration of some of the region's major attractions: Wilberforce House, Weston Park Museum, Leeds Discovery Centre and the Leeds City Museum (in prospect). The continued rise in the quality of the offer at the region's two Trusts, York and Sheffield, will have made its contribution too.

But The Hub's backing of a socially-focused programme must surely have made a contribution to this recent surge in numbers.

### 03.3. Targeting communities in need

The work we have pulled out for particular attention in the Case Studies is not about quantity however, but quality of experience. Although Hub staff are working right across the diverse audience, one area of focus stands out: strategically important work with disadvantaged communities. A cross-section of Hub projects with communities throws out a list of names that have national profile through negative newspaper headlines. The suburb of Beeston in Leeds came to prominence as the home of the majority of the London bombers, in July 2005.

Manningham in Bradford was at the centre of the riots, which shook the city in 2001. Keighley, near Bradford, has been a prism through which national commentators can look at inter-faith communities and their associated issues, both positive and negative. In Hull, well over half the population lives in neighbourhoods among the 20 % most deprived in England, and all its wards are in the most deprived or second most deprived quartile.<sup>22</sup>

Work in these areas directly addresses the country's most important agendas: bridging

communities, celebrating diversity, and building social capital. The Case Studies show the kind of work carried out. A project in Beeston has brought a group of Pakistani women to museums across the region through Islamic-themed displays and outreach work. In Manningham, a group of young people have become integral to the redevelopment of the main gallery at Cartwright Hall, through the Connect project. Cliffe Castle Museum in Keighley has consulted with the local community to build a new display called Keighley Stories. Hull's community consultation in preparation for the re-opening of Wilberforce House is also described.

In themselves, each of these projects makes a small contribution to improving life in the community. But in this area, museums can punch above their weight: mounting an exhibition of Islamic art in a major gallery for instance, is a practical way of combating 'Islamophobia' at a critical time in the life of the nation. When museums can reinforce this collection-based initiative with resources directed at working with people at the heart of the crisis, this effect is heightened.

“I thank the government for going to all that trouble and spending all that money to lay on such fine things that relate to our religion. It's a great thing they did and I really appreciated it.”

(Pillars of Light Alive! participant, Beeston, Leeds, 2006)

## 03.4. Identity and quality of life

Renaissance Yorkshire Hub strategy has mirrored national objectives, set out by DCMS in *Understanding the Future*, in particular the priority for museums to ‘embrace their role in fostering, exploring, celebrating and questioning the identities of diverse communities.’<sup>23</sup>

“Museums embody, celebrate, and sometimes challenge our notions of identity. As our society becomes both more dynamic and more plural, this task is becoming more important for all cultural institutions and for museums in particular.”<sup>24</sup>

The work described in many of the Case Studies is focused on this task. The Connect project at Cartwright Hall, for example, which had its roots in the 04/06 business plan and has subsequently been supported by further Hub investment (as well as major HLF support), looks something like a physical manifestation of the DCMS objective, with its central emphasis on the common links between cultures across time and place, and the questions it asks about what that means for its diverse audience, today.

It is noticeable that staff within the Hub organisations talk about this kind of social impact as their chief motivation.

“The way we interpret and display these collections really can give a sense of identity and meaning to people’s lives. That’s why it’s so important that we’re accessible to everyone, and that there are things that are relevant to them on display.” (Museum Manager)

“Through the projects we’ve done, we’ve tackled some of the issues that are core issues within the city, and for me, that’s one of the things that I’m proudest of” (Education Manager)

There is an understanding that through a series of small steps the museums sector can go a long way in trying to build social capital and improve quality of life. The recent London School of Economics report on economic, social and creative impacts of larger museums and galleries in Britain states:

“The inspiration achieved by visits to cultural institutions can be shown to result in value-

added benefits for those individuals and society”.<sup>25</sup>

A series of case studies in the report illustrate this point. But the report also says that however credible the link between museum activity and quality of life might be, it remains a claim that is difficult to evidence with appropriate research.

Similarly, achievement around the building of identity among museum users is difficult to prove empirically: how many factors feed the construction of an individual or community identity? However, it is clear that Hub initiatives aim to achieve impact in this area, and understand that the exploration of identity is one of a museum’s most important roles in society.

The case studies in this report show how well museums and galleries can engage in this objective. The project at Sheffield with the Yemeni community, the formative work at Wilberforce House, the community consultation around new galleries at Leeds and at Keighley – all these Hub projects listen to what the community has to say about their particular identity, and reflect this in a new display, which is not only a way to feedback to the participants, but a way to

build bridges with the range of communities in the audience.

One example in the Case Studies looks at the experience of Cecile Oxaal, a participant in the public consultation around Wilberforce House in Hull. Oxaal, originally from the West Indies, moved to Hull in 1968 and taught English there for thirty years. Through her involvement in the project, she was able to shape the way the story of slavery was told through the displays. In the past, the community had felt that too little attention had been paid to the societies the enslaved Africans had left behind. Oxaal is happy to see that this has been remedied with new displays, including a village and a story telling tree.

“We had the sense that what we said was taken seriously and incorporated into what they had to do,” says Oxaal.

It is important to note that in each of these projects, the benefits go in two directions. There is not only a benefit to the community in this work, but a benefit to the museum as well – the displays are enriched, and the curatorial knowledge base is increased.

### 03.5. Impact beyond the individual

Yorkshire Renaissance work geared to social impact has had tangible impact on individuals, and on museums – but there is also an argument that the impact goes much further than this.

May 2006 saw the formation of the Department for Communities and Local Government (DCLG), with a remit to promote community cohesion and equality. Recent research carried out for DCLG has established a range of benefits proceeding from participating in voluntary or civil renewal activities. In particular:

“There is evidence of a link between participation in civil renewal activities and whether people feel they can influence decisions. For example, people who participated in civic activism were more likely than people who had not participated to feel they could influence decisions affecting the local area.”<sup>26</sup>

The sense of empowerment one individual can derive from involvement in a Hub project can go on to benefit the community at large,

by encouraging that individual to ‘make a difference’ by themselves.

Individual experiences within Hub projects bear this out. Nasreen Akhtar, a young Asian woman participating as a Young Ambassador in the Connect project in Bradford, has been involved in the project for a year and has made a direct input into the development of the upper gallery. Now Akhtar is looking outside the project, discussing the possibility of setting up a community art space in the neighbourhood:

“I would never have had the confidence to take it on. But the Ambassadors programme has given us so much confidence in us as artists – it feels like this is accessible, people can make a living out of this. And what I’ve learned, what I’ve got a passion for, I’d like to pass that on to other people.”

Through development of displays and other projects, museums offer an accessible and enjoyable route in to civil renewal, and this perfectly meets the DCLG agenda.

## 03.6. Long-term development

While recognizing the worth of any of these socially-oriented projects, it is important not to overstate the power of a single project.

Of course, museums cannot solve a community's problems with a one-off intervention. It is a process, and it is a joint effort. To reach the most valuable goals, museums must form joint objectives with external partners, and be prepared to stay in the game for the long-term.

However valuable the Hub's work has been in this area, it has only just begun, and the challenge is in sustaining the focus.

Measuring progress will be the concomitant challenge for administrators, a challenge which will have to involve a broad range of external partners.

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Figures throughout this section, "Who is visiting?", are taken from this report.

<sup>16</sup> Based on a constant sample measured over five years: Morris Hargreaves McIntyre. "What's the Story" June 2007 sec. 2.2.3. p15

<sup>17</sup> *ibid.*

<sup>18</sup> Kingshurst Consulting. "Taking Stock.." sec. 5 p2

<sup>19</sup> 2006/08 Hub funding: £4.764m. 2004/06 Hub funding: £1.856m

<sup>20</sup> See Progress Report for overview

<sup>21</sup> Constant Sample figures in "What's the Story?", (Morris Hargreaves McIntyre, June 2007) show an increase/decrease in visit numbers as follows - 2003/04: 3.6%, 2004/05: - 5.8%, 2005/06: 4.2%, 2006/07: 18.4%.

<sup>22</sup> Kingston Upon Hull Corporate Assessment Report, 2007, Audit Commission. p11

<sup>23</sup> Understanding the Future, Priorities for England's Museums, DCMS, October 2006

<sup>24</sup> *ibid.* p11

<sup>25</sup> Museums and Galleries in Britain, Economic, Social and Creative Impacts, Tony Travers, London School of Economics, December 2006 p13

<sup>26</sup> 2005 Citizenship Survey, DCLG, June 2006

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<sup>13</sup> Morris Hargreaves McIntyre. "What's the Story" June 2007 sec. 2.1 p6. This source is used throughout "Number of visits"

<sup>14</sup> www.statistics.gov.uk Census 2001, Yorkshire and Humberside: 2,064,748 households with inhabitants

<sup>15</sup> Renaissance Hub Exit Survey, 2006. Yorkshire Report for MLA. Ipsos MORI. March 2007.



# 04: Education Impact

**“This project working with Bradford Museums has enabled children’s learning to develop across the whole curriculum, work has been produced of the highest quality and everyone has had lots of fun. It has been a turning point for the school”**

Angus King, Head Teacher, Thornbury Primary School

## 04.1. Success in numbers

### Volume of visits

The Renaissance Yorkshire Hub received over 100,000 visits from school pupils in 2006-07. This is the largest number in any of the Phase 2 Hubs and accounts for one in five of all pupil visits to the six Phase 2 Hubs.<sup>27</sup>

The trend in Yorkshire for school visits over the 2002-07 funding period has been strongly upward and shows a 26% increase.<sup>28</sup>

### Success in outreach

Trends in outreach activity with school age children are also very positive with significant increases recorded since 2005. These results may be due to new methods of data collection but indicate positive trends in outreach activity.

### Reaching deprived areas

The Hub has had significant success in working with schools in socially and economically deprived areas. Of the schools visiting the Yorkshire Hub museums

included in *What did you learn at the museum today?(2005)*, 34% are located in areas which are among the most deprived ten % of areas in the country and 51% were located in areas among the most deprived 30%. In the Phase 2 Hub Museums as a whole, the corresponding figures were 17 and 37% respectively.<sup>29</sup>

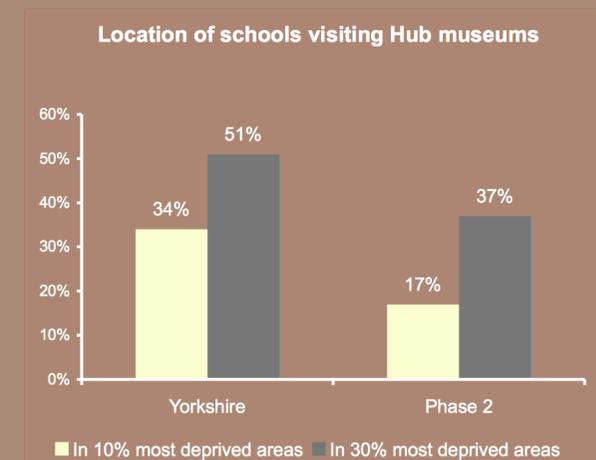
### High satisfaction

Teachers and pupils report very high levels of satisfaction with their visits to (and contacts with) the Yorkshire Hub museums. Among teachers, 98% stated that they were either very satisfied or satisfied with the museum's provision on the day of their visit. Some 80% thought it was very likely their pupils had enjoyed the experience, 57% thought it was very likely their pupils had new interests aroused, 53% that their pupils had been excited by new ways to learn, inspired to learn more and inspired to make something creative.

Pupils are just as enthusiastic. Over 90% of students stated that they had enjoyed their visit. Very high proportions of students said they could understand what had been going on during their visit, that they had been

## 20% of Phase Two Hub school visits made in Yorkshire

(Yr 1 – 11, 2006/07)



excited and/or felt more inspired, had been given lots of ideas, and had learned something interesting or useful.<sup>30</sup>

These high satisfaction ratings are encouraging. They indicate that Renaissance funded education programmes are having a very favourable impact on teachers and students alike both in terms of their experiences whilst at the museum and the benefits of that experience on learning back in the classroom.

## **04.2. A revolution in provision**

Renaissance investment has been used to reinvigorate museums, and to create outstanding learning environments with the needs and aspirations of visitors at their core. In Yorkshire this has involved a thorough re-engineering of existing provision, to improve the scope and quality of learning opportunities. In some instances it has required an almost total re-invention of the museum education service.

Since 2004 and the production of the first Business Plan and EPDP, significant amounts of Renaissance investment have been channelled into education and learning. Approximately 60% of the total expenditure in the first Business Plan period (2004/06) was spent on learning.

Interviews with the Heads of Learning in the Yorkshire Hub reveal a consistent story concerning the benefits of Renaissance investment. All agree that the investment has:

**“Before the Renaissance funding, engagement with schools was at a low ebb in Hull. Now here was a museum engaging with schools in a way that made the excitement shine out of the kids’ faces. The dedication and professionalism I saw in staff was really admirable.”**

**David Lammy MP and Minister for Culture, speaking in 2006.**

- increased capacity within the organisation to enable the development and delivery of improved services
- supported a strategic approach to the improvement and expansion of services
- enabled new ways of working across whole organisations to maximise the impact and benefit of learning in all areas of operation
- directly benefited target audiences

From this strong base it has been possible to build a fully comprehensive education programme across the region. In 2005 research commissioned by MLA, Yorkshire into participation in all museums' education services across Yorkshire and the Humber concluded that:

“While no local authority area offers a fully comprehensive service ... the local authority areas of Bradford, Leeds and York come closest.”<sup>31</sup>

Since this research was commissioned, the offer to schools in terms of curriculum coverage, provision for Key Stages 1 to 4 and the use of appropriate delivery mechanisms has been consolidated in Bradford, Leeds and York, and enhanced by significantly improved services in Hull and

Sheffield. Indeed, all five Hub museum services have remodelled their offer to schools. Each has undertaken research and consultation with senior education officers, advisers and teachers prior to developing new education programmes to ensure relevance and effectiveness.

### **Tackling barriers to participation**

Recent research findings indicate that a combination of barriers prevent schools using museums:

“Cost, distance to travel and the appropriateness of services were the main reasons provided for not participating. 64% of schools that had not participated said cost was a significant barrier. Nearly half (48%) of this sub-group also cited inappropriate provision as a major barrier.”<sup>32</sup>

No programme can overcome every barrier, but Hub education services have responded to teachers' views and experiences to try and remove some of the obstacles. They have developed their teacher resources and support structures including marketing, training opportunities, web resources, curriculum and key stage related programmes to best match teacher needs.

The provision of Learning Journeys through *My Learning*, designed to cover specific key stages and to relate directly to the national curriculum, has improved the quality of the service to teachers and the possibilities for maximising contact between museums and schools.

Each service has also improved the support offered to teachers and groups. Pre-visit and post-visit support is available across the Hub, from online risk assessments and teacher resource packs, to regular Teachers' Forums, INSET and CPD.

In addition education programmes are being marketed to greater effect using high quality printed material, and web and outreach activities are targeted at particular markets (such as STEM fairs and local authority education marketplaces).

The five Hub museum services can also offer enhanced learning environments on site. These include designated spaces in galleries for activities such as role play and story telling: in many cases Renaissance funding combined with capital funding streams have resulted in purpose-built high quality learning centres which are IT enabled, multi-functional, and include wet

and dry facilities. In all instances the museums now provide improved physical access and better basic facilities.

These improved and highly accessible Education and Learning services are crucial to the success of the Hub museums with their audiences. In a relatively short space of time the Hub partners have developed an excellent offer and are using it to great effect. Feedback from teachers and pupils is consistently excellent and museums are receiving national recognition, including in 2006 a Sandford Award for Heritage Education for York Museums Trust (see panel).

### 04.3. Innovation in learning

As the number of children and young people using Hub museums increases, partners are looking at how to maintain the quality of the learning experience. The Renaissance Yorkshire Hub has adopted a number of innovative delivery mechanisms, often working through partnerships, which develop new approaches and embed good practice within museums *and* schools.

#### Renaissance Yorkshire Hub Enablers

In each of the Hub Museums new roles have been developed to enhance the learning experience for visitors. In Hull and Sheffield 'Enablers' are employed to support school and group visits and in Leeds the role of front of house staff has been developed into that of 'Learning Mentors'.

The creation of Enablers in Sheffield has been part of the £19 million re-launch of Weston Park Museum, where Enablers and Visitor Assistants have been asked to work together to ensure that the museum visitor enjoys their visit and has the opportunity to access and interpret the collections at a

**“This young dynamic learning team is not too proud to seek advice from people who have a long history in the business, is eager to develop with the customer in mind and to exploit the potential of fresh ideas.”**

**Sandford Award for Heritage Education, Judges' Citation, 2006**

variety of levels. Both roles include meeting, greeting and familiarisation for visitors.

In addition the Enabler role has been focussed on the delivery of school and family programmes. In term time the Enablers work with the School Learning Deliverer to provide taught workshops and assist and guide groups in their independent use of the museum. At weekends and during school holidays they plan and deliver the family programme. The Enabler posts are supported by Renaissance funding and after their early success at Weston Park they are being adopted at Sheffield's city centre sites.

This new approach to school and family programmes has increased Weston Park Museum's ability to deliver a high quality experience for large numbers of visitors. The museum opened in October 2006: 360,000 people visited in the first 11 months and approximately 20% joined in with Enabler-led activities. Visitor feedback has been overwhelmingly positive. The benefits to the organisation as a whole are also notable: Enablers provide regular feedback and evaluation on the programmes of work and the quality of visitor experience.

### ***My Learning and PDAs***

*My Learning* provides a comprehensive museums-based resource for teachers and learners across Yorkshire. Developed by The Renaissance Yorkshire Hub, the site content stretches much further than the Hub. 80% of *My Learning* content is created by non-Hub museums. In fact, *My Learning* is able to be used by any museums, galleries, libraries and archives in the region.

The success of *My Learning* has led to further innovations in the Hub. After a successful pilot in Hull, PDAs (Personal Digital Assistant) are being used by visitors to access information, learning journeys, and quizzes while in Wilberforce House. The advantage of PDA technology is that it downloads selectively – giving the visitor only the information required for their visit. This resource is now part of mainstream provision in Hull, where the technology has been enthusiastically adopted by young people (key stage 3 upwards). The use of this technology is an example of the drive to find ways of presenting information in the best way for different visitors.

**c. 72,000 visits  
use enablers at  
Weston Park Museum  
in a single year**

Two other forms of PDA – Ultra Mobile PCs and Ookls - are being trialled in Renaissance Yorkshire Hub programmes, with support from two City Learning Colleges in partnership with Weston Park Museum and the Millennium Galleries. Richard Gunson, Manager of Carlton Bolling City Learning College in Bradford, explains the importance of these developments:

“Mobile devices such as PDAs and mobile phones used as learning tools are not a thing of the future, they are here now, and their use is being piloted by schools all over the country. We have to keep ahead and plan for a time when mobile learning is the norm. I’m really pleased that museums in Yorkshire will be able to work with us to share resources and learning.”

### **Teacher training**

Part of the challenge in museum education is capturing the imagination of the teachers themselves.

Leeds Museums and Galleries works with Andy Bowles, History Subject Leader, who has developed a module as part of the Undergraduate Teacher Training Programme at Leeds Metropolitan

University. The module brings together three partners – the University, the Museum and Leeds Primary Schools - using Armley Mills and Abbey House Museums as the basis for teaching.

The students are asked to teach a small group of children, within the museum context, to develop their skills for key stage 1 and 2 in Mathematics, Science or English. The student teachers visit the museums in preparation and then teach the children in the museum, following up later with work in classrooms. Bowles wants to develop the scheme: he sees scope for developing Every Child Matters units within museums, and is clear about the benefits of the approach: “It develops the necessary knowledge, understanding, skills and enthusiasm for the use of museums as a context for learning in students.”

The students, he adds, have enjoyed the module, and are very likely to use museums in their future work. An additional benefit has been that several of the students are now employed as Education Assistants at Armley Mills, and are working regularly in the museum with Education Officers.

## 04.4. Synergy with education sector

### Every Child Matters

Renaissance investment has helped the Yorkshire Hub museums make a positive response to the developing schools and learning agenda of recent years. The national strategy for children's education, *Every Child Matters*, aims for every child, whatever their background or circumstances, to have the support they need to be healthy, stay safe, enjoy and achieve, make a positive contribution and achieve economic well-being.

In 2006 the Department for Schools, Children and Families, working with the DCMS, identified the potential role for culture, sport and play organisations within this national context:

- Delivering the five outcomes – particularly enjoying and achieving and making a positive contribution
- Being key partners in children's trusts and contributing to Children and Young People's Plans

- Supporting families and promoting diversity
- Reaching millions of children and young people through positive out-of-school activities

As the national agenda has developed to include strategies for early years provision, primary schools (*Excellence and Enjoyment*), extended schools and personalised learning, so the Hub has developed its links at regional and local levels with education agencies and providers. The first Hub EPDP was based upon consultation with key decision-makers in the education sector. This early consultation has since matured into stronger working partnerships and developmental links, which are exemplified in the programmes taking place across the Hub.

### Working with the school and its community

In Bradford, where improvement in primary education is one of the local authority's key priorities, and the aim to "establish learning cultures within the communities of Bradford through the Extended Schools and Parental Involvement strategies" is a stated aim in the School Improvement Strategy, Bradford

Museums have been working to develop stronger relationships with schools and their communities.

Bradford Industrial Museum recently completed a remarkable whole-school project built around the exhibition the *Grand Trunk Road*. This is a touring exhibition of photographs and oral histories telling the story of the longest, oldest and most famous highway in the Indian sub-continent. Bradford's museum education staff recognised its potential to inspire learning at many different levels and developed the project with Thornbury Primary School, whose children have family members living in areas along the road, and whose relatives have distinct memories of it.

The success of the project relied on a well-planned approach which began in November 2006, in advance of the main activity in the summer term of 2007. Activities in the museum and school were focused on teaching at foundation stage in art and design, key stages 1 and 2 in art and design, design technology, science, ICT, geography and citizenship. The development of the creative curriculum involved detailed planning with teachers and an INSET day for key staff. Artists visited the school, and

museum visits and the use of creative materials and handling objects were offered.

The project extended beyond the classroom, involving the pupils, teachers, support staff and parents; indeed the dining hall was timetabled to be used as studio space and children's work was displayed throughout the school. After a very successful Children's Art Week the project culminated with an exhibition of children's work displayed throughout the school. Over 400 pupils, staff and parents toured the Industrial Museum and those who were unable to visit in person used the extensive resources on the My Learning website. During the exhibition children acted as gallery guides, greeting visitors confidently and with enthusiasm.

The benefits of this project were experienced right across the school and the curriculum, and its full impact will be felt over time. A selection of the work from the project is now on display at Education Bradford's Headquarters and museum education staff have been invited to contribute to the development of personalised learning initiatives in Bradford.

The key role for the museum was in working with the school to encourage "thinking outside the box", to engage children in the creative curriculum, and to provide something of value for both the school and its community.

### **Tomorrow's measures, today's successes**

In terms of the demonstration of the unique value that museums education can bring to the curriculum and out of school activities, The Hub is in the early stages of developing appropriate assessment frameworks. A long-term view is essential to achieving reliable data and demonstrating quantifiable improvement in areas such as attainment.

However, as the summary above shows, after only a few years The Renaissance Yorkshire Hub can point to a large number of successes. A step-change in the capacity for delivery within Hub partner museums, combined with close work with partners and a flair for innovation has tangibly improved quality of delivery, and produced hugely positive outcomes in schools.

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<sup>27</sup> Morris Hargreaves McIntyre, "What's the Story", June 2007

<sup>28</sup> Based on a constant sample measured over five years: Morris Hargreaves McIntyre, "What's the Story", June 2007

<sup>29</sup> *What Did You Learn at the Museum Today?* (Yorkshire Region) University of Leicester, 2005

<sup>30</sup> *ibid*

<sup>31</sup> *Museums Alive!* 2005, QA Research for YMLAC

<sup>32</sup> *ibid*



# 05: Organisational Impact

**“There’s definitely a feeling in our organisation that we’re moving forward, and I think the majority of people feel they’re having an impact. We can see the results, and we want to carry on – and that’s got a lot to do with Renaissance.”**

Museum Manager, Hub Partner

## 05.1. Renaissance and organisational change

The Renaissance Yorkshire Hub programme asks organisations to change, from the centre, in order to be able to deliver more for their audiences. From the start Renaissance in the Regions encouraged this model, and the language has been that of organisational development, rather than solely collections or audience development. The 2001 Re:source report setting out the Renaissance vision highlighted a problem with capacity, and asked organisations to think in the long-term:

“All the available evidence indicates that a lack of capacity in the major regional museums and galleries is a significant reason why they are unable to meet their obligations not only to government, regional and local political agendas, but also to their users and to those who might wish to use them... over time their capacity has become weaker, and museums and galleries are now less able to respond both to the government’s major policy agendas – such as education, social inclusion and creativity – and to significant new opportunities (including challenge funding). Some have relied heavily on short-term project funding

to develop new initiatives, which will not be sustainable over a longer period.”<sup>33</sup>

Five years on, the push that was made to meet this challenge still has momentum. Renaissance in the Regions talks about itself in the same way, as a mature response to audience need that first addresses the issue at the roots – in the raising of standards – rather than immediately leapfrogging to audience contact:

“Renaissance enables regional museums to raise their standards and make a real difference to learning, social inclusion and economic regeneration. Now they can enhance what they offer. Renaissance lets them get more value from capital developments and other funding, so they can attract more – and more diverse – people to visit, make the most of their collections and invest in their staff.”<sup>34</sup>

This mode of working aims for sustainability, changing organisations for good, increasing capacity where it is needed to deliver over the long term. It is not geared to producing immediate results, and because it engages deeply with organisations, it has limited ability to spread a small amount of money over a wide variety of projects. Renaissance

in the Regions took the decision to concentrate available resources in strategic locations, and to play for the long-term gain.

In Yorkshire, this focus has been accentuated and followed through. The programme has helped five museum services in five key cities reach a point of heightened capacity, where those services are positioned to deliver to a diverse audience over the long term. It is important to underline the steep trajectory of this heightening of capacity over the time period. The difference between 2002 and 2007 is stark.

The findings of the 2004 Business Plan SWOT analysis, as shown in the diagram overleaf, found a catalogue of weaknesses. As the Hub’s current Chief Executives can confirm, the situation was often critical.

In 2002, the museums and gallery in York were newly established as an independent Trust. York’s admissions had been falling, with worrying implications for earned income. The Trust had a great collection, but as Chief Executive Janet Barnes says, “it wasn’t able to show the collection in an exciting way... It wanted to look at interdisciplinary work, focused on objects,

## Hub weaknesses, 2002/04 period

- Poor understanding of audiences
- Lack of education capacity
- Dramatic under-staffing in some areas
- Poor collections management
- Tired displays
- Decline in visits
- Lack of management capacity
- Lack of marketing capacity
- Buildings in poor repair

and it really needed people, more than anything, to facilitate this.” The quality of the collection was evident, but the new Trust simply did not know the full extent of what it had to work with. Documenting the collection had fallen far behind – to the extent that the full rectification of this problem is scheduled to take until 2010.

At Hull, Leeds and Bradford, local authority Museums Services were also facing difficulties, and the emergence of Renaissance offered a vital shot in the arm. The Renaissance investment was essential to Leeds from a financial point of view.<sup>35</sup> John Roles, Head of Museums and Galleries in Leeds since 2004, says that he arrived in what was regarded as a low-performing Service within the local authority. “The introduction of government money and a government agenda through Renaissance Yorkshire did materially help change the Service’s course. It showed that ‘someone thinks this Service is important’.”

Simon Green, Head of Operations at Hull Museums and Galleries, can look back to 2002 and paint a picture of a Service with a respectable forward plan in place, but deficiencies in infrastructure and delivery. While the Museums Service here had a

reasonable profile within the local authority – it was the only part of the Council to obtain a good result from the 2002 Best Value process – it was underpowered, with sites that were not up to scratch, and visit and participation figures that were “not what they should have been”.

In Bradford in 2002, the Service was beginning to climb out of a difficult position, partly in anticipation of the opportunities The Hub programme might afford. Mark Suggitt’s appointment as the Head of Service was one feature of this development, but the Service was by no means out of the woods: “key curatorial posts and marketing posts had been lost, and many people were doubling up on jobs,” says Suggitt.

It was clear, that as Renaissance funding came on stream, these museum services were in serious need of investment, and that a deterioration in any of the five would have a considerable effect on the regional infrastructure. Between them these five cities are able to cover the vast majority of the region, in terms of population reach – Leeds, York, Sheffield, Hull and Bradford are the natural foci for administrative and cultural life in the region. The five services were responsible for 30 museums and

galleries of widely different sizes, and with diverse experiences on offer. Bringing the Renaissance agenda to all these sites was an ambitious brief for the new Hub, but it was the key challenge to take up at that point in time.

Nick Dodd, Chief Executive of Sheffield Museums and Galleries Trust, the lead partner in the Yorkshire Hub, is clear that the emphasis in Yorkshire has been on organisational change, as a vital first step of delivering regional benefit. If the large services in the region were to be able to respond to social agendas from government, they must first reach the point of sustainability that would enable them to deliver. "It is an experiment in organisational change," says Dodd.

## 05.2. Forging a new landscape

The formation of the new Yorkshire Hub was by no means straightforward, and the process of asking the partners to work as a unit has brought them a long way since 2002. Yorkshire was late forming its Hub, and the five city structure was decided upon only after much discussion. Difficult negotiations over designating a lead partner and allocating resources were condensed into a four month period between June and October 2002, and a business plan was produced at the end of that period.

Yorkshire was awarded Phase Two funding, but the Hub partners now recognize that this was the right level of investment for a Hub with pronounced capacity problems. The task initially was to reach the starting point: to repair and build the infrastructure ready for sustainable delivery.

In retrospect too, the difficulty of forming a body of partners that had previously been, in Dodd's words, "just five separate people", contributed to forming a team with a shared purpose. Before 2002, the Services were seen as being separate, and in active

competition. One view goes as far as saying that Yorkshire had a reputation for negativity and infighting, with little capability to form a coherent and unified regional response to national issues. The formation of the Hub encouraged the five largest services to work together, and the partners understood they were in a position to counter some of these negative perceptions.

The shared purpose became to rapidly improve the capacity to deliver against national objectives. Janet Barnes comments that this process has been gradual, and that it has taken time for services to "gel", but that there is now a real feeling of equality among the partners, and that the impetus is towards thinking regionally, as a unit. "When we meet we're not operating in a vacuum: we don't talk about our own agendas, our own collections – we talk about regional planning and strategy." Having taken up her post at the beginning of this process, Barnes has a clear view of the distance travelled by the partners in reaching this point of unison, and says "it is Renaissance Yorkshire's huge achievement."

This reality of Hub partnership working reflects the main objective of the Renaissance in the Regions report:

“our major objective should be to establish a much stronger strategic and operational framework for museums and galleries throughout the country, based on a philosophy of cooperation and mutual dependency.”<sup>36</sup>

Commentators outside the Hub partnership also see a change in the landscape around the five partners, moving away from mutually exclusive strategic paths to a more common approach. Adrian Friedli, Director of Visual Arts and Literature at Arts Council England, Yorkshire, recognizes a step change in the standing of the five Hub partners over the last five years, as well as in organisational development and the ability of the partners to work together. The Renaissance Yorkshire Hub, he says, must have played a part in this. He says that although the Arts Council’s funding relationship is with five different services, and is planned to remain in this mould, that there is also a recognition that the Hub is a presence in its own right, and that by stimulating galleries to work together across the services, it has helped make Arts Council investment take root: “it works because of the way the Hub is set up in the region.”

### 05.3. Spreading the benefit

While recognising the upside of this new partnership through the Hub, Friedli picks up on a common theme when he highlights a sense of discomfort that has been associated with the Hub since 2002: was it right to concentrate resources on the five partners, and have the benefits been able to reach the rest of the museum community in Yorkshire?

Hub partners have been alert to this issue, and Nick Dodd highlights the role MLA Yorkshire has played, and continues to play, in asking the Hub to evaluate where the greatest regional benefit lies, and whether the balance is right between development of partners’ capacity and a wider sharing of benefit with museums and their audiences.

One result of this is the Renaissance Partnerships scheme, which has brought 17 partners together with the Hub services under four partnership groupings: Community History, Archaeology, Education and Visual Arts. Each partnership is facilitated by a dedicated co-ordinator, based at the Hub service. The working model is to bind the partnership with a focus on audiences as well as a recognition that

the opportunity to form a network and share expertise will be a major benefit of the partnership.

Renaissance Partnerships is scheduled to run over a five year period, with each of the partners able to access £20,000 of Renaissance Yorkshire Hub funding until 2008. It is hoped that additional funding for each partner can be secured, to continue their project until 2011.

The application and selection process, has been a regional activity involving MLA, and is not solely a Hub decision. Renaissance Partnerships is a sizeable initiative budgeted to account for 9% of Hub funding between 2006 and 2008.

Another instance of wider benefit is the *My Learning* initiative, which has involved 67 organisations outside the Hub with a pioneering tool for delivering learning based on Yorkshire’s museums, galleries libraries and archives. These 67 organisations have produced ‘learning journeys’: IT-based explorations of their collections aimed primarily at teachers and their pupils. 80% of the resource created on *My Learning* is from non-Hub partners. This rich content can be accessed at [www.mylearning.org](http://www.mylearning.org): also see

the relevant Case Study in this report. *My Learning* is administered and maintained by a Hub funded officer based within the MLA Yorkshire office, and is entirely financed through Renaissance Yorkshire Hub budgets.

There are further instances of the Hub engaging in substantial work with non-Hub partners. The 'China in Yorkshire' project (funded by the Heritage Lottery Fund and Arts Council England, Yorkshire), involves 11 non-Hub partners, 9 of whom have not worked directly with the Hub before. Activity on museum partnerships in 'China in Yorkshire' is co-ordinated through the Hub central office. Another initiative funded through Yorkshire Renaissance, in partnership with MLA, Yorkshire, is the provision of a Regional Accreditation Officer, in post to help regional museums with advice on the Accreditation process, and with the application itself. The Accreditation Officer, working out of the Hub central office, has had contact with around 130 museums across the region.

Taking these various strands together, Renaissance Yorkshire Hub programmes have reached 80% of the museums in the MLA, Yorkshire area, the majority of these

within the last two years. This activity is a significant presence in the budget: the four programmes described above, with their predominantly outward looking focus, account for £915,000 of Renaissance funds to the end of 2008. To put this in perspective, each of the Hub partners received just over £1m during the same period.

Despite these well-publicised initiatives that share benefit across the sector's audiences, among Hub staff it is still common to encounter unease at having benefited from Renaissance to a *greater degree* than in other regional museums. One interviewee talked of a sense of "joy and guilt" when she heard her Service would benefit from Hub funding. Others are concerned that Renaissance was intended to benefit all museums and their audiences equally. And yet the same members of staff are also clear that the funding they received was essential in helping their Services achieve a resurgence.

The best analysis of this is that in 2002 the Hub took a strategic direction that was a) the most practical and powerful response to the Renaissance brief, and b) that most directly addressed the region's priorities. The central

**Renaissance Yorkshire Hub  
programmes reach  
80% of museums in  
MLA region**

**These programmes are  
worth £915,000  
from 2002 - 08**

infrastructure provided by the major cities' museums services had to be improved.

While this was a sound strategic decision, the process of establishing priorities within the region was bound to create a sense of 'winners' and 'losers'.

However, the Hub's plan to reach a point where it would be in a position to look beyond its own state of health and work with audiences across the wider museums community appears to have arrived – the beginning of this is seen in the Hub's most recent work, described above.

The allocation of nearly £1m over six years to initiatives focused on the wider community can only be described as significant, and evidence that The Hub can and is involving museums beyond the five city partners.

There is a realisation that benefits can be spread both through dedicated programmes, and also through a new approach to work that chases regional objectives as well as organisational. One staff member talks about how her way of working takes her outside her Service, and has the potential to serve other museums without them having to duplicate the same work:

"we definitely feel we're making links to the smaller museums in our region. It's nice to have that kind of link – you can get quite caught up in what you're doing – it's good to see what else is going on, and support that... we're happy to be there to help. That's what it's about, being a Hub: I see it as a place where you can try things out, develop theories and practice, and then it's a knowledge base that smaller museums can tap into, so they're not having to take those big risks themselves." (Education Manager)

## 05.4. What has organisational change looked like?

If The Renaissance Yorkshire Hub has fostered organisational change among its partners, what has been the nature of this change? What has change looked like, on the ground?

The main cost centre, and the main lever for change within the Hub, will have been the employment of 76 new members of staff, across the partners, by March 2008. This accounts for 64% of all Hub spending between 2004 and 2008. Nick Dodd points out that these staff have very often been employed from outside the region, complementing existing staff and bringing new blood to the Services and regional sector. They are also very largely at the front line of delivery, directly working with the audience in education, communication and facilitation.

At York, the curatorial team was completely rationalised and regrouped, and Hub funding created new posts to support this team, largely from below. At the same time, the education team was re-energised and made

larger, in order to provide a comprehensive education service for schools. In Leeds, the staff that have been introduced are in key posts, and help embody a new philosophy that is remodelling the Service. Many functions, says John Roles, would not exist at all without Renaissance backing: outreach, dedicated museum marketing, the documentation attached to the new City Museum. "If someone asked me was that the icing on the cake, or the cake," says Roles, "I'd argue it was the cake."

Senior managers in Bradford, Hull and Sheffield would agree that the investment in people has been crucial to the Hub's success over the last five years. "Build capacity and you can get the skills and time you need to make other funding bids and deliver them," says Mark Suggitt. In Hull Simon Green and Head of Education Jon Pywell make the point that not only is the Hub and its audience benefiting from 'more people available', but that these staff are working to a results-oriented brief. They are determined to demonstrate their worth, and their work is lean, sharp, and focused on Renaissance objectives. Nick Dodd emphasises the contribution the recruitment of such staff makes to the regional economy. "We are introducing high end skills to the

creative economy," he says. This aspect is explored further in section 06.

## 05.5. Synergy with existing staff: the Renaissance effect

The added benefit here is the synergy with existing staff. Talking to people within these organisations, it seems clear that the Renaissance philosophy and investment, seen most clearly in its new appointments, has inspired the most dynamic staff within the Services to re-examine what can be achieved, and set course for new goals.

“People hadn’t been given the opportunities to stretch themselves before.” (Education Officer)

“When Hub funding came along, they suddenly could see their ideas come to fruition.” (Front of House Manager)

“You felt you could sustain the relationship with those audiences, instead of never being able to do something with them again.” (Education Officer)

By releasing substantial funding over a longer period, Renaissance has ridden out the staff’s initial suspicion of the scheme being “just another directive”. It has shown that it is supportive of the people on the

ground, making real change for the long-term. The staff that have been employed under the scheme have worked to a clear agenda, an agenda that is shared across the region and has backing from Hub leadership, from MLA, and ultimately from central government. This must have given authority to the project staff, and helped them meet challenging objectives.

“the organisation felt a bit flat, like it needed this injection of new people, new targets to deliver on. The whole momentum of it has been incredible. It’s got a real buzz about it, the Service now.” (Education Manager)

“It’s changed enormously what we do: before we were very concerned with museum things, now we’re looking out to the public.” (Project Manager)

“I think it’s given people a focus. I think before a lot of the curators, to be fair, did go out and do outreach and work with schools and so on, but it was done in a very piecemeal fashion. We’re now looking at building a strategy and everybody working together, and that I think has been driven by Renaissance.” (Outreach Officer)

Despite this positivity, the organisational development encouraged by The Renaissance Yorkshire Hub programme has inevitably raised issues for the Hub partners. Leeds’ restructure has been fought over publicly in the trade and local press. As well as the growing pains associated with major organisational change, in all partners there is the particular feature of job insecurity, derived from the short-term nature of Hub funded posts.

Most Hub chief officers characterise the short-term employment of the entire Renaissance funded workforce as a necessary evil. This was the only way to show the Hub’s potential for delivery. Some speculate that the nature of the posts attracted a high quality candidate, ready for a challenge and a tight deadline, and this is borne out by those postholders’ description of their jobs as “challenging” and “a once in a lifetime opportunity”.

However, even the most enthusiastic supporters of the Renaissance investment in staff recognize its down-side. There is worry among existing staff on permanent contracts that some of their most vibrant colleagues, and the project work with which they are associated, could disappear. Amongst the

short-term contract staff themselves, of course, the concern is heightened.

This is a negative aspect Hub planners have to live with. There is no doubt that the headline successes of The Hub, and the delivery of its philosophy, has been dependant on the people who deliver: both new and existing staff. Fundamentally, The Renaissance Yorkshire Hub programme has been about engaging the public, and it is not difficult to see that museums need people of its own to make this happen. The public-facing staff in education and outreach have an obvious impact here, but so to do the staff the Hub have employed to keep the museums functioning as twenty-first century organisations should, with dynamic curatorial, marketing, fundraising and management roles.

**“This is the worry: we can function if we’re stripped down to the basics, but we can’t provide all this additional activity and facilities: the community projects, the temporary exhibitions, that make us exciting, dynamic places, where we’ve worked so hard to build up our audiences – you know, that will all just stop. We’ll be able to keep the doors open, but we won’t be able to offer all that we’ve been working for.”**

**Museum Manager**

## 05.6. Streamlined management

The management model for the Hub is distinctive and has contributed to a partnership that is greater than the sum of its parts. The Hub Central team includes a Hub Manager and a Finance & Resources Advisor who together form the core of the operation dealing with management, administration, day-to-day financial operations, and monitoring. In addition, three other Hub staff members address specific tasks – fundraising and the management of Renaissance Yorkshire Partnerships, support for e-learning, and the running of the Accreditation support programme.

The Hub Manager, Janet Thompson, reports directly to Nick Dodd, as the Chief Executive of the lead partner. As well as Dodd's considerable input, further support comes from Finance and Marketing departments at SGMT. But, although the Hub draws on the SGMT management capacity, and although the office is based within Sheffield Galleries and Museums' offices, Thompson's team does not fall within any of the SGMT directorates. The Hub office is separate from the SGMT infrastructure.

The responsibility for Hub finances is a key component of the Hub office's work, and Thompson says this has proved to be a crucial element in achieving efficient management of the programme. From beginning to end, the use of Hub finances are monitored by the Hub office: business plans have been assembled around a framework set by Thompson and Dodd, giving the programme a continuity and strategic focus that was commended by MLA.

Right through the implementation of the programme, this financial control is maintained. Thompson sees it as part and parcel of keeping on top of the delivery side of Renaissance Yorkshire Hub programmes:

“We've tried to make sure people keep within their work packages – we haven't allowed a free for all. If someone wants to make a change, there has to be a definite rationale for that – we'll be asking: 'does that mean you're not going to deliver something that you said you were going to? And what will you deliver instead?'”

Besides this closely-run and administered management model, which saw 92% of

funding received for 2006/07 spent by the end of the year, the other key feature in the running of the Yorkshire Hub is the close involvement of MLA, Yorkshire. MLA representatives form part of most of the fora that take place within the Hub, from selection panels, to Chief Executive meetings, to diversity planning groups and learning groups.

“We have good links at all levels,” says Thompson. “If it was drawn as a diagram there would be lines all over the place. There's a basic assumption that we're on the same side, and we want to make it work as well as we can for Yorkshire.”

## 05.7. External Partners

Because of its profile, and because of its programme, The Hub is able to make many contacts outside the sector, and work with many new partners. The list of these external partners is reproduced over the next pages, for an impression of the scale of this network.

This outward looking mode of operation is essential for museums and galleries: it keeps the sector focused, as well as raising profile in a very positive manner.

This list can only be indicative – there will be many more partners that we have not been able to include.

**Business and retail**

Advanced Manufacturing Park (Sheffield)  
 Baby Gap  
 Company of Cutlers  
 Sheffield Assay Office

**Community associations**

Association of Ukrainians, Bradford  
 Bangladeshi Community Association, Bradford  
 Bangladeshi Youth Organisation, Bradford  
 Bradford Pensioner's Association  
 Friends of Lister Park, Bradford  
 Hull and East Riding Hindu Association  
 Indian Women's Association (Leeds)  
 Keighley Asian Women's Group  
 Keighley Muslim Association  
 Keighley Voluntary Service  
 Leeds Black Elders Association  
 MAMA Africa, East African Women, Sheffield  
 Yemeni Community Association, Sheffield  
 Yemeni Enterprise and Training Centre, Sheffield

**Cultural organisations**

Alchemy  
 Artists  
 Artlink Exchange  
 Artrole  
 Arts Action York  
 Arts Council England  
 Arts Council England, Yorkshire  
 Artworks  
 Bradford Libraries  
 Breeze Youth Festival, Leeds  
 Carriageworks Theatre, Leeds  
 City Arts Unit, Hull City Council

Cultural Brokers  
 Eye Music Trust  
 Fluid  
 Freedom and Culture 2007  
 Hull City Hall  
 Hull New Theatre  
 Ilkley Literature Festival  
 Leeds Art Collections Fund  
 Leeds Philosophic and Literary Society  
 Leeds West Indian Carnival  
 Libraries Connect (Hull Libraries)  
 National Parks  
 North Yorkshire County Archives Office  
 Otley Folk Festival  
 Parks & Landscapes, Bradford MDC  
 Read Write York  
 Riding Lights Theatre  
 Roman Festival, York  
 Science Festival, York  
 Seacroft Library, Leeds  
 Sheffield Cathedral  
 Sheffield Libraries  
 Sheffield Theatres  
 The Deep  
 Viking Festival, York  
 York Archives  
 York Carnival  
 York City library  
 York Dance Week  
 York Theatre Royal  
 Yorkshire Film Archive

**Educational organisations**

Bradford College

Bradford University Dept of Archaeological Sciences  
 Cape UK  
 Carleton Bolling City Learning Centre, Bradford  
 Centre for Global Education  
 City Learning Centres, Hull  
 City Learning Partnership, Hull  
 Creative Minds  
 Creative Partnerships, Bradford  
 David Young Academy, Leeds  
 Early learning providers, Sheffield  
 Education Bradford  
 Education Client Team Bradford MDC  
 Education Leeds  
 Freeman College, Ruskin Mill Educational Trust  
 Hull College  
 Hull LEA  
 Leeds Metropolitan University School of Education  
 Leeds Metropolitan University School of Landscape, Architecture and Design  
 Leeds Metropolitan University  
 Leeds University  
 Local & Regional Secondary and Primary Schools  
 National Science Learning Centre  
 National Union of Teachers  
 North Hull City Learning Centre  
 Nursery Schools, Bradford  
 Oakbank Sports College, Bradford  
 Schools Linking Project, Bradford  
 Science specialist schools  
 Setpoint, Humberside  
 Sheffield City Learning Centres  
 Sheffield College

Sheffield E-learning Consortium  
Sheffield Hallam University  
Sheffield LEA  
Sheffield University  
SPELL (Sheffield adult learning organisation)  
Teacher Training Agencies  
Thomas Danby College, Leeds  
University of Hull  
University of York St. John  
WEA, Bradford  
WEA, Sheffield  
WEA, York  
West Leeds City Learning Centre  
WISE (Wilberforce Institute for study of Slavery and Emancipation)  
York College  
York LEA  
York University

#### **International organisations**

Anti Slavery International  
British Council  
Wilberforce Advisory Group (WAG – International)

#### **Local Societies**

Bronte Society  
Cullingworth History Group, Bradford  
Freetown Society (Hull)  
Keighley and District Family History Society, Bradford  
North York Mammal Group  
Upper Worth Valley History Group, Bradford  
York Astronomical Society  
York Minster Stone Carvers

Yorkshire Philosophical society  
Yorkshire Wildlife Trust  
Young Archaeology Club

#### **National and regional bodies**

Council for British Archaeology  
Engage  
Equiano Society  
Excellence in Cities – Hull  
Hull City Venture  
Hull Citybuild  
Humber EBLO – linking education and business  
NESTA  
North Sea Association  
North Yorkshire Business and Education Partnership  
Northern Decorative Art Specialists  
Science City York  
Understanding Slavery Initiative (USI)  
Yorkshire Forward

#### **Social and welfare organisations**

Adoption & Fostering, Bradford MDC  
Adult Skills and Work Strategy, Sheffield  
Age Concern, Bradford  
Age Concern, York  
Beautiful Octopus Nightclub, Leeds  
Bootham Hospital, York  
Burngreave Learning Campaign, Sheffield  
Canterbury Children's Centre, Bradford  
Cherry Tree Nursing Homes, York  
Dads and Lads  
Early Years and Childcare Service, Bradford  
MDC  
Ethnic Minority Advisory Service, Sheffield

Ethnic Minority Women, York  
Future Prospects community health group, York  
Homeless People, York  
Hull Access Improvement Group (HAIG)  
Hull and East Yorkshire Mind  
Leeds Youth Offending Service: Resettlement and Aftercare Team & Intensive Surveillance and Supervision Programme  
Police Club for Young People, Bradford  
Sangat Centre, Bradford  
Sheffield City Council, Children and Young People services  
Social Cohesion Strategy/Housing Market Renewal Team  
Southey and Ollerton Area Regeneration, Sheffield  
St Anne's Community Services, Leeds  
Stretch charity  
SureStart, Sheffield  
SureStart, Hull  
SureStart, Leeds  
SureStart, Bradford  
Sycamore House (day care centre for mental health), York  
The Retreat, York  
Volunteering Bradford  
York Alzheimer's group  
York and Selby NHS Trusts  
York Blind and Partially Sighted  
York Informal Carers  
Youth Offending Team, Bradford

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<sup>33</sup> Renaissance in the Regions: a new vision for England's museums, Re:Source. Sec. 4 'Diagnosing the Problem'. p72, p70

<sup>34</sup> Pocket Guide to Renaissance, Issue 2. Museums Libraries and Archives Council, [www.mla.gov.uk](http://www.mla.gov.uk) 2007

<sup>35</sup> see the comment made by Catherine Blanshard in section 06.

<sup>36</sup> Renaissance in the Regions: a new vision for England's museums, Re:Source. Introduction. P5



# 06: Economic Impact



The regional economy of Yorkshire and the Humber is worth in excess of £80 billion<sup>37</sup>. An injection of just short of £7 million into the Hub from Renaissance in the Regions is, in real terms, a relatively small contribution to this regional economic landscape. However, there are three key areas in which the Hub services show they can make an important economic impact beyond their natural reach: in leveraging additional funds, in tourism and in employment.

## 06.1. Funding leverage

The Renaissance Yorkshire Hub has received £6.827 million between 2002/03 and 2007/08, with the majority of the funding distributed from 2006 onwards. The funding has been divided between the five services in the Hub, with additional funds allocated to the management of the Hub and joint programmes. The totals received by each service are shown in the chart in the panel.

Yorkshire is a Phase Two Hub, which means that it has received only a portion of the funding originally identified as being needed to transform England's regional museums<sup>38</sup>. Overall, the funding for Renaissance in the Regions nationally has been 45% (£120m) of what was originally requested. 'Full

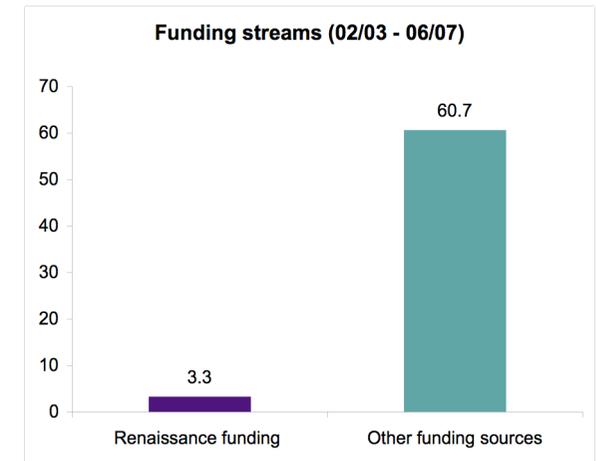
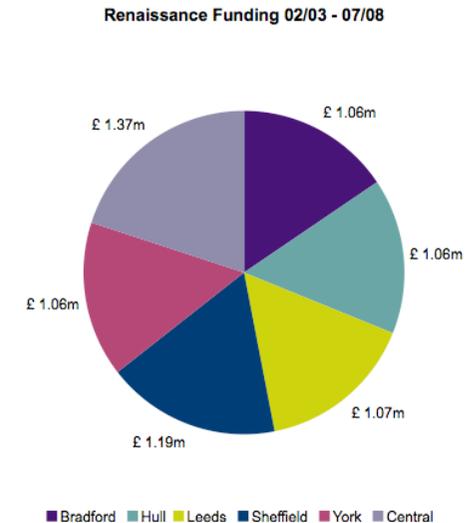
funding' for Yorkshire's Hub would have been closer to £5m a year.

However, the level of funding that the Hub services have received has not only stabilised their core functions, but has allowed them to attract further financial support for revenue, as well as major projects.

This is an area in which the Hub services have been very successful. Between April 2002 and March 2007, the five services secured a further £60.7 million of funding from a variety of sources on top of the £3.3 million Renaissance money received during that time period. This is equal to eighteen times the Renaissance amount.

72% of this income has been for capital projects and 28% to support revenue streams. Renaissance funding accounts for less than 9% of the total funding achieved by the five services.

The services have identified £10.488 million or 17% of this funding that they feel would not have been forthcoming without the Renaissance input. It may be that a service has used Renaissance income as match



funding with another body. Or, less directly, they may promote their membership of the Hub and the vote of confidence the Renaissance funding confers, in order to secure support. Fiona Spiers, Regional Manager of the Heritage Lottery Fund, commented, "For those five museums that are in the Hub it has been easier for them to find match funding, because they've already got it".

51% of the funds specifically levered against the Renaissance finance are from Lottery sources, 23% has come from Yorkshire Forward and 10% has come from Higher Education or Further Education sources. 92% of all the levered monies are from Government funding sources, which is indicative of the extent to which museum senior managers and Renaissance have successfully aligned the museums to Government agendas.

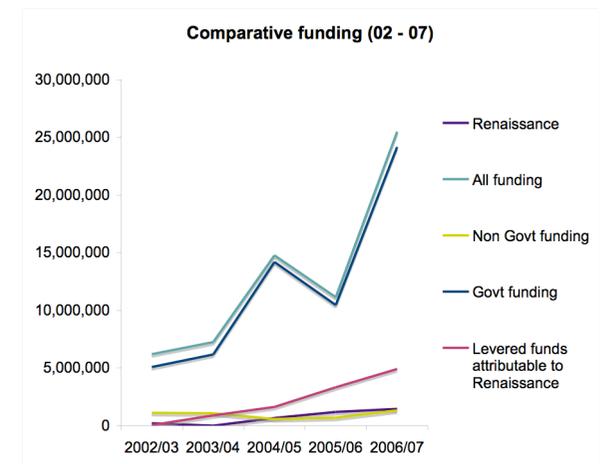
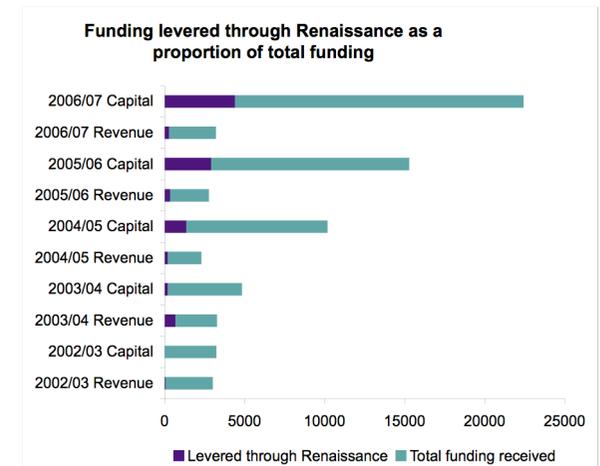
Renaissance support has been most useful in helping to secure money from Yorkshire Forward (94% attributed), other sources, such as Trusts and Funds (64% attributed), Local Authorities (57%) and Higher / Further Education (53%), although these are not necessarily the largest income streams.

The key point is that, despite the relatively modest sums from Renaissance, the services within the Hub have seen the funding as the starting point for most of their major achievements.

For Bradford, the Heritage Lottery Fund award which allowed *Connect* to happen at Cartwright Hall was only secured with match funded Renaissance money. Together this funding helped instigate the project and take the initial burden of risk.

For Sheffield, without the Renaissance support to maintain the core of the Trust's operation, the major redevelopment of Weston Park Museum might have overwhelmed all the organisation's resources, human and financial. The Renaissance support has meant that the other three sites did not suffer during the redevelopment.

Sheffield's leadership of the Hub has also been important in strengthening its relationships. According to David MacPherson, funding officer for Sheffield City Council, taking on the leadership of the Hub has given more weight to the Trust's voice in the City. With funding cutbacks, many cultural providers have seen their



support cut or at a standstill. MacPherson says: “Sheffield Galleries and Museums Trust is one of only two organisations in the City that have seen their funding increased, and they both have political clout.”

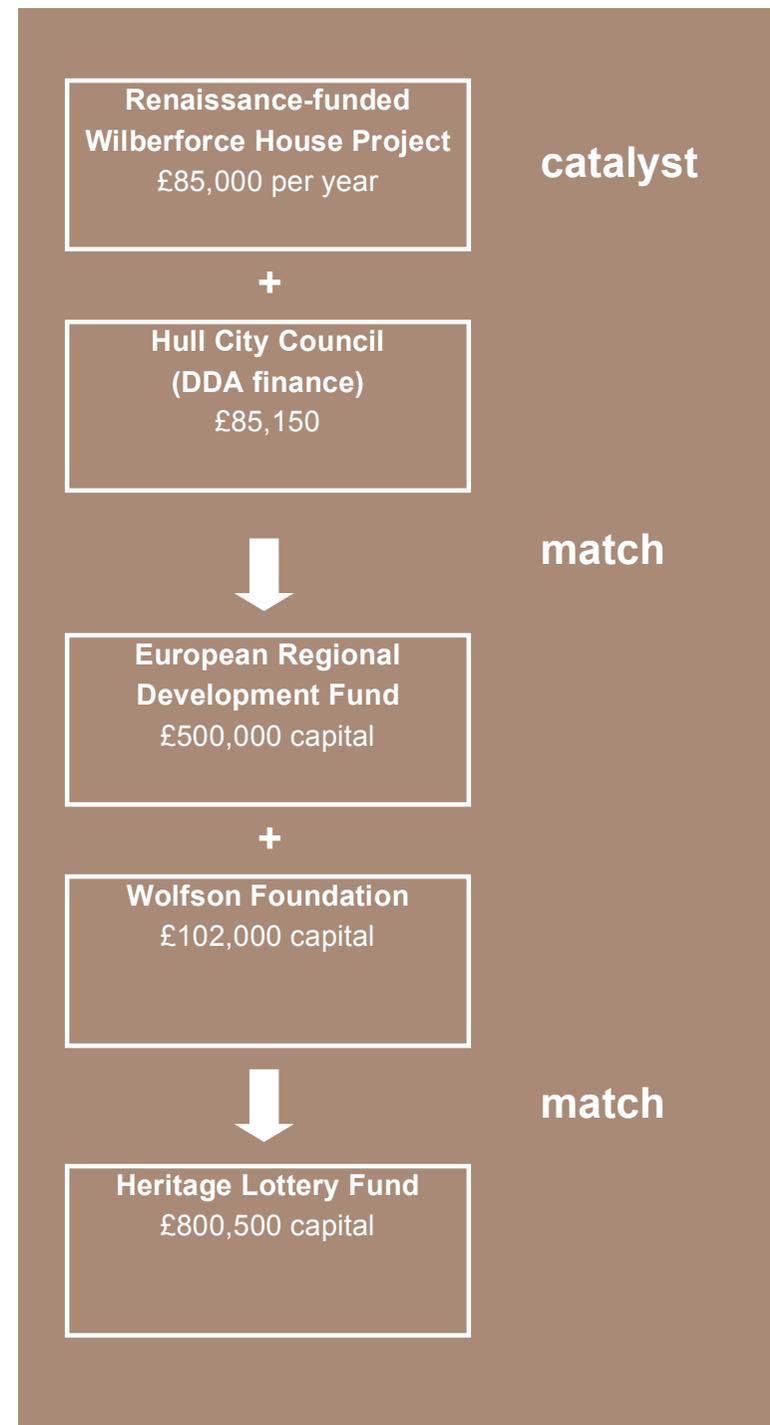
For Leeds Museums and Galleries, the Renaissance funding has been “nothing short of fundamental” to securing the continued support of its host Local Authority, according to Catherine Blanshard, Chief Libraries, Arts and Heritage Officer for Leeds City Council. Prior to Renaissance, the Leeds City Council commissioned Price Waterhouse Coopers to undertake a service prioritisation exercise. At that point, the Museums and Galleries were listed as expensive while not offering significant impact, and consequently became the subject of an internal investigation. Catherine says, “Renaissance stopped these questions in their tracks and bought the service time to prove its worth.” An extra £600,000 has now been ploughed into the service by the Authority, driven not just by the Renaissance financial support on the table, but by the “vision, respect and partnership working ethos” of Renaissance.

For Hull, it has been the magnetism of the Renaissance funding that has been

fundamental to their success. Hull Museums’ Simon Green maintains that the Renaissance revenue support for the staff on the Wilberforce House project kick-started the whole refurbishment project of the site.

The model in the panel demonstrates the catalytic effect of the original Renaissance support in Hull, illustrating how, with careful management, £85,000 can be built upon to fulfil the greater ambitions of a service. It shows how the service matched the original £85,000 revenue support from Renaissance to a Disability Discrimination Act pot held by Hull City Council. Together this was matched to a successful European Development Fund application, which, when added to a grant from the Wolfson Foundation, could be matched for the purposes of a Heritage Lottery application.

The knock-on effect of this funding is seen in the local economy through impacts on employment and tourism. All but one contractor for the refurbishment of Wilberforce House were sourced using a local labour initiative, providing the equivalent of 208 weeks employment to local people, as well as secondary spend



into the economy with local suppliers and building merchants<sup>39</sup>. The newly opened museum is predicting an increase of 20,000 in its visitor's numbers in the first year, equating to £150,000 into the economy from the 17% of tourist visitors to the museum.

## 06.2. Tourism

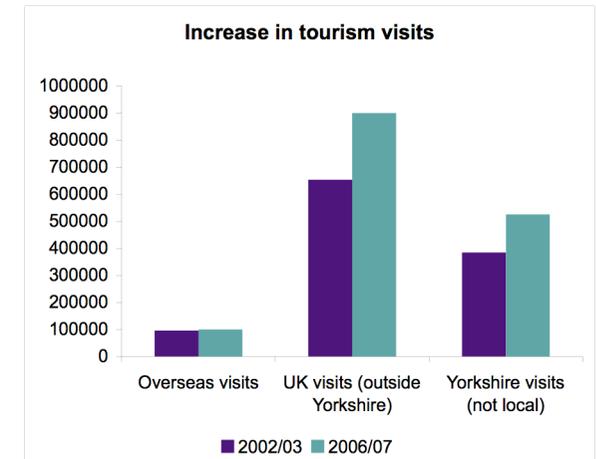
Nearly 100 million trips are made to Yorkshire and the Humber every year, netting the region over £4 billion annually<sup>40</sup>. 87% of this comes from within the Yorkshire and Humber region itself, in the form of day visits. A further 12% of visitors to the region are from within the UK and 1% comes from overseas.

Proportionally, the Hub museums receive greater numbers of visitors from around the UK and overseas than the regional norm, suggesting they attract the higher spending end of the regional tourist market<sup>41</sup>. Certainly, the museums attract a greater proportion of visitors from USA than the region as a whole (20% compared to 12%). In 2006/07, the five services received 21% of visitors from within the region (excluding local visitors), 36% from around the UK and 4% from overseas. These proportions have varied little since 2002/03.<sup>42</sup>

The original Renaissance in the Regions report asked for £10m towards local tourism initiatives around the country that would allow regional museums to participate more fully in the tourism arena.<sup>43</sup> This was one of the largest sections cut from the plans and has not therefore been a main area of focus within the activity of the Hub in Yorkshire.

Despite the fact there has been no new money for tourism initiatives and the proportion of tourists has not changed, the increase in the overall number of visitors to the museums in that time means that the size of the tourist market has increased significantly. The chart in the panel shows the increases.

As visitor research is carried out in the museums every October/November, these figures take no account of the high tourism season in July, August and September and may mask the true size of the market.<sup>44</sup> Conservative figures for 2006/07 then, show the five Hub services received over 1.5 million tourist visitors, who will have spent £184 million into the regional economy.<sup>45</sup>



**Tourists at Hub  
museums spent £184m  
into the regional  
economy in 2006/07**

## 06.3. Employment

The Hub museums are responsible for a small but significant part of the knowledge economy in Yorkshire and the Humber. 2.4 million<sup>46</sup> people are employed within the Yorkshire and Humber region and 31,720 of these work in the Creative and Cultural Sector.<sup>47</sup> The five Hub services together employ 635 staff – 2% of the sector and a quarter of all those employed in Cultural Heritage professions in the region.<sup>48</sup> This also makes them some of the biggest employers in the Creative and Cultural sector, where 94% of businesses employ 9 people or less.<sup>49</sup>

The creation of 76 new jobs through Renaissance represents a 3% increase in the number of Cultural Heritage employees in the region, the majority of whom have moved to Yorkshire to take up these knowledge-based jobs.

It is also worth noting that between 2004 and 2008, £4m of the Renaissance support will have been spent on salaries and associated costs. The income tax paid on these salaries amounts to £567,000, so while the Yorkshire Hub has received £6.6m (2004 –

2008), 8.5% has been returned to the Government through the Treasury.

## 06.4. Helping make Yorkshire a great place

As the services in the Yorkshire Hub continue to grow in strength and confidence, their ability to impact on the regional economy is sure to develop in tandem. This summary has shown that leveraging in funds on the back of Renaissance funding has been one of the great achievements of the Yorkshire Hub members, which is testament to their creativity and tenacity.

Being a member of the Hub has also brought extra credibility to the services with their Local Authority hosts and has helped them to further align to, and deliver against, local needs, such as community engagement and e-learning agendas. With this heightened status, the museums services are now able to develop their input into the ever-more important local agendas and partnerships (the list of existing partnerships is already impressive, as seen in section 05).

As big players in the cultural sector, these five museum services can demonstrate a way forward for the smaller players, taking the kinds of risks with new ideas and ways of working that others in the sector are not able to do. The Renaissance money has enabled them to make a start in this area. While this five year period has necessarily been about looking inward and building up the core services that the museums were created to offer, the time is now ripe for them to take a seat at the table and prove further their ability to make Yorkshire a great place to live and work.

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<sup>37</sup> Yorkshire Forward

<sup>38</sup> Renaissance in the Regions: a new vision for England's Museums, *re.source*, January 2001

<sup>39</sup> The Economic Impact of Yorkshire Renaissance in Hull, Simon Green, 2007

<sup>40</sup> Facts of Tourism, Yorkshire Tourist Board, 2005. 9% of England's 1.108 million tourism trips are made within Yorkshire.

<sup>41</sup> Overseas tourists spend £332 per trip, UK tourists spend £154 per trip and regional tourists spend £22 per day. Source *ibid*.

<sup>42</sup> Renaissance Hub Exit Surveys, Ipsos MORI

<sup>43</sup> Renaissance in the Regions: A Review of the History of the Programme, MLA (March 2007)

<sup>44</sup> YTB figures from 2004 show that 29% of UK tourist visits are made in the summer months, and 37% of overseas visits are made at that time.

<sup>45</sup> Tourism spend figures taken from Facts of Tourism, Yorkshire Tourist Board, 2005

<sup>46</sup> Yorkshire Forward

<sup>47</sup> The Footprint: a baseline survey of the creative and cultural sector, CC Skills (2006)

<sup>48</sup> Leeds, 212; York, 152; Sheffield, 140; Bradford, 36; Hull, 95.

<sup>49</sup> *Ibid*.



# 07: Case Studies

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## My Learning

### Online Learning Journeys: 2006 -

*My Learning* is a website that provides resources for teachers presented as 'Learning Journeys', inspired by collections in the museums, libraries and archives in Yorkshire. The resources are designed to support different curriculum subjects and ages.

The development of the site was motivated by two priorities; the needs of teachers and the Government e-learning agenda.

Research by MLA, Yorkshire had asked teachers what would encourage them to increase their museum visiting. The responses revealed an overwhelming demand for online resources that could be accessed before and after the visit. Teachers specifically asked for a regional resource and a website, rather than a portal.

It quickly became clear that this online tool would also allow museums to respond to the growing development of personalised learning for individual students in schools. As Bradford Museums, Galleries and Heritage had existing expertise in creating online resources, this was an opportunity to develop that skill to meet a regional need. It

was also an opportunity to draw more museum staff into the online world, developing their skills and confidence to make the most of the powerful tool newly available to them.

### Designed for and by teachers

Teachers were involved from the start in the development of the site and its specific resources, with up to four teachers contributing to each Learning Journey. Prior to its launch in June 2006, the website was thoroughly tested by teachers (with no previous involvement) to assess its usability. The response was very positive with teachers finding it easy to use and inspiring:

"I liked the resources being divided into subjects. I felt familiar with the layout and design after using it for a few minutes and found it easy to use".

"This site enables me as a teacher to get what I want first".

"I very much like the audio sections, with children describing and discussing objects."

- The site has seen a steep rise in visitors – term time usage nearly tripled between May and September 2007, with daily unique visitor figures peaking at 608 in October 2007. (No comparative stats available prior to May 07)
- Since May 2007, there have been 33,589 unique visitors to the site. 69% of these are from within the UK and 76% are visiting the site for the first time.
- There are 182 published Learning Journeys, created by 72 different museums, libraries and archives in Yorkshire. 80% of the Learning Journeys have been created by non Hub services
- History and art have the most Learning Journeys, but there are also resources for subjects as diverse as Maths, Geography, Enterprise and Citizenship.
- There are Learning Journeys for all the school Key Stages related to National Curriculum learning objectives
- There are also Learning Journeys aimed at adult learners, families and community groups
- The most popular Learning Journeys are 'William Wilberforce' (Hull Museums and Galleries), 'Mark Quinn and Figurative Sculpture' (Sheffield Galleries and Museums Trust) and 'Minibeasts' (York Museums Trust).
- The site contains quality downloadable images, audio and video clips, 13 individual interactive resources, quizzes and virtual tours.

## Upping the ante on IT skills in the sector

The site is innovative in its simplicity. A key to its success has been the requirement that museums staff must be able to develop their own Learning Journeys. Another key factor has been the designation of two members of staff within each of the five Hub Services whose role has been to embed *My Learning* into the fabric of the organisations.

Frequent training sessions for museum staff have been offered and have proved remarkably popular. Topics covered have included issues such as areas as metadata, digitisation, Child Protection, copyright and animation.

## The impact within schools

The way *My Learning* is being used within schools is currently being assessed<sup>1</sup>, but there is emerging evidence of both creative usage of the site and impact within the classroom.

Fulford School, just outside York, is a large mixed comprehensive school. Teacher Nicola Towle has been using *My Learning* in

<sup>1</sup> Questions Answered Ltd will report back on their findings by December 2007.

combination with visits to Shandy Hall (eighteenth-century home of Laurence Sterne), to inspire her English A-level students.

Within a topic on creative writing, the students explore the idea of 'non-linear' texts. Shandy Hall is the base for Asterisk (the centre for the study and development of narrative), and its curator, Patrick Wildgust, is an expert on texts and narrative. 40 students from Fulford School visited Shandy Hall. Nicola Towle describes the benefits for her students:

“It really broadened their experiences and encouraged them to be adventurous with narrative styles. It particularly benefited weaker candidates, as it built their confidence and helped them to push the boundaries.”

Back at school, the students followed up their visit by creating their own Learning Journeys on *My Learning*, exploring the editorial writing side of the curriculum while doing so. Towle comments:

“The *My Learning* element has really extended the project. It was a nice link to be able to develop the 'web pages' module on

the back of the Shandy Hall experience. And the students have been able to add pictures too.”

This is a developing strand on *My Learning* of resources being created or extended by the students themselves.

my learning

Home About News & Events Subjects Age Group Museums Libraries & Archives

Learning with Museums, Libraries and Archives in Yorkshire Learning Journey Search GO

Welcome to My Learning

My Learning features resources inspired by museum, library and archive collections in Yorkshire, presented as **Learning Journeys** designed to support different curriculum subjects and ages.

- Free! A set of six stunning high quality A3 posters for your classroom. Teachers can claim them here by taking our brief [online questionnaire](#).
- Check out **'What's On' during the half-term holidays**
- Celebrate **Arts & Kids Week** on My Learning - [find out more](#)
- Have you seen these resources you could use for **Black History Month**? [William Wilberforce - My Story](#) - [Mary Seacole - Edna Manley](#) - [Campalant](#) - [Raising awareness through art](#) - [Art from Africa](#)

Examples of Learning Journeys

**Kirkstall Library Service Skills for Life pack**  
A pdf resource pack for adult learners

**Bitter Sweet History - aspects of the British Slave Trade**  
Resources from York Castle Museum relating to the British Slave Trade

**Toys Through Time**  
Toys from the past at York Castle Museum

**Home Front - the civilian war effort**  
How children contributed to the war effort

**Today's Citizens - Past Lives at Beverley**  
Life in Beverley through images and historical documents

**Hidden Stories - Slavery and Barnsley**  
Barnsley, the Trans-Atlantic Slave Trade and Stereotypes

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Designed and Built by: the SPIRIT of...

## Spreading the benefit to the wider sector

With the encouragement of MLA, Yorkshire, *My Learning* has been warmly embraced by museums outside the Hub, as well as libraries and archives across the region. 67 of these organisations have created 146 separate Learning Journeys on topics as diverse as 'Leeds in World War II', 'Censorship of Horror Comics' and 'Transportation, Hydraulics and Music'.

One of these museums is the Dales Countryside Museum in Hawes, part of the National Parks Authority, whose Learning Journey on 'Lead Mining in the Yorkshire Dales' is one of the most popular resources on the site.

Developing online learning resources is practically sensible for a rural isolated museum like this, but with a small staff base, limited financial resources and limited skills, they would not have been able to create the kind of quality resources that teachers can download to the classroom smart board. Fiona Rosher, Museum Manager, explains "This was completely new to us. We're all quite IT literate but we'd never done anything like uploading things on to a website before. We felt it wasn't something

we'd be able to achieve ourselves, but here was something that was already established that we might be able to contribute to."

Staff from the museum attended the training sessions provided by *My Learning* staff and had one-to-one support in getting started with the software. With the input of a teacher on placement at the museum, the 'Lead Mining' Learning Journey was really tailored to the needs of teachers and schools. Although the museum's location means that many schools cannot access the museum itself, the Learning Journey is helping the Dales Countryside Museum to significantly increase its reach into the schools sector.

The success of the first Learning Journey has encouraged staff at the museum to develop more resources of this kind. Three more are in the pipeline, covering Roman history, hidden history, and appreciating the countryside, demonstrating the diversity of the knowledge base within the museum. Fiona Rosher summarises the benefits of *My Learning*:

"We learned skills that we would never have learned, it enabled us to reach teachers we

could never have reached, and it helped us to get our information out onto a website."

The screenshot shows the 'my learning' website interface. At the top, there is a navigation menu with links for Home, About, News & Events, Subjects, Age Group, and Museums Libraries & Archives. Below the menu is a search bar and a 'GO' button. The main content area is titled 'Lead Mining in the Yorkshire Dales' and includes a sub-heading 'A Miner's Life'. The page features a large photograph of a man with a long white beard, likely a miner, sitting on a bench. To the right of the photo is a small diagram of a mine. The page also contains several paragraphs of text, a 'Send us feedback about this resource:' link, and a 'Related links' section at the bottom. The footer includes an 'Accessibility Statement' and 'Privacy and Child Protection Policy' link.

## Wilberforce House, Hull

### Making an Impact: 2007

In 2007 Hull Museums Service commemorated the bi-centenary of the abolition of the slave trade with the reopening of Wilberforce House. It followed an extensive capital improvement programme focussing on the re-display of the collections, to reflect current research and issues surrounding slavery, and the legacies of slavery.

Contemporary relevance was key to the re-development project and the Museum Education Team were keen to address some of the most important issues for the city: improvement in education provision, and social inclusion in Hull's deprived inner city areas. This was the background to the project with Hull's Winifred Holtby School.

Winifred Holtby School is located in the north of Hull on the Bransholme estate. Social and economic deprivation in the area is high. GCSE results at the school are below average: 21% of pupils achieved 5+ A\*-C including English and Maths in 2006 compared to the national average of 45%. But despite poor results, Ofsted acknowledges the school's drive to improve.

When Fran Kennedy, Head of History at Winifred Holtby, was put in touch with the Hull Museums Education team, she could immediately see the relevance of the project to the pupils, and the clear benefits of taking part.

### Debating and Campaigning

The project was designed to address both history and citizenship in the curriculum in new, highly engaging ways. From the outset the project involved the pupils working with historians, filmmakers and actors; they took part in sessions in the museum and were given the opportunity to handle museum objects and learn about the history of slavery and Wilberforce's role in its abolition.

Phase one concentrated on the history and workings of the slave trade. It culminated in a re-enactment of The Great Abolition Debate of 1807, staged and filmed in Hull's Guildhall Courtroom with pupils in the role of MPs. At the end of the debate, each pupil voted. This re-enactment was highly successful; it gave the pupils personal access to a public debating arena where they took centre stage. Highlights of the debate were televised on Look North, the

BBC's regional early evening news programme.

The next phase looked at the legacy of the anti-slavery movement to demonstrate the relevance and importance of active citizenship. The pupils designed five separate campaigns based on their own experiences. Four groups focused on improving life and facilities for young people



on the Bransholme estate and one group chose to campaign against racism. They adopted creative approaches to getting their messages across, which included devising and designing campaign slogans and materials such as badges and T-shirts. As they had used technology throughout the project - the internet for research; video diaries and blogs for recording and communicating ideas and experiences; they finally produced DVDs in which they appeared, and made the case for their personal campaigns.

A class of 26 Year Nine students (13 & 14 year olds) had been offered the opportunity to take part in *Making An Impact*, and twenty three had opted to take part – an impressively high participation rate. All twenty-three completed the project.

### **Legacy**

Following completion of the project, five of these twenty-three pupils chose to study History at GCSE within their core timetable. This figure is considered to be in line with average levels of take up for the school. However, a significant number of the original group - a further eleven pupils - have chosen History as an optional subject and are

attending after school sessions in order to do so. This take-up exceeds normal expectations and is very encouraging. Fran Kennedy explained the context: “History as a subject is losing its place within GCSE choices because there’s such a push for vocational qualifications ... these qualifications are practical so the children feel that they are learning more skills and they get four equivalent GCSEs at the end of it. History is competing as a small subject in a challenging inner city school where the academic subjects are not as popular, so this is really good for us.”

Kennedy is clear about the benefits and additional value of the project. The pupils benefited from a wide range of learning opportunities and styles, including new creative techniques, the adoption of the latest technology and media and new and broader experiences inside and outside the classroom: “In truth we have been teaching slavery the same way for fifteen years so it was really nice to get new ideas, and approach it in a different way. Traditionally we looked at the opposition to slavery, now we also look at why some people supported it and the children have brought in their own good examples from the modern world. This has brought the history and citizenship

issues to life and made connections for them.”

Kennedy believes that those involved have benefited from the experience academically and socially. Social isolation is an issue for many of the young people, and the value of becoming familiar with their own city, its people and heritage is great. The significance of the trip by two students to a reception at 10 Downing Street is hard to quantify as neither had been on a train before, and neither had visited London, but it was certainly new, exciting and stimulating, and “it hooked them”.

Academically the pupils have developed higher level skills than the rest of their year. These skills are apparent in their ability to organise themselves, to work effectively and creatively in groups, to communicate and delegate. In terms of academic attainment, only Maths, English and Science are tested at the end of KS3; the standard test for History is later at GCSE. However, Kennedy believes that the project impacted favourably on the KS3 scores this year because the project allowed the children to work unhindered, gave them confidence and led them to work more independently in other curriculum areas: “being able to campaign

for something they really wanted was empowering”.

This academic year Hull Museums will continue to develop their work enhancing the history and citizenship curriculum and working towards community cohesion with another secondary school in the city. They will also continue working with Winifred Holtby School, as the new Year 9 pupils take part in the appropriately named, *Unfinished Business*.

## Wilberforce House, Hull Community Consultation

The re-development of Wilberforce House presented Hull Museums with an opportunity to engage with the public and communities of interest over the refurbishment of the building and the presentation of the abolition of slavery.

The team at Hull worked in partnership, particularly with the city-wide Wilberforce 2007 Community Team, to build a multi-layered consultation model including the University and the Wilberforce Institute for the Study of Slavery and Emancipation (WISE). A Wilberforce Advisory Group was established to feed into the consultation; largely a curatorial peer group drawing in expertise from across the world. In another layer, a series of public consultations and facilitated meetings brought together members of community groups including, for example, Hull Africa Forum and Hull All Nations Alliance.

### A full and coherent story

Wilberforce House Museum was the first museum in Britain to present the subject of slavery in a museum context when it opened

in 1906. Despite being updated in the 1980s, the displays focused primarily on William Wilberforce and his role in the abolition campaign, putting less emphasis on the point of view of the Africans caught up in the trade itself. Jayne Tyler, Head of Professional Services (Museums), explains the imperative to redisplay the collections and to tell a full and coherent story:

“The museum did not include an African perspective but instead tended to dehumanise the history of slavery through its language and displays. The new development however, makes African narratives central, places William Wilberforce’s role in context amongst the many other resisters and abolitionists, and displays not only focus on the legacy of slavery but brings us right up to date by exploring contemporary slavery.”

### Listening to the community

Tyler and the rest of the team at Hull were committed to putting right any defects in the Wilberforce House experience, developing a new museum that had engaged with local communities during the design stages of the project. The audiences Hull looked at in particular were local British Minority Ethnic

groups, access groups, learning groups and non-visitors.

“All these audiences had something key to offer the new development,” says Tyler. “We also wanted to ensure they felt part of the process so that they would continue to engage with us in the future.”



This consultative process has dramatically changed how the museum has developed both from a physical point of view and from an intellectual point of view.

The consultation process has informed how the displays look, and what they say. It has been extensive, and a demanding process for all involved. The overall aim to build relationships for the future was considered crucial, and while many assumptions were challenged during the process, it is apparent that most issues have found their solutions.

Cecile Oxaal is one of the participants in this consultation, a Hull resident, originally from the West Indies, and a teacher at a Hull school for over thirty years. Her perspective was closely allied to the Black community's in Hull, and she had clear views on what should be said in the displays:

“There is so much ignorance about Africa from that period and the community felt that information about Africa and the community from which the slaves were taken should be a part of and highlighted more as part of the exhibition. The general conception is that the black people were running around in a state of savagery ... that needed to be countered. (Now) it's a big improvement,

with new displays – the mock village and the story telling tree – I thought that was well done”.

Oxaal's individual input is an example of the kind of contribution consultation can make to display development: challenging, formative, and the beginning of the kind of buy-in that can foster further involvement with the life of the museum in years to come.

“We had the sense that what we said was taken seriously and incorporated into what they had to do,” says Oxaal.

As well as these new relationships in the community, an important legacy of the Wilberforce House consultation has been the adoption of a model for consultation at the core of developing services. It involves a cycle of consultation which is simple and effective: public consultation leads to community engagement – this makes its impact on displays, the service is consequently renewed and improved. The benefits, in other words, run both ways.

Since the completion of Phase One of Wilberforce House, public consultation has taken place on Phase Two over how the public want to see the Decorative Arts

presented. Focus groups are also taking place to discuss a £1.4m project which will put all the collections online for the first time.

## York Museums Trust

### Two-Way Learning: 2007

Learning can be a two-way process, where there is giving and taking of knowledge, and benefit on both sides.

York's Community Archaeology project set out to engage with people working in a range of trades that relate to the archaeological collections of York Museums Trust. The intention was to show that the interpretation of history is not purely the preserve of archaeologists and historians, but something that needs input from a range of perspectives. The project built on success: a previous initiative had brought modern craft potters together with the medieval pots in the collection, and had proved to be mutually beneficial and enlightening.

### Starting from scratch

The Trust's general portfolio of contacts doesn't extend to tradespeople, so finding people to take part has involved trawling 'phone books and the Internet, popping into shops and following leads. The fact that the target groups work full time initially proved a barrier to getting people involved. But

overcoming this difficulty has led staff within York Museums Trust to a number of new and particularly beneficial relationships with local colleges.

### The butcher, the baker, the candlestick maker

Seven trades have been identified as being appropriate to the collections. These are hairdressing, butchery, building, ironmongery, leatherworking, food technology and glass working. So far, the first three have been set up as live projects and the other four are in train.

Media Make Up tutor at York College, Val Elliot, was very enthusiastic when the Trust got in touch, as she saw the project as a way of sharing her own skills and building those of her NVQ students: "When they asked if I was interested in being involved, I said 'You bet I am'."

The 11 students (who tended to not be from academic backgrounds and were not museum visitors) had the opportunity to get up close to the Roman hair embellishments and tools in the collection. After undertaking their own research, they reconstructed hairstyles from Roman times using the

authentic tools from the period. "The students were just blown away by the artefacts. They asked loads of questions. We couldn't drag them away."

One of the high points of the project for all involved has been the students ability to really feed into the interpretation of some of the objects through their own knowledge. One of the artefacts in the collection was leaving the archaeologists baffled, but with a



little insight from the students, and some trial and error, the group successfully identified it as a pair of hair straightening tongs. As Val Elliot puts it, “the archaeologists, not being hairdressers, really had no idea.”

This partnership is set to continue, and the Trust is in discussion with the College over ways of involving the students in its new 1960’s exhibition at The Castle Museum.

Trainee butcher, Phil Thwaite, works at a farm shop between York and Harrogate and studies Meat Technology part time at Thomas Danby College in Leeds. A personal interest in prehistory and ‘the background to the human race’ meant that he jumped at the chance of being involved when Dave Evans from York Museums Trust walked into the farm shop looking for volunteers. Involving the college tutor and other students has spread the opportunities for participation.

After looking at the prehistoric tools that would have been used for butchery, the students practised butchering a deer with flints back at college. “It worked a lot better than I thought it would. It was quite easy, but because it’s got sharp edges all round, I

kept cutting my fingers. It was really interesting to do that,” says Thwaite.

### **Next steps**

A public event by the students is planned for the Autumn to demonstrate how the flints were used.

For Dave Evans the project has brought both personal and professional rewards:

“I’ve learnt a great deal about the objects in our collections, especially about their practical manufacture and use, and feel much more able to provide interesting and relevant interpretation to the public.” He continues: “I’m greatly enjoying doing something that’s fun, exciting and innovative, and working alongside people who are extremely enthusiastic about what we are doing, and very knowledgeable and skilled in areas that I know little about.”

## Weston Park Museum, Sheffield

**Belonging: Oct 2006 –**

Britain's relationship with Yemen is long and involved. Following nearly 130 years of British occupation, the Yemeni community was one of the first ever ethnic groups to settle in the UK. Starting out working on British Merchant Navy ships and in the British Army, many of the Yemeni men moved on to places like Sheffield, South Shields and Wales to jobs in the steel works and foundries.

The Yemeni community in Sheffield today numbers some 2300<sup>2</sup>, with long-resident families joined by small numbers of newly arrived asylum seekers and refugees. The largest group lives in and around Burngreave, nearby Sheffield's newly revamped Weston Park Museum.

### **An opportunity to engage**

When respected photographer Tim Smith approached Sheffield Galleries and Museums Trust with a project on the British

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<sup>2</sup> Yemeni Community Profile, Sheffield City Council, July 2006

Yemeni experience, it was: "a strong stepping off point to engage a community we'd already encountered through the Burngreave voices project," says Jon Bradley, Communities Manager. Here was a perfect opportunity for the Trust to create a dedicated exhibition that reflected the experiences of a community with a long history in Sheffield and South Yorkshire, and in doing so to explore broader issues around the city's industrial heritage, migration and Muslim cultures.

It was also an opportunity to bridge the gap between different communities, by highlighting the history and culture of British Yemenis with the local visitors to the museum.

Entitled 'Coal, Frankincense and Myrrh', the exhibition has involved members of four Yemeni community organisations in Sheffield with the shaping of the display, as well as providing oral history and objects for the exhibition. Jon Bradley remarks on the response they have received:

"From the beginning there's been keen interest from the community...seeing images of Yemen, their home country, images of themselves today, sharing those stories with

wider audiences: it is a recognition, raising the visibility of the Yemeni community and their cultural experience". The exhibition also features Tim Smith's photographs from Yemen, and objects on loan from the British Museum.

Image: Tim Smith



## **New visitors, new participants**

Within the community there is little experience of museum visiting or exhibitions. Indeed, according to photographer Tim Smith, the term 'exhibition' had to be explained ("a historical story in pictures and words").

Community participant, Abdul Razak, had never visited a museum before but he has been delighted by the project:

"It is excellent that the museum recognises other cultures and arts. It hasn't been done before with the Yemeni community. It's building bridges between communities."

Not only does a project and exhibition of this kind make connections between different communities, it also helps to make stronger bonds within the community itself. Abdul Razak explains, "Many of the older people came in the 1950's but not many of their stories have been recorded and the younger generation know little about it. Some of the older people are telling their stories for the first time and they are over the moon. It's really something good for the next generation."

While the creation of the exhibition provides this spiritual dimension for the participants, SGMT is also addressing more practical issues in the delivery of the project. One of the main issues for the community is a continuing language barrier, which affects many (particularly women) individuals' ability to engage with the city and the services on offer.<sup>3</sup> By working with ESOL (English as a Second Language) groups and developing the learning resources at Weston Park, the women are improving their language skills. For those in the community with better language skills, such as young people, volunteering opportunities and training are on offer at the museum:

"with that experience under their belt, job opportunities come up fairly frequently for front of house staff, they can be in a good position to apply for an interview, emphasising some skills development there, with the intention of improving employability", says Bradley.

The quality and depth of this kind of project is key to the impact it can have in building social capital. As Tim Smith puts it:

"Without the Hub money the show couldn't have happened and I'm really glad I did it. It's really important to get under the skin of the community and do this kind of work properly."

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<sup>3</sup> Ibid.

## **Leeds Museums & Galleries**

### **Community Involvement at Leeds City Museum: 2005 -**

The vision for the new City Museum at Leeds was closely linked to a commitment to community involvement. Following the go-ahead for Heritage Lottery Funding, the aim was to maximise the level of contact with the community, using this input to shape content from the first stages.

The Hub was asked to fund a project manager and administrative officer to oversee this work, which began to be implemented in 2005. In the 2006/08 business plan, this theme has been extended and The Hub now funds a full time Community History Curator, who continues many of the relationships initiated in 2005, as well as generating new ones. The final destination for this work remains the opening of the new City Museum, due in 2008.

#### **Audience-focused development**

“The galleries at the City Museum have been influenced very strongly by consultation,” says Head of Service John Roles. He points to the World Cultures Gallery, the work in education development,

and even the school lunch room – these component parts in a new museum have been pushed up the list of priorities by information coming in from public consultation.

For Curator of Social History Samantha Flavin, this contribution from the audience helps keep the development on track: “you have quite a lot of very strong and not necessarily similar opinions about what should be shown, and how it should be done,” she says, describing the internal process of forming a new gallery. “My job has been to use that consultation to balance how we present that gallery, what learning styles we use. It means we can justify that to other groups, and make sure that we have a fully balanced museum.”

The consultation process at Leeds has involved dialogue with children and young people, and with 18 representatives from different religious, cultural and faith groups within Leeds. It has put the Service into contact with societies with a special interest in the Museum, and with teachers; a group of 20 who were consulted over a period of several months. In April 2005, a survey was also sent out to 60,000 ‘Leeds Card’ holders, drawing a 3000-person response. Further

exit survey work was carried out at Leeds City Art Gallery, Abbey House Museum in Leeds, and the Royal Armouries.

Feedback from this consultation was pooled and considered in the latter half of 2005, informing the design process, content development and programming. As the museum nears completion, the outputs of this process are beginning to emerge. Flavin is developing “Toddler Town”, incorporating a number of ideas from the under-fives consultation, as well as drawing on her own experience at Abbey House Museum. Two community cabinets will be available for use on a rolling programme: the first will be curated by Roundhay School, a city centre secondary school with a diverse catchment area. The cabinet will feature a film on gang culture in a Leeds suburb.

As Flavin says, “they want to tell their own story – they want to say what they want to say.” After 6 months, the cabinet will pass to another group.

#### **Continuity and relationships**

The investment made by The Hub in the initial consultation phase is being continued in the work of Gabrielle Hamilton, the

Community Development Officer whose work is funded through the Hub. She describes her work as “following the threads from the original consultation”. For example, the 18 groups involved in the original community consultation are still involved, through Hamilton’s network, and via a specially produced newsletter. Some of the same groups are taking part in a dance project which is being developed for the central arena at the museum – the Irish Arts Foundation, for instance, producing a film on step dancing which will form part of the presentation.

This continuity is central to Leeds’ work on this strand. While consultation has taken place in the past, the tendency has been towards stop/start and piecemeal work. Community contacts tended to be approached by different members of staff for different projects, and sometimes this could strain the relationship. Gabrielle is able to work full time on maintaining a network across the city, and is building a database that records contacts made. “Now people within the Service are starting to come to me as the contact person, the co-ordinator,” says Hamilton. “That cohesive approach is what I’m trying to achieve.”

The emphasis is on maintaining continuity. As Hamilton says, the project has begun to take on its own momentum: “I’ve networked across the city ... and as I’m out and about meeting people, I’m asked to do lots of community discussion events, taking objects out – and so it’s spreading that way”. While the City Museum is under development, the newly opened Discovery Centre is used as a ‘conduit’ towards that final destination. A project with the Youth Offending Service, for example, will mount its exhibition in the Discovery Centre, before moving on to the City Museum.

Each project is seen as a partnership between the participants and the museum staff. The curators can take inspiration from the community, and vice versa – and this ultimately helps enrich the collection. As Hamilton says, “it’s a two way thing.”

## **Cartwright Hall Art Gallery, Bradford**

### **Connect and the Young Ambassadors: 2004 -**

The development of the upper gallery at Cartwright Hall Art Gallery formed an important part of the 04/06 Hub business plan. The plans centred around the gallery's superb collection of British and South Asian art, a commitment to working with the gallery's community of non-traditional art attenders, and a strong relationship with an external cultural entrepreneur, Alchemy.

### **My Space is Your Space**

Nowhere is the new relationship with the audience clearer than in the Young Ambassadors programme, which forms part of the Connect project. Sofia Maskin, whose post is funded through The Hub, has been responsible for the hands-on management of the scheme. She is affectionately known as "the founder" on the Ambassadors' My Space dedication. Maskin recruited the Young Ambassadors through her existing networks within Bradford, after traditional publicity using leaflets failed. The scheme was presented as a training opportunity, as

well as an opportunity to engage with culture, and it appealed to a group of young people who appear to take their future path very seriously. It also meant that the Gallery could reach those with a less-developed interest in art.

"We were aware that these things were about," says Nasreen Akhtar, one of the Ambassadors, "but when you step through the doors, you're linked up somehow. Because I took that one step, I feel a lot more in tune with it all. You're on the other side of it."

Another Young Ambassador, Sadia Mahmood, notes how their closer involvement with the Gallery is part of a larger cultural change, embodied in the Connect project. "The Connect project has raised awareness in the area: that there are things happening, and it's a service that's available."

"We've got an environment now," adds Akhtar, "where if there are workshops going on there's vibrancy and noise, and even the artwork is reflecting that. It's so much more chilled out than it was. And I think the staff have a lot to do with that – they're much more welcoming."

Person to person contact has played a major role in transforming the experience at Cartwright Hall, at least for the Ambassadors. But the content of the displays, particularly in preparation for Connect, has also made a difference. "I have more understanding of the paintings now," says Mahmood. "I know you study history at school, but to study history through art is just a totally different experience. You relate to the past, you relate to places where you might have seen things, and you relate it to your own experiences."



## **The Connect project**

Work began on *Connect* in a pilot phase, where the team's assumptions and ideas were tested on a small scale in dedicated areas of the upper gallery. This pilot exhibition, called *Prelude*, was opened to the public and marketed in much the same way a temporary exhibition. Through a programme of audience research and consultation, undertaken by external consultants, the project team was able to test the impact of this pilot approach on its target audiences, and feed the results into its preparation for the full scale refurbishment and redisplay of the gallery.

The gallery's target audiences have been the primary focus for the project team throughout the process. Broadly divided into four subsets; families, young people, cultural tourists, and schools and teachers; the target groups include particular segments in hard to reach areas identified by the team as priorities, such as audiences drawn from the disadvantaged Trident area and from the District's rural communities. Feedback on *Prelude* was gathered through in-gallery questionnaires, but primarily through a series of focus groups and interviews,

involving 66 people representative of the target audience.

This audience research made the trial of the *Connect* concept, and of associated interactives and learning tools, very focused and incisive. It directly fed into the discussion of exhibition design and of selection, as well as planning of interpretation, marketing, and learning programmes.

Project elements that may never have been adopted in a less open content development environment are now firmly in the Connect mix: an emphasis on the 'Bradford story' for instance, as part of the interpretation, and space for school groups to congregate around key works. Far from holding the creative team back, the process has encouraged invention: the audience wholeheartedly backed the multi-cultural approach proposed in *Prelude*, and only asked for the connections to be made even more clear.

### **Spreading the benefit**

Within the Young Ambassador's group, there is continued commitment to the programme, and they insist that the impact

of the project goes wider than their own individual benefit. "Any ideas or new ways of thinking that I've picked up from this are embedded in me now, so if I'm working with my youth organisation I know that those ideas are there," says Akhtar. "For the community, knowing that we work here makes a big difference. It makes other people feel better – it does relax them – they see people from their own culture using the space and I think it makes them feel like they're not out of place – people have said that to me."

As we are talking, a new Ambassador comes into the room – part of the next wave of young people to join the scheme. Mahmood and Akhtar joke that they are now the senior year. Maskin looks justifiably proud, but emphasises that the success of the scheme has been a joint effort at the Gallery:

"It's been really important that the whole staff team has embraced this," she says. "There's been that OK from the whole team, and it's made it much easier."

## Cliffe Castle, Keighley

**Keighley Stories: Nov 06 -**

Cliffe Castle is a Victorian mansion set in Keighley's town park. Its collection includes geology and biology elements, a social history collection, fine art and a room of William Morris stained glass. It is a relatively large and diverse museum, but managers knew that the museum wasn't telling the story of Keighley as well as it could. This Hub project, just in its initial phase, aims to bridge a gap between some of the items in the collection and the local community.

Meanwhile, Keighley is often seen as a focus for anxiety over sustainable multicultural communities. This is where BNP leader Nick Griffin chose to stand in the 2005 general election, and where united or divided communities are always a theme of politicians' discourse.

Keighley Stories aims to create a new gallery, which will tell the story of the town's heritage and its diverse community. Over 500 people have contributed to a public consultation which began in November 2006 and ran in various aspects until the following Spring. Surveys of local people were undertaken on site, and at the library and

leisure centre. An outreach programme using a box of objects, which brought curators into direct contact with the target audiences, ran over the same period, as well as consultation with local community groups.

The output of this activity is a plan for the new display which reflects public opinion in its choice of themes, including Childhood, History of Keighley, Working Lives, Communities, and Leisure.

The Inspiring Learning for All framework has been used throughout the development process, and Generic Learning Outcomes have been mapped over what the team have learned from the consultation, to produce a forward plan.

Addressing the issue of community identity in Keighley is complicated, and brings the museum above the parapet, but support from Councillors at the museum's regular Council meeting has been unswervingly positive. This must be counted as a real step forward in terms of profile for the museum, and support for it at a political level.

Work on the refurbishment of the gallery begins in the Autumn of 2007.



## Pillars of Light Alive!

Leeds, Sheffield, Bradford: Mar – Nov 07

Following the London bombings of July 2005, the suburb of Beeston in Leeds had become synonymous with domestic terrorism, and a marginalised Muslim community. Three of the bombers lived here at the time of the attack, and the fear of the enemy within was added to Beeston's existing problems of high levels of deprivation and a prominent drugs problem.

This was the background to Renaissance Yorkshire's work with the Hamara Pakistani Women's Group from Beeston, whose members "could not conceive why a museum existed, let alone that they could be educational or valuable." A close-knit group of first generation Pakistani British women, originally from a rural area of Pakistan, the Hamara group had little spoken English, and limited mobility outside their neighbourhood. They were certainly unlikely prospects for Yorkshire's museums. As project co-ordinator Irna Qureshi says: "it's clearly something they wouldn't have been able to do on their own."

### Cultural visits and participation

*Pillars of Light Alive!* worked with this group and two others, building a relationship over a number of months. Qureshi is in no doubt of the knock-on effect in the women's larger network:

"These are first generation women, and in their communities they are upheld as the ones who are wise, who have the knowledge; and they are looked up to. To a certain extent they actually determine where the women in their circle can and cannot go; what is acceptable and what is unacceptable."

The project took place in Sheffield, Leeds and Bradford, focusing on three Islamic-themed exhibitions: *Palace and Mosque* at Sheffield Millennium Galleries, *East Meets West* at Temple Newsam House in Leeds, and *Speaking Art* at Cartwright Hall Art Gallery in Bradford. The Hamara Women's Group's experience is a story in three parts. The group took part in cultural exchange visits, attending the three exhibitions in the three cities over the course of six months. They followed this up with facilitated hands-on work, creating pieces in response to the exhibitions, and finally worked on the

creation of three 'handling boxes', learning resources which are still used in the museums today.

Following their visits, the women from the Hamara centre took part in a reminiscence project, and attended three workshops where they produced wall hangings inspired by the Pillars of Light programme.

### Personal achievement

The issues facing communities living in Beeston are complex; so difficult, in fact, that a museum might easily feel out of its depth, and avoid engagement altogether. While in-depth work with one group of women is only a small contribution to a larger process, it is nonetheless an important initiative by the Hub, and the positive impact on the individuals involved is very apparent.



For the participants, there were many firsts. For many of the women, it was rare to go outside their immediate neighbourhood – and a visit to Sheffield and Bradford was very uncommon. These were certainly first time visits to museums. For many participants, it was the first time holding a paintbrush or pen.

*Pillars of Light Alive!* was all about personal achievement for the participants. As the project evaluation shows in detail,<sup>4</sup> the project delivered in many areas associated with museums' framework of generic learning outcomes. Many outcomes were at a very fundamental, entrance level. First visits underlined the distance between the women's expectation, and the reality of museum visiting. Qureshi describes the spiritual preparation the women believed was appropriate for their visit to Sheffield Millennium Galleries' *Palace and Mosque*: "Many women when they arrived performed their ablutions, like the spiritual cleaning they do before visiting the mosque, because they felt they were going to a mosque-like place, and it was going to be a sacred experience."

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<sup>4</sup> *An Evaluation of Pillars of Light Alive! Regional Strand*, by Irna Qureshi, Project Co-ordinator. March 2007

The project became as much a guide to how a museum could be used, as it was an exploration of the collections: "It's about helping them to understand what the museum is there for: this is what you do here, this is how you look at this object," says Qureshi, and adds: "There was a sense of trust ... and there was a realisation of what museums are about that will surely be passed on. These objects on display tell stories in the same way as the women's objects at home tell stories – and that's what museums do."

#### **Wider resonance**

As the project drew to a close, one of the participants said: "I thank the government for going to all that trouble and spending all that money to lay on such fine things that relate to our religion. It's a great thing they did and I really appreciated it."

It is this sense of the establishment doing something for the community at a time of stress which is perhaps the most significant feature of the project.

It was important, less than a year after the London terrorist attacks, for the Yorkshire

Hub to work with members of the community that had lived alongside the bombers. It showed how the Hub intended to serve its community, and a willingness to engage with current issues, no matter how challenging.