SHARE ACADEMY EVALUATION: FINAL EVALUATION REPORT

TO UCL MUSEUMS AND COLLECTIONS

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SUMMARY

EVALUATION OBJECTIVES

The evaluation aims:

- To understand if there is a need for external brokerage and support in developing museum and higher education partnerships.
- To identify the different types of challenges experienced when museums and higher education institutions collaborate.
- To evaluate the costs and benefits of cross-sector partnership collaboration between museums and higher education institutions. This work was scaled back from that carried out in the previous phase of Share Academy because fifteen projects were approved rather than the ten in the evaluation plan.
- To demonstrate through a selection of case studies (in prior agreement with the participants) the nature of a variety of Share Academy funded cross-sector partnerships.

METHODOLOGY

Our methodology was designed to minimise the burden on partners. We organised two meetings with partners:

- At the beginning, to produce a logic model and provide support in designing evaluation methods.
- At the end, to debrief on the process and impact of the partnerships.

In addition, we analysed whatever resources partners had easily to hand. Partners had a chance to comment on draft case study text.

CLASSIFICATION OF PROJECTS

The Share Academy projects demonstrated the range of possibilities for collaboration between museums and universities:

- Digital technologies for interpretation. E.g. From Vault to View, MiCLUES.
- Joint exhibitions. E.g. Cultivating Style, CSM/UAL+ Foundling Museum, Mollie Spoons.
- Student projects. E.g. British Music Experience, the History of Publishing, Garden Stories.
- Residencies. E.g. the Beautifullest Place on Earth.
- Research. E.g. Interpretation Examined.
- Learning resources. E.g. Local Roots/Global Routes.
- Influencing. E.g. Peckham Cultural Institute, Drawing Parallels.
- Workshops. E.g. Keats in London, Drawing Life.

ACHIEVEMENTS

The achievements of the projects were:

- **Long term relationship building between the university and museum**. Partners identified synergies, shared interests and complementary skills.
- **Partnership beyond the university and museum**. For example Peckham Cultural Institute was successful in getting the Programme Manager of the Google Cultural Institute as a speaker at one of its workshops. Keats House developed a relationship with First Story, who were introduced by UCL.
- **Enhanced organisational status**. In part because of the Share Academy project, the Royal College of Music's Museum is now perceived as a research centre in the organisation, which was not the case a year ago.
- **Organisational learning**. The learning approach of universities meant that museums often gained insights into the processes that they would not have got from commissioning a service. For example, in the From Vault to View project, the British Postal Museum and Archive developed skill and confidence in using photogrammetry techniques. In the MiCLUES project, the Royal College of Music Museum of Music learnt about visitor guides: how to put together recordings and images; the technical specifications and limitations, and how to organise material for digitisation.
- **Delivery of high quality events**. For example, the Keats in London project delivered three public talks - *Keats and the Dreaming Suburbs*, *Keats and Shelley, A Tale of Two Autumns* and *Keats and Festivity* - each with expert speakers and/or professional artists.
- **Development of workshops models**. The Garden Museum developed a replicable model of practical workshops from the dye workshop that was part of the Cultivating Style project. The Drawing Life project developed a model for public participation using drawing and artistic practice to understand ecological processes and so provide a dynamic view of collections and research. The Keats in London project created a model for a public workshop which combined expert talks with performance or refreshments that added context and fun.
- **Public engagement**. The Drawing Parallels project created the space and structure for an important and balanced debate about the collection of foetal specimens. Peckham Cultural Institute anticipated 40 participants at its panel debate but received 73. The Keats in London project attracted 70 or so people to each of its talks.
- **Creation of teaching resources**. The Local Roots/Global Routes partnership created a multi-media teaching pack with sufficient material for six lessons, as well as a film with expert interviews and discussion points linked to the content of the pack.
- **Student learning**. Students learnt how to plan projects, how to engage the public, and how to work within logistical and organisational constraints. They also learnt about how museums work, their constraints, and about the career opportunities they offer. Some project enabled universities to take an object-based approach, which brought subjects to life, gave context and history, all of which made learning more memorable.
- **Improved customer experience**. The MiCLUES app gives the visitors a multimedia experience of the Royal College of Music Museum of Music: they can hear the sound of the instrument and see related

documents. The History of Publishing project gives the William Morris Society panels to help visitors understand the significance of the Kelmscott Press and the Albion Press machine.

- **Student opportunities**. Susie Hewitt, one of the students involved in the Cultivating Style project, was asked to design a garden for Hampton Court, to grow plants for John Lewis' proposed new range of organic perfumes, to lecture at a private design school, and to design and make a dress for one of the trustees of the Garden Museum.
- **Skill development for volunteers**. The volunteers at the William Morris Society strengthened their CVs through the History of Publishing project. For example, one gained object-handling skills, as they helped to get objects out to be photographed.
- **Media coverage**. For example, the Cultivating Style exhibition received editorial in *Vogue* magazine.
- **Blogs**. The History of Publishing, Local Roots/Global Routes, Cultivating Style, From Vault to View and Drawing Life projects created blogs.
- **Leverage**. The Local/Global Routes partnership raised £7,000 from Arts Council England through Grants for the Arts for two creative practitioners to work alongside secondary school students and teachers. The MiCLUES partners raised £5,000 from a Friend of the museum to help sustain the project.

CHALLENGES

The challenges of the projects were:

- **Time**. Partners invariably spent more time on the project than they had planned. This was partly a positive: that opportunities arose during the project so expanding the brief.
- **Budget**. Peckham Cultural Institute was unable to commission a digital offer on the budget allocated. For MiCLUES the range of technologies involved was greater than anticipated, which meant that some tasks in the original brief fell out of scope.
- **Misunderstandings between partners**. Sometimes partners didn't understand each other's language, capacity constraints or very different seasonality.
- **Internal communications**. There were cases of partners missing opportunities, especially publicity opportunities, because others in the organisation didn't see the value of the Share Academy project.
- **Planning horizons**. The Keats in London required UCL English Department to finalise the details of workshops earlier than would normally be the case to hit the deadlines for the museum's publicity.
- **Other commitment**s. The technical work for MiCLUES needed careful scheduling as the museum is used for rehearsals. The From Vault to View project needed to be planned to work around stocktaking.
- **Engaging students**. There was a tendency for a small number of students to be interested in, and take on the burden of, projects. There were cases where students thought working with a museum had lower status than, for example, carrying out a project with a large private sector firm.
- **Student skills**. Museums sometimes found that students had poor language skills, including poor grammar, and that they were not expert in research. There was a tendency for students, even MA students, to rely on simple web searches rather than being prepared to carry out primary research.

Museums often spent considerable time bringing written work up to professional standards. As one museum partner explained: "The students gave valuable external viewpoints, but did not necessarily have the contextual knowledge to give practical solutions."

- **Language**. Where museums and academics worked together on an exhibition, the museum staff invariably had to spend a large amount of time editing versions of the text to ensure it was suitable for the general public.
- **Lack of staff or organisational continuity**. Problems sometimes arose where key individuals left either because of natural turnover or downsizing. In the Audience Development project, the British Music Experience was unexpectedly shut part the way during the project, and the work was reframed, involving a member of staff from the museum.
- **Payment**. Institutional procedures for paying artists and other freelancers were complex. In some cases Share Academy helped so as to ensure payment was prompt and not delayed for months by procedures such as setting up supplier records.
- **Approvals**. The need to obtain a Display Licence from the Human Tissue Authority delayed the Drawing Parallels project. The need to seek Ethics Committee approval has delayed the application of the visitor survey for the MiCLUES project.

LESSONS

The lessons for the projects were:

- **Different objectives**. As the MiCLUES project found, there is a gap between what counts as a finished project for research (prototype) purposes and what counts as a finished product for public engagement. Budgets need to allow for this extra work.
- **Different seasonality**. Peak times for museums and universities do not match. The amount of time each has to work on a project varies dramatically across the year depending on the time in the academic and financial year.
- **Different needs**. Universities tend to want to engage with creative and innovative activities. Museums usually have no shortage of ideas but lack capacity for more routine jobs like cataloguing and running events.
- **Design for organisational learning**. Universities can greatly increase the benefit to museums if they are transparent about each stage in the thinking and decision-making process.
- **Student briefing**. The brief for student projects needs to involve the museum and give precise instructions if the result is to be practical. The academic concept of a client project does not always match the expectations of a museum, which might want more control over the final product rather than leaving students to explore ideas that are not useful. For example, in the History of Publishing project, the first set of students had been planning to produce a large hard back coffee table-type book that would sell at around £40, but the museum suggested that a smaller publication selling for under £10 would have greater appeal to its visitors, where the average spend is a couple of pounds. Peckham Cultural Institute was successful in handing over ownership for a high profile event to a

mix of students and volunteers because the partners gave a structure to work through the different decisions.

- **Specificity**. Partners need to understand the specific skills and constraints of each other rather than having general notions of what can be gained from a museum or university. This means understanding and appreciating the special nature of a museum's collection; and understanding the specific learning objectives of a course or department, and what that means in terms of the skills students or academics will have or value.
- **Time**. Work with students can be very time consuming because: the students might need considerable background on the museum and its locality; student groups might have not previously worked together and so might not coordinate their visits, necessitating repeat briefings; and students' final work might need considerable editing to be suitable for public use.
- **New audience development**. Work to engage specific groups in the community generates an expectation of further future activity, as illustrated by the Molly Spoon Archive project).
- **Reflection**. Partners often told us that next time they would build in more time for learning and evaluation so that they can improve the project as it progresses.

LEGACY

The legacy from the projects was:

- **Future collaborations**. For example, students and volunteers from the Peckham Cultural Institute developed projects together. Several sets of partnerships have submitted funding applications for future projects, sometimes very large projects.
- **Follow on events**. The South London Gallery is considering running more events on the issues that arose from the Peckham Cultural Institute project. The Molly Spoon Archive project led to events at the National Portrait Gallery and the National Maritime Museum. Keats House is continuing to run public events using the model developed.
- **Capital**. Partners gained books (Local/Global Routes), loom frames and other creative materials (The Beautifullest Place on Earth), a software package and hard drive (From Vault to View), video equipment (Inspiration Examined), computer equipment (MiCLUES), a literary walking talk (Keats House) and other resources.
- **Publications**. Many of the projects had already presented results at conferences and written academic papers at the time of this evaluation.
- **Exhibition boards**. Museums gained panels that they can use for future exhibitions in the Cultivating Style, Local/Global Routes and History of Publishing projects.
- **Debate**. The Beautifullest Place on Earth project implicitly asked the question whether the NT showed the 'safer' side of William Morris rather than the more passionate, political and provocative side and so informed a wider institutional review of the role of Red House. The Drawing Parallels project asked about the value of retaining foetal specimens. The Cultivating Style gave new perspectives on sustainability. The Peckham Cultural Institute was a direct provocation about public curatorship.

- **Branding**. For the publications, Traces of Craft and News From Nowhere, Melanie Jackson created a design motif that the NT would like to use for future publications because it captures the spirit of reflection, beyond a simple description of the building. The symposium organised as part of the Developing Audiences developed a brand, the Vital Ideas Series, to help with marketing. This was the first time that Ravensbourne had held a public event, free, open to, and partly run by, students, but due to its success internal funds were allocated for three more events.
- **Objects for the collection**. The Molly Spoon Archive project led to members of the LGBTQ community donating objects to Bruce Castle, to enhance its existing collection.

OVERALL CONCLUSION

The projects supported by Share Academy were often ambitious relative to the scale of funding: they tacked large issues in a visionary and multi-dimensional way. Our observation is that the structure that Share Academy set up in its application process, which emphasised reciprocity and clarity of objectives for the two partners, increased specificity and impact. There was a move away from transactional relationships, where, for example, museums simply see universities as a source of free labour, and universities see museums as a source of practical experience. Transactional arrangements are often based on weak assumptions, for example that all students will have high quality research skills, will understand the museum's culture and aspirations, and will value the museum's collection.

By contrast, Share Academy projects often exemplified what we would call transformational relationships, where partners reframe issues through combining academic and curatorial perspectives. The skills of the partners were melded to create new products, ideas and relationships. This work was often very time-consuming. However, unlike transactional partnerships, the extra time in transformational relationships arises not from problems but from emerging positive opportunities. This work needs to continue. Most of the Share Academy projects are planning follow on activity and this will need further funding. Achievements so far suggest that Share Academy had strong value for money and there is no reason this should not continue for any next stage.

Overall, the experience of Share Academy strongly supports the value of having a broker at the beginning stage of a programme of collaboration between the two sectors. This first stage was so crucial and so well designed that, in the vast majority of cases, partners had no need of a broker during the project itself.

INTRODUCTION

EVALUATION OBJECTIVES

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- To evaluate the costs and benefits of cross-sector partnership collaboration between museums and higher education institutions. This work was scaled back from that carried out in the previous phase of Share Academy because fifteen projects were approved rather than the ten in the evaluation plan.
- To demonstrate through a selection of case studies (in prior agreement with the participants) the nature of a variety of Share Academy funded cross-sector partnerships.

EVALUATION QUESTIONS

The key questions for the evaluation are:

- What role has Share Academy played in brokering and supporting museum and higher education partnerships?
- What challenges are experienced in museum and higher education collaborations, and how are they resolved?
- What are the direct and indirect, intended and unintended, costs and benefits of different types of collaboration between museums and universities?

METHODOLOGY

Annabel Jackson met with partners twice, at the beginning and end of their Share Academy project.

At the first meeting she:

- Asked about their experience of the application process.
- Conceptualised the project using a logic model to show the theory of change.
- Asked about what evaluation partners will be carrying out and what they will provide.

At the end of the project she facilitated a learning seminar with the partners.

INTERIM EVALUATION OF PROCESS

INTRODUCTION

We interviewed one to five people from each partnership.

HOW PARTNERS MET

Eight partners met through Share Academy. Six knew each other before Share Academy.

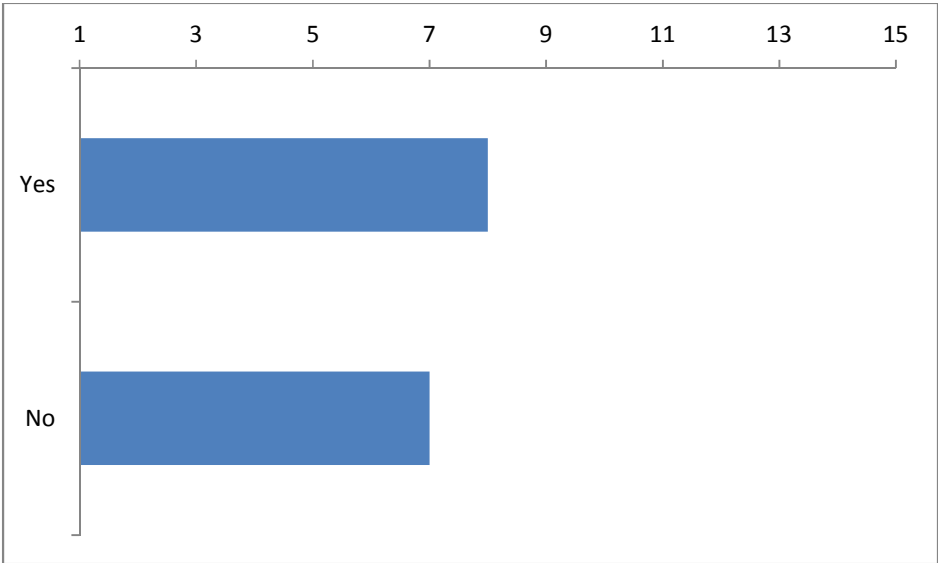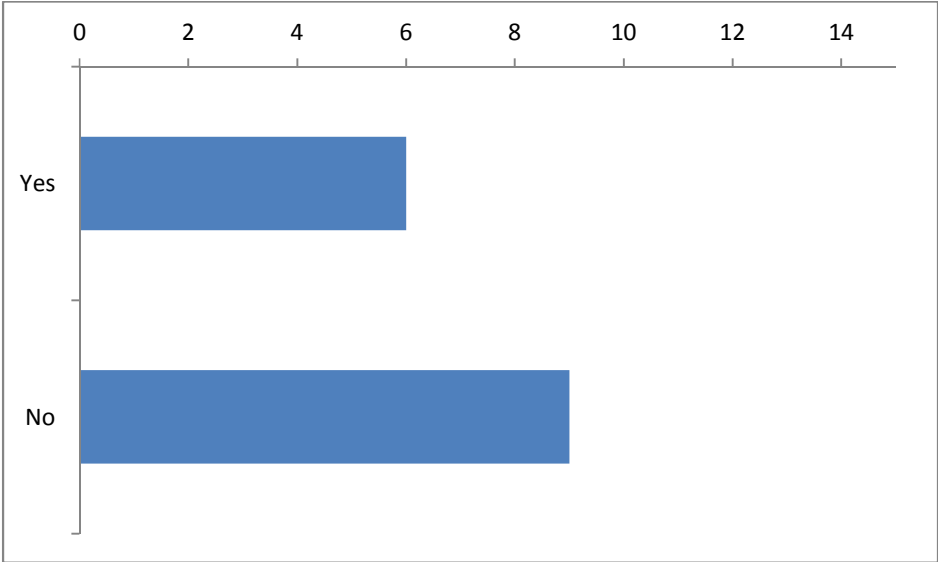**Figure 1: Did you meet through Share Academy?**

Figure 2: Did you know each other before Share Academy?

Ten partners met before submitting the application form. Five worked virtually.

Figure 3: Did you meet before writing the application?
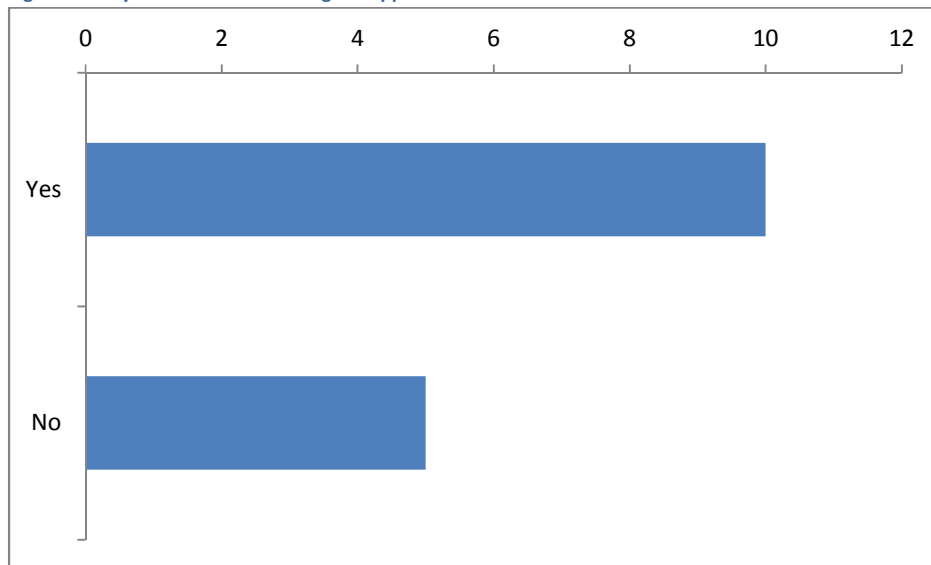
WHETHER PARTNERSHIP IS EASY OR DIFFICULT

Nine partnerships thought it was difficult for museums and universities to find partners.

Figure 4: Do you think it is difficult or easy for museums and universities to find partners?
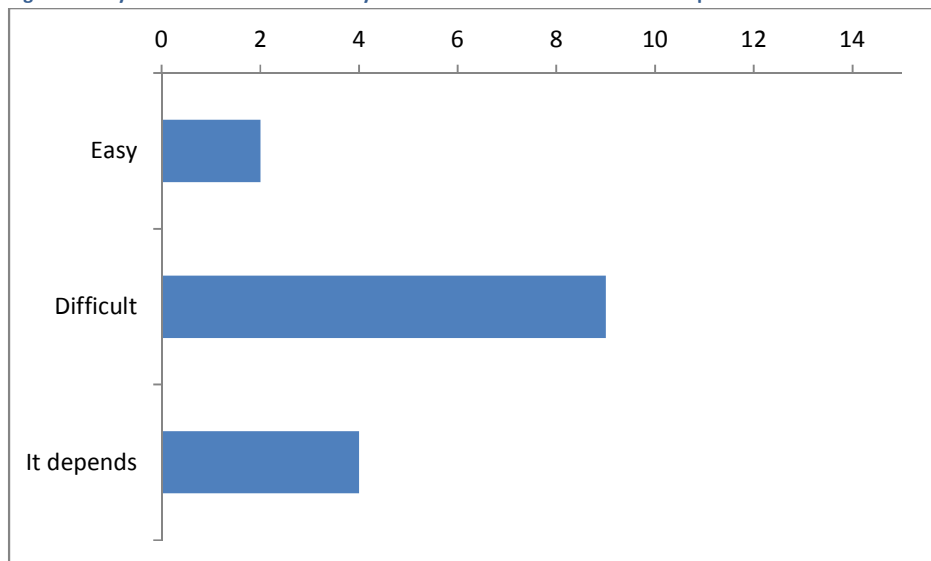
The challenges vary between subjects and situations but include:

- **Finding the right person**. Both museums and universities have experience of approaching potential partners and not getting a response from the individual contacted. "There isn't a formal structure. There does seem to be a missing link. It is about finding the right person."
- **Finding the funding**. "The finding is relatively easy. It is the funding and the time." "In universities we weren't told to contact the public in the past; now we are but we don't have any paid time,

unless it is already costed in. Any project has to use our spare time." The funding has enabled us to work together. It makes us have to do it." "We would have done something anyway, it was natural. What the funding has done is given us a more structured approach."

- **Making the time**. "If you are in an organisation not keen on instigating stuff, you are onto a non-starter. You have to be willing to put the time in." "Working partnership comes to us naturally, even if you are setting up relationships for work in the future. Partnership with universities depends on the willingness of the academics to take the research outside the university to organisations with community networks." "Any collaboration like this is work that we have generated that we didn't have to do. For short projects, this isn't very well funded, we are giving our time for free." "We have another museum where the process hasn't gone so smoothly. They want to have a link but they don't really know what they want the university to do. We keep going around in circles. We are not sure what we can do."

- **Navigating the bureaucracy**. "It isn't hard to find partners. The problem is that it is very time consuming to release funds in universities, systems make everything convoluted. So the time you should be spending on being creative about the project you spend working out how to get receipts for petrol."

- **Ensuring relationships have benefits for both sides**. "Partnerships can be quite hard. Universities contact small museums relatively often, but it is about the same things, which aren't really useful to museums." "I have a Council telling me how to use a building. I don't need students telling me that. I want something to engage with the collection." "In the past we have given a lot of time to student projects and then sat through a presentation that was all unrealistic, which made me wonder what they had done on their course. One set of students wanted to fill the museum up with fog, they wanted to take all the collection out, which wasn't practical. Share Academy stopped these miscommunication problems from happening." "It is easy to find each other. It is hard to realize what the connections are and think how you can actually do something that fits everyone's agenda. We all want a specific something." "There are more partners than I can work with. People just look up the technology in UCL and call me. The issue is ensuring the subject fits into my research interests."

- **Understanding each other's language and priorities**. "Universities and museums have a different view of community engagement. It is quite hard to talk the same language. Universities can include scientists or graduates, not the general public, which is what museums mean. Academics write an application form starting with reading and references, the science and the intellectual content. The museum started by talking about the value, selling the project. It would have been a much harder process without Share Academy." "It is quite hard, you are moving in two different cultural and intellectual circles. The only way it becomes easier is through personal connections, proximity and interests."

- **Developing trust**. "It relies on personal connection. It would be quite difficult to find the right person if you didn't know someone. A lot relies on wanting to hang out with the person, which takes up time outside of work." "You need have a personal commitment to each other, which means you know the other person won't let you down. With someone else you could go to the bottom of their bottom of priorities." "It is difficult to foster a relationship that will produce something."

- **Extending links beyond individuals**. "We have never been able to make a connection between institutions."

Thirteen partnerships said it was useful to have a broker to help form partnerships between museums and universities.

Figure 5: Do you think it is useful to have a broker to help form these partnerships?
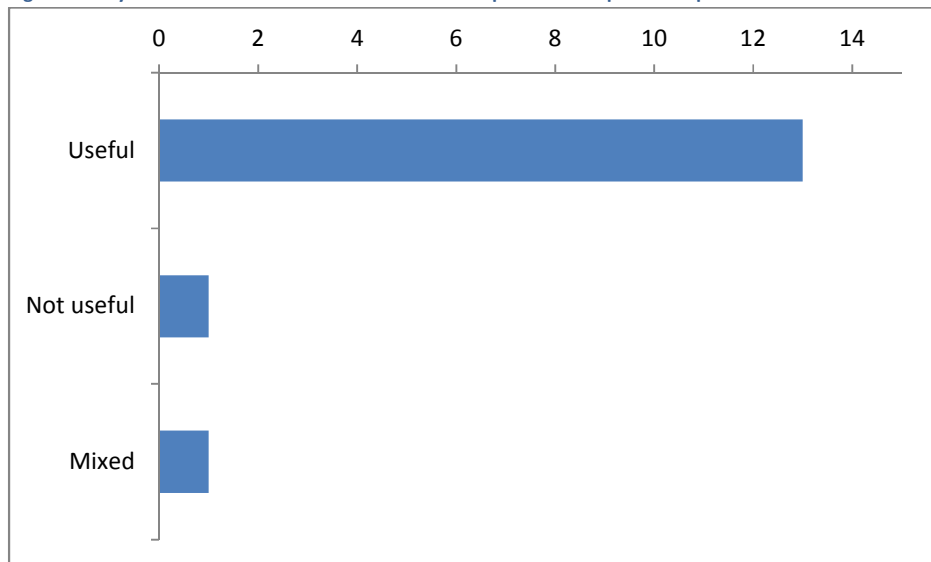
The value of a broker is in:

- **Putting people together**. "At the initial stage having a broker is essential. Without a broker our project couldn't have happened, or if it had happened it would have been due to chance." "The signposting is necessary. You will only find the collection if you are looking for it." "These projects wouldn't have happened without the broker. Half the museums on the list I never heard of before in my life. And the museums don't know the type of courses that are available." "The project wouldn't have happened. I didn't know anyone at UCL; I hardly knew what UCL was."
- **Increasing what is possible**. "The project is much more ambitious than we would have done otherwise. The broker helps." "Share Academy has opened up the possibility of artists curating and designing work, having an equal role in the creative and professional process with curators."
- **Giving a structure to the relationship**. "We have never written a MOU before. It has given a structure to what we are doing." "The way the programme is framed, it, helps us to think. It draws attention to things that we do that are unique to ourselves." "It is useful to come up with the MOU. It helped firm up the ideas."
- **Ensuring things happen**. "We have a lot of conversations with potential partners but nothing ever happens because there is no deadline."
- **Providing funding**. "We appreciate the money. Without the money we wouldn't have a project." "What Share Academy gives is a chunk of funding in the right timescale. The research councils give large grants but very little time to apply. There is a gap for these smaller projects that help to

develop your thinking." "The tiny amount of money is very empowering. It gives the project status in the museum." "We had already a willingness and a plan. What has been absolutely essential has been the funding. We would have done an activity but not the full project. It allowed us to be more adventurous than we would have been, which in this economic climate is vital." "It is the money that allowed the project to happen. A huge amount can happen with very little money."

▪ **Streamlining systems**. "Share Academy came up with a different supplier model. Maybe it is easy for a laboratory where you have one supplier you can order everything you need. If you are working with an artist, who might want to work experiment with different materials, you have to pre order everything without knowing what you need."

The weaknesses of the brokerage were

▪ **Overheads**. "My first feeling is that the project is over managed. Having three project officers seems too many. This is a low key and cheap project, we are all experienced, so don't need anyone to follow what we are doing."

▪ **Understanding University systems**. "Share Academy should have known about the 10% charge from UOA."

SHARE ACADEMY WORKSHOPS

In eight partnerships one or both of the partners went to one or both of the Share Academy workshops.

Figure 6: Did you go to the Share Academy workshop?
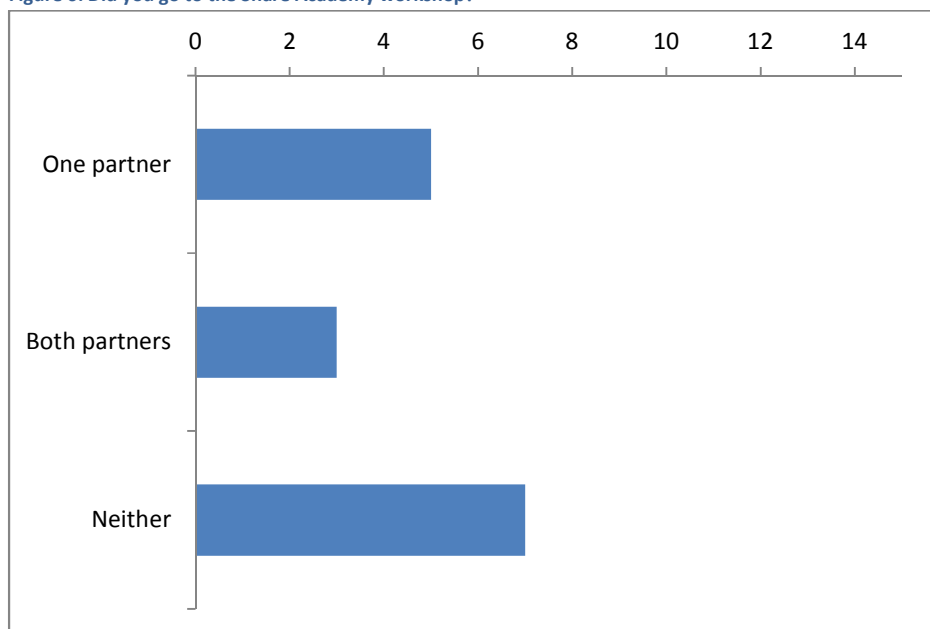
Five of these said it was useful.

Figure 7: If yes, was it useful?
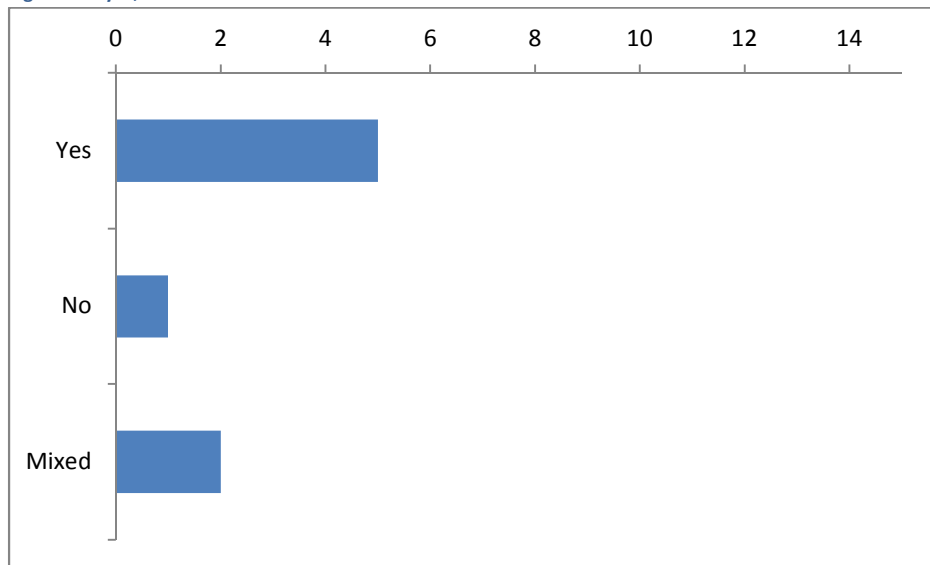
The strengths of the workshops were:

- **Helpful style**. "They were really friendly. They were really clear what they wanted. Not something useful just for the academics. They were really clear they didn't mind if the project didn't work, you could be experimental. The whole approach is reassuringly human. A common sense pragmatic approach."
- **Making contacts**. "It gave you a chance to meet people and decide who you wanted to work at." "It enabled us to extend our networks for the future." "It was a bit like a speed dating service. It provided a good opportunity to meet other people and think of what a project would look like."
- **Hearing about other projects**. "You got a sense of whether what you were thinking of doing fitted in, that it was ambitious enough, not too boring."
- **Understanding the application process**. "I got a handle on what would make a successful application. When I came to writing the application I was prepared for the logic of it. There was nothing bad about the workshop."
- **Thinking about planning the project**. "It made me think of the hidden costs. The differences between the calendar for museums and universities. Having not run a project before, it was helpful to be told what to do." "It was quite interesting to see what people in HE would spend the budget on, it was quite different to museums. There was a view that the interns would work for free, and the money would go on staff."
- **Building understanding**. "The two days were great because they gave us exercises to learn how to talk to each other. We don't have training in how to talk to other people. Academic journals are us talking to our peers."

The weaknesses of the workshops were:

- **Uneven attendance**. "One event was mainly academics, the other mainly museums."

- **Unstructured matching**. "It was quite fluky about who you spoke to. It depended on who you were next to." "There wasn't enough opportunity to talk to people from the other groups." "It would have been nice to have a clear list of all the academics and museums, how big are they, are the things they were interested in, and not."
- **The length**. "The workshop was a bit long, the second half of the afternoon dragged. We did mock applications, which felt a bit of a paper exercise. It would have been better to have done it together on a real project." "It was a bit long, and repetitive from the written material." "It galvanized our thinking, but it could have been more productive." "I don't know if I learnt anything writing the mock application. It was quite a funny thing to do as we didn't understand the project we were writing. There was something missing, everyone was puzzled."

APPLICATION PROCESS

All partners thought the objectives for Share Academy were clear.

Figure 8: Were the objectives for funding clear?
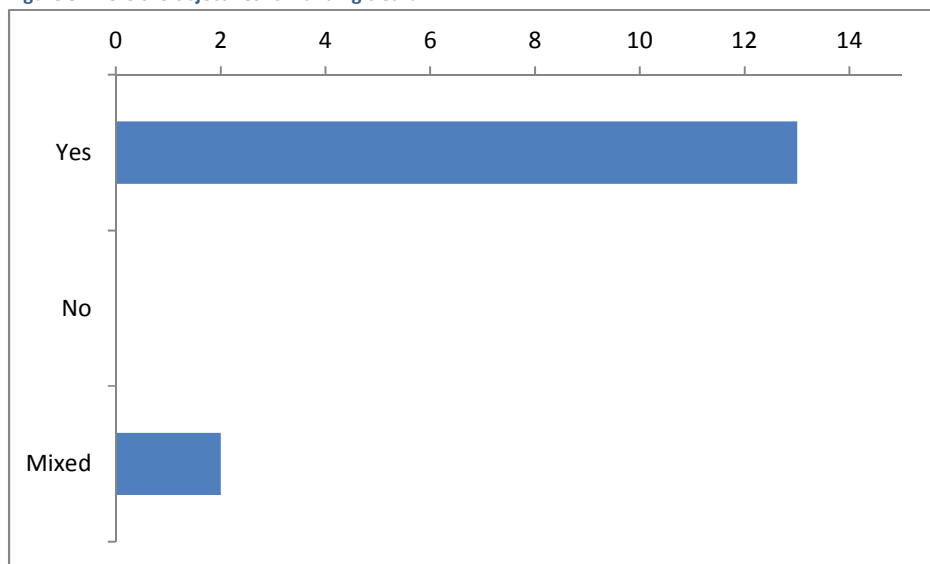
Comments were:

- **Similar to other Arts Council England projects**. "The objectives were standard Arts Council England things."
- **Experimental**. "It was useful to have reiterated that it was an experimental process. The focus was on the process, which gave less pressure on what we are doing. It means we can try things and it isn't the end of the world if they don't come off how we hoped."
- **Partnership**. "We had a meeting with Laura and Paddy, when they emphasised the importance of even benefits, both gaining, that this was more important than what the project achieved. It was an unusual goal but it was clear."

There were two difficulties during or after application: one partnership was judged to be museum to museum and had to find an additional academic partner; one partnership was asked to add a legacy document, which they hadn't budgeted for. In addition, two partnerships thought the MOU was not useful because the application form had already covered the same ground.

All partners thought the application form was straightforward.

Figure 9: Was the application form straightforward?
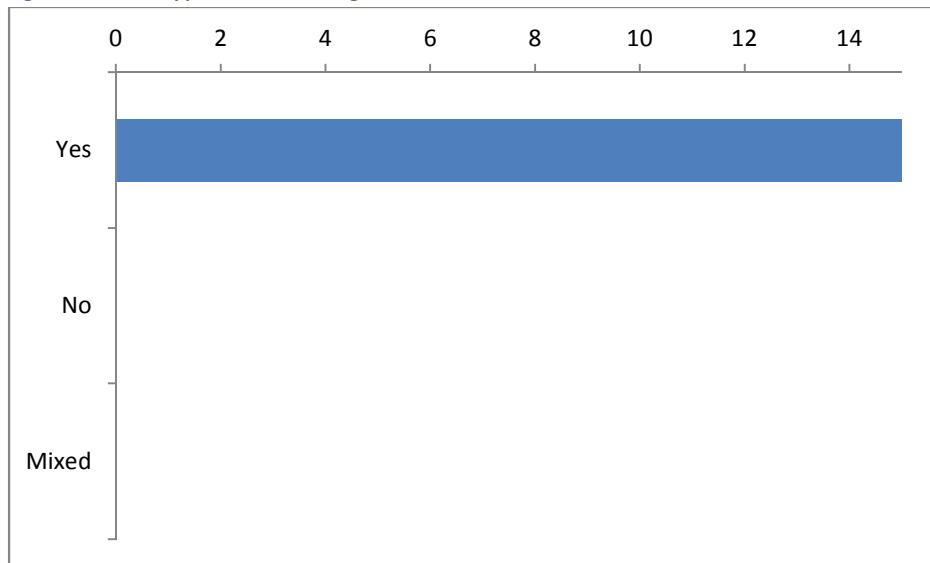
Themes in comments were:

- **The questions were simple**. "The questions were simple and very clear." "This was a breeze, really accessible and straightforward." "I have filled out worse. It wasn't repetitive." "It was very succinct." "The form was well laid out, it was clear. You weren't left wondering what was needed in each section." "It seemed clearer and more concise than a lot of application forms." "The application form was very well designed."
- **The structure was helpful**. "I liked the structure of thinking of what each would get out of it. It helped to write the MOU from that. We are in separate environments. There are very different ways of working and challenges." "It was a very good exercise in trying to focus your thoughts. When we met we had lots of ideas, and it made us focus: we have this much time, money." "The emphasis on balance did really make you think. It was a good way of approaching it from the beginning. There was an emphasis on sharing the budget, that was really important." "It wasn't horrendously arduous. The structure was useful. We put down our ideas and could see if the two sides tallied."

Twelve partners thought there was enough chance to explain the project. Even if it was limited, it encouraged focus and kept the project flexible.

"I don't have a problem with a limited word count. 300 is exactly right. 200 is really frustrating."

"The word count was a bit limiting, but it helped to focus the mind. I don't think you need much more. When I showed by colleagues they said you don't need that or that. As we hadn't spent much time to together it helped us to focus on what we all want to do."

"It has definitely helped us to understand each other. The key challenge is ensuring the needs are met. It has ensured my colleagues have reasonable expectations, the application will help to remind them in the future."

"There was enough space. One of the dangers is that there is too much."

"Keeping it short builds in flexibility, which is unusual. Normally we have to detail everything we will do and the reasons. Ultimately shorter is better."

"There was just enough room to explain the project. It is the nature of the beast that you could go on and on."

Figure 10: Was there enough chance to explain the project?
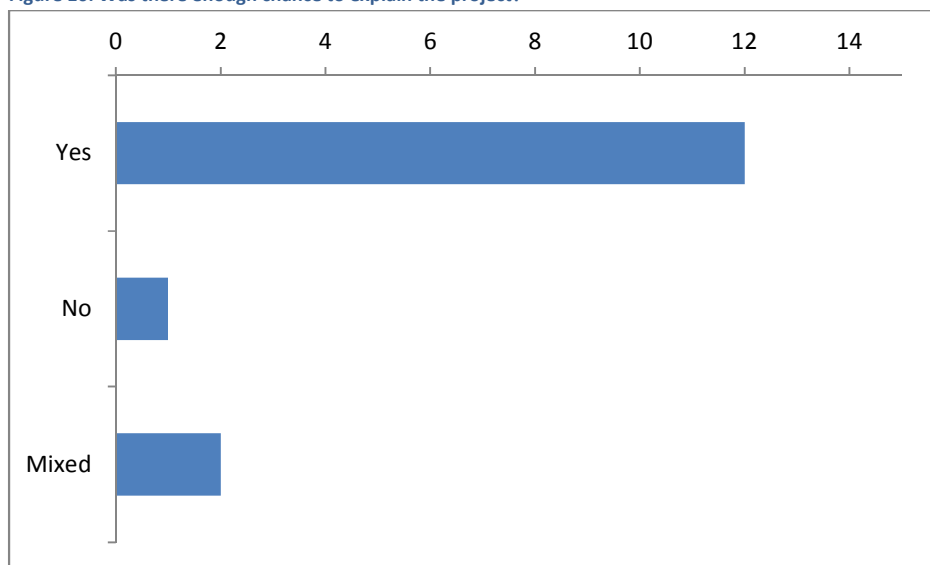
The weakness of the word limit was that there was time to explain what was proposed, but not why; that questions towards the end of the form got less space, and that shortening the response took time.

"It was maybe slightly too short, although they did say the word count was flexible. It was less daunting for something that was inherently a bit different from what you normally do."

"The four page limit meant you gave less space to the questions at the end of the form."

"We had huge problems getting it down to four pages. Our original one was seven pages in length."

"We struggled a bit. We spent a lot of time shortening it, but it helped us crystalise what we wanted to do."

CONCEPTUALISATION

INTRODUCTION

Evaluation is composed of four interlinked strands:

- **Thinking**. Framing, focusing, conceptualising, interpreting, synthesising.
- **People**. Motivating, training, involving, reassuring, listening, informing, influencing.
- **Systems**. Planning, gathering data, entering data on a computer, analysing data, disseminating information.
- **Action**. Making recommendations, implementing recommendation.

It is common for arts organisations and others to equate evaluation with Systems (methods) and not plan for the other crucial elements of the system.

Evaluative thinking has these benefits:

- **Ensuring a clear direction**. The process of creating a logic model can help to generate a group consensus about the precise intended outcomes.
- **Creating a lean evaluation system**. Being precise about intended outcomes and critical success factors helps evaluation to focus on key questions, knowledge of which can really add value to the organisation.
- **Bringing the different elements of the evaluation system together**. Articulating the theory of change helps test the implied connection between actions and expected outcomes, and results in a balanced evaluation system which covers both.
- **Testing the logic behind the project**. The logic model session helps check that the ideas behind the project are sound and it can identify potential hurdles in its delivery. Clear thinking strengthens not just the evaluation but also the implementation of a programme.
- **Ensuring expectations are realistic**. The logic model shows the chain of logic and therefore graphically illustrates the time lag between short terms outcomes, long term outcomes and impact.
- **Customising the evaluation**. The logic model helps ensure that the evaluation captures what is special about the organisation.
- **Summarising the project**. The logic model gives a concise description of the project in a form that shows its rationale.
- **Providing a structure to capture organisational learning**. Comparing what happens with what was expected or planned leads naturally to questions about organisational lessons.

EXPLANATION OF LOGIC MODELS

A logic model is a visual depiction of a programme or project. Logic models were originally developed and popularised by The Kellogg Foundation in the United States. By plotting the different stages in a programme – the actions and assumed consequences (outcomes) - logic models provide a simple but powerful way of interrogating the causality assumed by a programme. Logic models are read from left to right:

Your planned work   **Your intended results**

Resources	**Activities**	**Outputs**	**Outcomes**	**Impacts**
Certain resources are needed to run your project.	If you have access to them, then you can use them to accomplish your planned activities.	If you accomplish your planned activities to the extent you intended, then you hopefully will deliver the amount of service you intended.	If you achieve your planned activities to the extent you planned, then your participants will benefit in certain ways.	If these benefits to participants are achieved, then certain changes in organisations or communities might be expected.

LANGUAGE

This is our definition of the terms used in a logic model:

- **Resources** are financial and non-financial inputs for a project.
- **Activities** are the actions taken by the project.
- **Outputs** are measures of effort to show that the project took place, and can be defined from the supply side (number of events), or the demand side (number of participants).

PECKHAM CULTURAL INSTITUTE CASE STUDY

INTRODUCTION

Museum partner	Sarah Coffils, Head of Education, South London Gallery (SLG)
University partner	Dr Alison Green, Course Leader, MA Culture, Criticism and Curation, Central Saint Martins (CSM)
Start date	January 2014
End date	July 2014
Share Academy grant	£5,375

OBJECTIVES

The objective of the project was to create a counter offer to Google's Cultural Institute, part think-tank, part design studio. The project aimed to develop a model for representing 'culture' through digital curating and archiving, as an alternative to Google's offer to 'host the world's treasures online, potentially redefining and opening up the definition of what constitutes culture. The project would itself embody democratic principles by being led by a team composed of students from the MA Culture, Criticism and Curation course, and members of South London Gallery's REcreative Editorial Board, young people active in SLG's educational programming.

LOGIC MODEL

This is the theory of change behind the project:

ACTIVITIES	OUTPUTS	OUTCOMES	IMPACT
Study sessions Practical workshops Panel discussion Publicity	Number of participants (target 35) Audience number (target of 35) Research dossier Web page or film Website statistics	Postgraduate students learn about processes in museum education programmes, choices in digital archiving and curation, and working in partnership. Participants learn about processes in museum education programmes, choices	The university communicates the course's special offer and accesses third stream funding. The museum adds gravity to its programmes through research and partnership with a prestigious HE.

		in digital archiving and curation, strengthen their own criticality, gain an understanding of the opportunities in postgraduate study and strengthen their relationship with the museum. The museum deepens its engagement, generates new audiences, and formalises its reflection. The museum and university develop a long term working relationship with each other and with the Google Cultural Institute and Culture24 e.g. a meeting at Google.	
ASSUMPTIONS Choices in digital curating and archiving should be democratic. Having a shared audience of academics and non-academics will enrich the debate. Participants have the skills to lead project.			

DESCRIPTION

The project had these elements:

STUDY SESSIONS

The project started with an introductory meeting and then four study sessions, each with a guest speaker. The guest speakers were: Rebecca Ross, designer and historian from CSM; Rosza Farquas and Tom Clark from Arcadia Missa Gallery; Jane Finnis from Culture 24; Lucy Sollit from Arts Council England; and James Davies from Google Cultural Institute. Overall the sessions gave a background on issues in online curation and the Google Cultural Institute, and deconstructed notions of culture and publicness.

"Why should Googlers be left to decide what is treasure? We know they can code, but can they define culture?" Peckham Cultural Institute key question

"The speakers were hugely knowledgeable, and the sessions gave us the freedom to juggle ideas collaboratively." CSM student

PRACTICAL WORKSHOPS

There were eight two-hour sessions, initially fortnightly and then weekly. These moved organically through each aspect of planning the panel debate including: identifying the skills in the group, brainstorming approaches, choosing the speakers, recruiting the speakers, planning, budgeting, marketing and publicity. The participants who replied to our survey said that the sessions were open, participative, and fun.

PANEL DEBATE

The event was called *WYSIWYG: What happens to Art in a Digital World?* It was held over three hours on 15th July at SLG's Clore Studio. It consisted of: presentations by: Melanie Lenz from the V&A; Artists Julia Crabtree and William Evans; Natalie Kane from Lighthouse; Siddharth Khajuria from the Barbican Centre and poet and curator Harry Burke. There was a panel discussion led by Gili Yuval from CSM and Aoife Flynne from REcreative. Three student artists (Sabba Keynejad, Joe Want and Andrea de la Concha) were commissioned to present installations.

PUBLICITY

During the event Facebook was used as a live feed for questions from the audience and those not able to attend. The event was filmed and posted on YouTube.

ACHIEVEMENTS

CONCEPT

This was a highly ambitious and provocative project, with a principle of democracy central to its message but also successfully embodied in its process.

INTERACTION WITH GOOGLE

The project started without knowing if Google would engage. Having James Davies, Programme Manager for the Google Cultural Institute, as a presenter for the fifth research workshop was, then, a major achievement.

THE LEVEL OF INTEREST

The panel debate was over-subscribed, with some enquirers turned away. SLG had expected around 40 participants. The actual number was 73, three more than the full capacity of the room, which was accommodated by opening the space into the garden. Other projects launched at around the same time - the Arts Council England BBC collaboration The Space and the Barbican Digital Revolution exhibition and Hack the Barbican event – which confirmed the important and topical nature of the subject.

STUDENT AND VOLUNTEER LEARNING

The participants (students and volunteers) were in control of the project from early in the workshops. Sarah and Alison attended most of the workshops, but their role was more to answer questions and give a list of things to think about than to make decisions. The participants fixed the meetings, found a designer when the appointed one dropped out, chaired the meetings, took minutes/notes and carried out work between the meetings. One participant had a background in coaching and delivered a two-hour session with the two members who were appointed to chair the debate. Sarah and Alison attended the panel debate as guests rather than being on the stage.

Members of the REcreative editorial board and MA CCC students gained skills and experience from carrying out the research and organising the event. The former ostensibly had a free taster MA course module. The latter were able to research an important and topical subject not currently on the curriculum. Dr Alison Green commented that: "The students gained from working on a real project with a high status venue like South London Gallery. This gave them the confidence to raise the bar and go for fantastic speakers."

THE QUALITY OF THE EVENT

Indicators of the quality of the event were: the number and calibre of the speakers, and the level of the debate. The structure of the panel debate worked well. Each presenter had a relatively short time to present, which gave a fast pace for the day that kept interest.

DEVELOPING PARTNERSHIPS

The collaboration between SLG and CSM was strongly positive, complementary and reciprocal, but no future projects were planned at the time of the evaluation.

CHALLENGES

TIME

Both Alison and Sarah spent far more time on the project than was budgeted. Alison points out that the project was treated as an exceptional activity, but when there are many exceptional activities they can add up to a second job. In the future, she suggests that a project would have to be integrated into the curriculum, not additional to it. The work commitment was particularly challenging because workshop meetings happened in the evening, and because this was a very busy time of year. Although the participants were taking the lead, they had many practical questions about the venue that only Sarah could answer.

TECHNOLOGY

There were some problems with the Internet connection during the question and answer session.

ENGAGING THE PARTICIPANTS

Work was carried out by a core group of eight REcreative editorial board and ten MA CCC students. This was fewer people than expected given the interest in the project. Around 40 people attended the first meeting, but many were too busy to attend the study sessions or workshops, and re-engaged by attending the event. The workshops alternated in venue between SLG and CSM, with attendance higher from the local constituent in each case.

Two MA students made proposals to the group, as if they were seeing the project as a pitching opportunity. Since these were more about an individual response rather than a group process, they were not taken up, which led to one of the two dropping out of the project.

DIGITAL OFFER

The original vision was to deliver digital offer that would present an alternative to GCI's model Google Cultural Institute. This did not happen because:

- Discussions with the selected designer revealed early on that the budget of £1,000 was insufficient. There is a tendency to think of digital projects as relatively cheap and fast, but this is not the case.
- The designer dropped out at the last minute.
- The concept for the event expanded to absorb some of the activity assumed to be part of the digital offer. One of the CSM students commented that: "I don't think we quite bottomed out the potential of the technology available, hence the default to - a brilliant - event."
- The partners applied for additional funding for this particular element and were unsuccessful.

RISK MANAGEMENT

The event was high risk because of the inexperience of the volunteer and student group. Sarah and Alison supported the group by asking questions to test their thinking and preparation, and commenting on key planning documents such as emails of invitation that went to speakers. In her role as representing SLG, Sarah clarified expectations and requirements from the perspective of the venue. In some cases, Sarah and Alison helped make contact with the speakers, although the selection was made by the group.

LESSONS

- The structure of the project fostered ownership while also supporting quality. As Alison explains: "If you want a project to be led by participants then you need a process." The study sessions served four purposes: giving the group time to think about the subject and discuss key issues within it; helping to gel the group; developing members' confidence and skills; and allowing Sarah and Alison to see how group members were thinking and so being reassured about the quality of the work. The study sessions were also, of course, useful in themselves. Alison commented that: "That is what was really exciting: it felt that we were sitting there as participants too."
- The group gained from the mix of skills.
- The partners learnt that the designer needed to be seen as an integral member of the team rather than a service role. The designer should have been contracted to attend the research meetings so that they were part of the brief-writing process and understood and bought into the project vision.
- The partners found that their ways of working were relatively similar. They didn't see any great divides in their expectations or approaches. The university wasn't more formal or bureaucratic. The students were perhaps more focused because they were on a process of study. However, one of the clear lessons from the project was that the commitment and dedication from volunteers was equal to or even greater than, paid participants. The two artists who presented at the panel debate, who were paid, were notably more casual than the volunteers.

LEGACY

- The SLG is considering running more events on the subject in the future because of the strong demand. They have a mailing list of 80 people interested in the subject gained from the event.
- REcreative has expressed a desire to change its usual way of working to more closely reflect the structure of the project. Members have asked to have speakers in their future meetings and have taken the initiative in looking at fund raising for a research stage to activities.
- SG is looking at using the Facebook group from the panel debate for a continuation of the discussion.
- One of the CSM students and one of the REcreative Editorial Board are planning a project together.
- WYSIWYG14.com was launched in March 2015, hosting written blog entries by many of the participants recording their research and ideas that the project provoked, as well as filmed youtube clips of the WYSIWYG14 conference.

VALUE OF SHARE ACADEMY

The partners only contacted Share Academy during the project for help with publicity.

CULTIVATING STYLE CASE STUDY

INTRODUCTION

Museum partner	Jo Bradshaw, Programmes Manager, Garden Museum
University partner	Susan Postlethwaite, Course Leader MA Fashion/Environment, London College of Fashion
Start date	November 2013
End date	August 2014
Share Academy grant	£4,930

OBJECTIVES

The objectives of the project were for MA Fashion Futures to plan and deliver an exhibition of student work and a series of public events in order to share a love of design, horticulture, sustainability and the environment with a wider audience.

CONCEPTUALISATION

This is the theory of change behind the project:

ACTIVITIES	OUTPUTS	OUTCOMES	IMPACT
Exhibition Panel discussion Lunch Dye workshop Life drawing/fashion illustration class Online content	Audience numbers Event numbers Media coverage	The Garden Museum will reach new audiences, identify ways to generate income, learn about how to communicate to new audiences e.g. using social media and about co-curation, and be inspired to programme new events. Students will gain confidence, resourcefulness engagement and a	Opening up the discussion between fashion and horticulture, environment, and sustainability

		new audience, and learn about presentation, knowledge of horticulture, marketing and event management. Gardeners will be encouraged to experiment by growing new things they can harvest and use.	

ASSUMPTIONS

The Garden Museum audience will be interested in fashion futuring, ethics, sustainability, craft and science.

Students will value the chance to co-curate the events.

Students will value the opportunity to exhibit their work in a museum.

Students will be inspired by the museum's collection.

Students will gain status from having their objects exhibited alongside loan items from the V&A, British Museum and National Gallery.

DESCRIPTION

The project had these elements:

EXHIBITION

Eleven students were involved in the exhibition in the Garden Museum's magazine space: four students presented work for the duration of the Garden Museum's main exhibition, Fashion and Gardens; after Casim (an organic denim manufacturer) gave sponsorship, two first year students produced work using denim, and the exhibition was refreshed to incorporate it; and five students' final collections were shown in a digital display.

The exhibition was launched at a Friend's Private View on 19th February 2014, during London Fashion Week.

The exhibition was publicised through the Museum's e-newsletter (5,000 contacts) and through its events leaflet (1,000 copies).

PANEL DISCUSSION

On 16th April 2014, UAL lecturer Alistair O'Neill chaired a panel discussion on *Fashion and Gardening* with a high profile panel: Karl Lagerfeld's muse Lady Amanda Harlech, hair stylist Sam McKnight and photographer Tim Walker. 150 people attended, including many students and celebrities. Normally a Garden Museum event attracts 80-100 people. Some of the participants did selfies with the contributors.

A VISUAL FEAST

Ten students ran a lunch event to an invited and public audience around the theme of *Do Nothing*: "Imagine that there is a day in which nature has reached its limits. You will no longer have the natural resources to produce anything." This consisted of strategy sessions, games and debates.

The lunch format allowed an informal discussion between the audience, which included sustainability specialists from other cultural organisations and members of the public. The event had 35 attendants.

DYE WORKSHOP

Susie Hewitt, MA Fashion Futures student, ran two plant dye workshops, on 8th March and 5th April 2014. These were oversubscribed: the team planned for 12 participants, got 15 for the first workshop and so ran another with 20 places and participants. Each consisted of a walk around Archbishop's Park to forage for plants and flowers to use in steam dying textiles. Feedback was extremely positive, with participants commenting that the day was well organised and inspiring.

LIFE DRAWING/FASHION ILLUSTRATION CLASS

Illustrator Charlotte Mann ran a fashion drawing master class for about 20 participants on 5th March 2014. The models wore the garments made by LCF students, most of which have been on display in the exhibition. The demographic was young and all new to the Garden Museum. The models came from the university and were diverse.

ONLINE CONTENT

There were pages on the events on the Garden Museums website. The Garden Museum has 3,000 friends on Facebook and 5,000 Twitter followers. One of the team, the Sustainability Trainee, kept a blog: http://cultivatingstylegmlcf.blogspot.co.uk/.

ACHIEVEMENTS

SUSTAINABLE EXHIBITIONS

Cultivating Style was the Garden Museum's first sustainably-aware exhibition. Sustainability was reflected in both the content and construction. The Museum gained experience of some aspects of a sustainable exhibition, and a check list of possible improvements for the future. The garments on display were created using sustainable processes such as natural dyeing and zero-waste pattern cutting. Elements of the exhibition were designed to be demountable and recyclable. The printed canvasses were reusable. Materials were ethnically sourced wherever possible and some will be reused in future displays. The exhibition used energy-saving lighting where possible and was painted using low VOC paint. Some elements of display were shown on video screens instead of paper.

BROADER AUDIENCES

The Garden Museum believes it broadened its audience, although has no data on this. The students and their contacts were younger and more diverse that the Museum's core audience.

PILOTING WORKSHOPS

The Garden Museum developed a replicable model of workshops from the dye workshop. Museum had not delivered practical workshops before. The Share Academy funding allowed the Museum to experiment without being concerned about whether the workshop made money. The Museum found that the workshops were popular, that they blended audiences as they brought together new audience members and core audience members and trustees, and that they strengthened relationships with the volunteers involved. One of the volunteers who helped with the project also volunteers at Archbishop's Park, whose newsletter featured the project and with whom the Museum is developing a partnership.

DEVELOPING PARTNERSHIPS

The Garden Museum gained experience in working with HE institutions and has since formed partnerships with the Institute of Education, London College of Communication and Morley College.

Jo Bradshaw presented the project in a workshop at The Culture Capital Exchange Conference, June 2014. The session was full and was featured in Times Higher.

Jo and Susan found that despite their different backgrounds, they have a similar way of working: being experimental and ideas-led and detailed in their planning. They are committed to working together and are already talking about their next project.

STUDENT LEARNING

Susie Hewitt gained skills and knowledge in running workshops and also in the financial and practical aspects of being freelance. The experience of the dye workshops led to her submitting a proposal for a dye garden to *BBC Gardeners World Live*, Birmingham where she won a Silver Gilt Medal for a first time entrant. This exposure means that she has been asked to design a garden for Hampton Court, to grow plants for John Lewis' proposed new range of organic perfumes, to lecture at a private design school, and to design and make a dress for one of the trustees of the Garden Museum.

The audience numbers for the lunch were lower than the students expected. The students learnt about the difficulty of attracting audience members to events and the need to offer a specific attraction so that the event stands out amongst all the competition for attention in London.

ENGAGEMENT OF VOLUNTEERS

Volunteers were engaged in three ways: helping on specific events, attending events, and attending a presentation given by Susan. Altogether the project actively involved volunteers in thinking about the boundaries of the Museum activity and how these could be reimagined in a contemporary way.

MEDIA COVERAGE

The exhibition was mentioned in Vogue magazine's coverage of the Garden Museum's main exhibition, Fashion and Gardens. The lunch was mentioned in Vogue: (http://www.vogue.co.uk/news/2014/04/11/tim-walker-amanda-harlech-sam-mcknight-alistair-oneill-garden-museum-discussion).

COMPLEMENTING THE COURSE WORK

The University managed to be involved in a drawing class, which is an activity that is disappearing from design schools.

CHALLENGES

TIME

The time line was short because of the desire to run alongside a pre-planned exhibition. The time constraints meant the project was not publicised well through the University. More time would also have allowed students to be more involved in the design of the exhibition, more detailed labels/interpretation, and more checking of the ethics of suppliers.

THE SPACE

The space was challenging because the magazine space is not a dedicated exhibition area. The exhibition display had to be designed to be portable so it could be taken down if the space was needed for external events. Screens had wheels, and images were printed on canvas rather than on paper so they could be rolled up.

EMBEDDING THE PROJECT

The project worked mainly through developing a strong relationship between Jo and Susan. Jo has since moved onto another job, and this relationship has sustained. However, with the departure of Jo and the Sustainability Trainee the relationship between the LCF and the Garden Museum has lapsed.

In retrospect, the team think that more could have been done to communicate the value of the project to other people in their organisations. If the project had been given a higher status then the Garden Museum might have been willing to promote it at the launch for the main exhibition, which didn't happen.

ENGAGING THE STUDENTS

Engaging the students was not straightforward. Some couldn't see the value of the project, or the connection between fashion and horticulture. The project was designed to reduce challenges, for example, the project was timed to fit with the term structure, and the subject would allow students to use material they have already produced.

The original intention had been to theme the lunch around edible textiles. However, on further investigation, this seemed too difficult to deliver in the time. Jo worked with the students in four brainstorming meetings to come up with another idea, but in the end she had to have a more hands-on role than was planned.

LESSONS

PLANNING

The Garden Museum had a Sustainability Trainee, funded by HLF who acted as a project coordinator. The partnership produced a shared spreadsheet on Google Docs with detailed timings and budget.

STUDENT-LED EVENTS

Challenges included: encouraging students to be experimental (the cost of fees seems to have made students more risk adverse); and encouraging students to think about the quality of the ideas (they tended to focus on the aesthetics even when a concept was only being muted).

COMMUNICATION

LCF tweeted about the lunch a day after it took place. A lesson might have been to appoint one of the students to Tweet.

LEGACY

Broader connections need to be made across the organisations to ensure a legacy.

PARTNERSHIP

Museums and universities need to think carefully about who they should approach. It might be easier for an academic to contact a curator, as they might be seen as more academic. However, partnerships gain from complementary skills, for example, working with a learning officer.

VALUE OF SHARE ACADEMY

Share Academy encouraged the partners to be more ambitious so that the project was attractive. The application process encouraged them to articulate the project in a more detailed way.

The partners did not seek help from Share Academy during the project because they did not need it or have time for it. There was a concern that asking Share Academy's opinion would add another voice that

would further complicate an already complex project. The only help that might have been helpful was in publicising the events and recruiting participants.

The most useful part of the Share Academy during the project was the evaluation since this will directly address a core need of the partners, to explain the value of the work to other people in their organisations.

LOCAL ROOTS/GLOBAL ROUTES CASE STUDY

INTRODUCTION

Museum partner	Tahlia Coombs, Hackney Museum Manager; Cheryl Bowen, Community Education Manager
University partner	Dr Katie Donington and Dr Kristy Warren, Research Associates, UCL History, Legacies of British Slave-ownership Project (LBS)
Start date	November 2013
End date	November 2014
Share Academy grant	£9,916

OBJECTIVES

The objective of the project was to support schools in teaching Black history through exploring the local histories and wider legacy of British slave-ownership.

The project benefited from the resources of the Legacies of British Slave-ownership Project (LBS, https://www.ucl.ac.uk/lbs/), which includes an online Encyclopaedia of Slave-ownership created from digitising the records of the records of the Slavery Compensation Commission. This lists £20 million of compensation paid to slave owners in 1833, roughly half in the Caribbean, but half in the UK. As Katie explains: "The individuals included in the records represent diverse local encounters with slavery that pose a challenge to our understanding of the institution as a distant colonial phenomena."

LOGIC MODEL

This is the theory of change behind the project:

ACTIVITIES	OUTPUTS	OUTCOMES	IMPACT
Teachers' forum Teachers' workshop Research Training Seminar for PhD students at UCL Film production Walk Showcase at	Teaching resource KS3 on British slave ownership for schools Number of people using the archive/database Number of workshop participants	Teachers increase their knowledge of and ability to teach British history of slavery and abolition. Pupils are more aware of, and knowledgeable about the British history of slavery and abolition, and its	Community engagement Model for school and museum resources

Hackney Museum Web publishing including blog Dissemination	Number of participants on the walk Number of pupils who attend the school sessions Website statistics Additional linked project funded by Grants for the Arts, including a conference at Bloomsbury Theatre	local connections. Students are more aware of, and interested in, careers in community heritage. Participants are more interested in the British history of slavery and abolition and more confident in carrying out their own research. The museum learns about how to work with sensitive issues, strengthens its relationship with Hackney Archives, and is seen to meet a community interest. The museum and university develop a long term working relationship.	

ASSUMPTIONS

Hackney has a special perspective or rather perspectives on slavery: the community is resilient and responsive; has alternative histories and educators; and a complex history of slave owners, ex-slaves and abolitionists living side-by-side.

Hackney Archives provide an important resource for learning about slavery: they allow for proactive engagement through personal research, and making connections between local people and the global narrative of the transatlantic slave-trade.

Interest and emotional engagement are increased by looking at one person's story rather than the collective: including local resources, organisations and stories; and being able to

take the initiative in researching local and family histories.

School teaching of slavery tends to concentrate on the parliamentary processes of abolition in Britain, which casts Britain in a positive light and gives insufficient attention to the complexities of how slavery worked, the personal experiences, the cultural context and the legacies.

Academic research on slavery is more complex, and has developed over the past decade. This learning has yet to reach a wider public.

DESCRIPTION

The project had these elements:

RESEARCH

A research intern was employed to use the LBS database to find, retrieve and collate stories and research primary sources from Hackney Archives relating to 11 local people and events.

SCHOOLS OUTREACH

To help develop the resources, additional funding was used to deliver teaching and creative workshop sessions in two schools in Hackney: Our Lady's Convent High School (Year 8) and Hackney BSix (across year groups, 16-19, and across subjects, not just history students). Overall four teachers and 45 students participated. The sessions covered historiography (the study of how history is formed), archival research, built heritage, Africa before Transatlantic slavery, the Haitian revolution, creative writing, and writing poetry inspired by historical information.

RESOURCE DEVELOPMENT

The partners created a multi-media teaching pack with sufficient material for six lessons. This was complemented by producing a film with expert interviews and discussion points linked to the content of the pack.

EXHIBITION

The Local Roots and Global Routes exhibition was launched as part of Hackney's Black History Season in October 2014.

PRESENTATIONS

Project team members ran two workshops at Hackney Archive, which gave an overview of the Local Roots/Global Routes project and explained how to use the LBS database for local and family research.

In March 2015, Katie gave a talk to PhD History students about how engagement enables postgraduates to obtain funding.

CHALLENGES

TEAM CHANGES

Hackney's Heritage Service (Museum & Archives) was restructured during the project, which resulted in the deletion of four posts. The service will reduce from 8.2FTE staff to 7.1 FTE commencing from April 2015.

The education intern's time allocation did not overlap with that of the research intern. In hindsight work would have been more consistent if there had only been one intern.

Figure 11: Mare Street looking north showing St. Augustine's tower, and the railway 1853. Lithograph. Image © Hackney Archives

TIME

Developing the resource took longer than expected because the content widened. This expansion arose partly in response to students' feedback. As the resource pack explains: "Students only encounter African and Caribbean history in the context of slavery. This affects students' self-esteem and ability to engage with what they are being taught because they do not have access to different histories that allow them to see a broad range of African roles and societies. The history which they are taught focuses on the victimhood and oppression of African people without providing access to histories that balance these stories. Transatlantic slavery is a short period of history within a much longer history of African civilisations."

Teacher also asked for more contextual information so that they had the confidence to answer students' questions around the subject.

Developing the exhibition text took longer than expected because four proof-readers amended and edited the final version. This was partly because members of the team had different areas of specialisation. In retrospect, it would have been easier if the team had all gathered together at the beginning and decided on the line and balance of the narrative and how to tie together the local and global threads.

Although UCL was supportive of the Share Academy project, the academics still felt under enormous time pressure. The deadline for their main project, the LBS database, was not extended.

CHANGE IN NATIONAL CURRICULUM

The changes to the National Curriculum last year resulted in the removal of the abolition of the slave trade as a compulsory subject at Key Stage 3, although local history was retained. The team had to refocus the work to ensure teachers still saw it as relevant.

TEACHERS' INVOLVEMENT

The partners learnt that it was difficult to get teachers to attend out-of-school events. The partners worked with the History Forum of the Hackney Learning Trust, but only four teachers attended from across the schools in Hackney. Those teachers who did attend were highly committed, however.

LIMITATIONS OF THE ARCHIVE

The archive has a lack of female voices in the historic records.

PAYMENT

The process was complex because Hackney Museum had the responsibility of managing the budget, but the payment of the grant was spilt between the two organisations.

The Museum assumed that internal procedures would allow the intern to be paid on contract, as happens with freelancers, but this was not the case. UCL stepping in to pay the intern to avoid the delay of obtaining a pay roll number.

ACHIEVEMENTS

STUDENT ENGAGEMENT

The students were extremely animated during sessions. Each session overran the time allocated, only finishing because the school building was closing for the day. For example, one session that started at 4pm on Friday afternoon ended at 7pm.

"The work I do is quite inward looking. It was great to work with the target audience. Some of the students reduced me to tears with some of the things they said. It was eye opening to see what effect you could have on people who really wanted to know their history." Katie

Figure 12: Image of the chancery petition of Henrietta Hyatt. Image © Hackney Archives
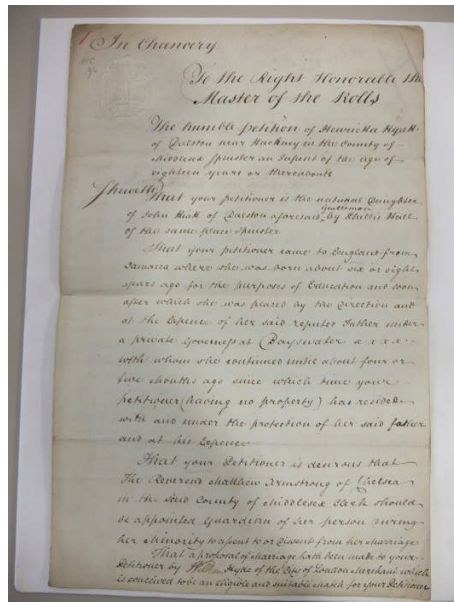
AUDIENCE

The project introduced a wider audience to Hackney Archives. The students had not previously been to an archive and two have since expressed interest in being archivists. Audience figures were already increasing since Hackney Archives moved to a more visible location two years ago, and management changed from the Library to Heritage Services, alongside Hackney Museum.

BLOG

The team wrote a blog that has had more than 2,000 hits. UCL academics and interns contributed articles.

THE EXHIBITION

The exhibition was not in the original plan. This has the potential to travel to local schools.

LEVERAGE

The Local Roots/Global Routes partnership raised £7,000 from Arts Council England through Grants for the Arts to pay for two creative practitioners to work alongside secondary school students and teachers.

LESSONS

- Working in partnership, especially where several people are involved, means that projects naturally evolve. Planning should allow time to take advantage of opportunities that arise.
- The education intern lacked the experience to identify appropriate themes for the school resource. In retrospect, tighter supervision would have been helpful.
- Teachers wanted to see a tangible product before committing. This was a challenge when the aspiration was to develop work with them.
- Educational resources need to be carefully structured to allow teachers to easily identify and extract elements relevant to them.

LEGACY

- The partners organised a conference in November 2014 about teaching Black history, *Putting the Black in the Union Jack*. This was funded as part of Arts Council England grant, with a contribution from UCL, took place at Bloomsbury Theatre and had an audience of around 250. The Bloomsbury Theatre contributed the space for free, an in-kind contribution of around £5,000. 62 attendees responded to a survey. The scores for all elements of the conference (approach, topic, context, presentation, and enjoyment) were on average four on a five point scale.
- The Museum developed a relationship with the Hackney Learning Trust and with the two schools.
- The Museum is intending to run the Hackney Archive event again.
- The exhibition boards will be reused by Hackney Archive and UCL.
- The project provides a template for a history club facilitated by artists, which can be replicated in local schools on an annual basis.
- Books worth £600 were donated to the Archive.
- The students at BSix set up their own group to continue to work together.
- UCL has learnt more about how to format material for secondary school students.
- UCL has passed on contact details for speakers from the film to the teachers.
- UCL has learnt about the gap between the newest research on slavery and abolition and what is known by and available to the public.
- UCL wrote a book chapter on the project for a publication on *Britain's Memory of Slavery: The Local Nuances of a National Sin*, for Liverpool University Press.
- Hackney Archives wrote an article about the project for *Hackney Today*, a local newspaper which goes to local households and is available online.
- UCL will use the project as a case study in its final presentation on LBS in London.
- UCL is organising a conference, with an expert from the film, at Newington Green Chapel.
- Feedback from other museums who attended the conference suggests that they will be changing their school programmes as a result.

VALUE OF SHARE ACADEMY

Share Academy helped publicise the Bloomsbury event.

The original intention has been to run a one-day event. The funding from Share Academy produced a project with a far greater legacy. The materials produced can be used again and again.

THE BEAUTIFULLEST PLACE ON EARTH CASE STUDY

INTRODUCTION

Museum partner	Joseph Watson, London Creative Director, Red House
University partner	Melanie Jackson, Senior Lecturer, Director of Undergraduate Studies, Head of Undergraduate Sculpture, UCL and Kieran Reed, Lecturer, Coordinator of Undergraduate Programmes, The Slade School of Fine Art
Start date	January 2014
End date	February 2015
Share Academy grant	£8,500

OBJECTIVES

The objective of the project was to bring youthful creativity and reflection back to Red House.

Red House is the only house that was commissioned, created and lived in by William Morris, founder of the Arts and Crafts movement. When Red House was completed in 1860, it was described by Edward Burne-Jones as 'The Beautifullest place on earth.' The house is of profound architectural and social significant. However, the interior spaces do not contain original artefacts or furnishings.

LOGIC MODEL

This is the theory of change behind the project:

ACTIVITIES	OUTPUTS	OUTCOMES	IMPACT
Artist residencies

Workshops and/or demonstrations

Talks and/or performances to students and the wider student body

Construction of an 'external room' structure in the | New work

Pamphlets (target: 4)

Number and profile of visitors

Number and profile of participants at workshops/ demonstrations

Number and profile | The museum learns about how to interact with artists, students and academics, develops new audiences, and makes academic links e.g. to art history, conservation.

The students make research in a unique | The museum re-envisions the building as an active space and a contemporary generator of art and crafts.

The university manifests the link between teaching and research, interdisciplinary |

orchard Project website	of participants at talks/performances	context with original material, experience showing and making work in a professional venue, work with the public, have a chance to publish, and work experimentally in a trans-disciplinary way.	learning, learning from active engagement and thinking of work outside a white cube object.
		The university gains a different perspective, looking at the place where ideas originated (sensory learning), shares research with the public, and gains new audiences.	
		The museum and the university develop a long term working relationship.	

ASSUMPTIONS

Manifesting Morris' values in a contemporary rather than in a nostalgic way will broaden the Red House's audience and enhance the visitor experience. E.g. using pamphlets as a way of engaging the public in intellectual and political ideas, working experimentally and collaboratively, and valuing craft skills.

Involving artists will give visitors sensory, intellectual and behavioural ways to experience Morris' values. E. g. working experimentally and collaboratively will be shown by the transformation of the space week-on-week. Making a pilgrim's badge will give a contemporary re-imagining of Morris' personal logo and interest in the Canterbury Tales. Working with new media will show authenticity and craft in the way technology is manipulated.

Having staff, students and ex-students working together will strengthen learning.

Having an external room will give artists more freedom to respond to the house without threatening any sense of how it should be and what should be in it.

Spaces can be animated without being reliant on artists stopping their walk to give talk to the public. E.g. each artist will contribute a drawing which will be etched into wood cuts on the table in the structure from which children can do rubbings; having art works and books in the reading room will stimulate conversations.

The project won't place a burden on volunteers. E.g. The activity guide for children might contain activities that can be done at home.

DESCRIPTION

The project had these elements:

Figure 13: Artwork from Matthew Peers

ARTIST RESIDENCIES

Established artists, recent alumni and current students at the Slade School of Fine Art delivered 16 one-week artists residencies in July 2014 to January 2015.

RESEARCH

As part of her residency, artist Melanie Jackson researched Morris' legacy of pamphlets and presses, and the books held at Red House by former Red House resident and architect Ted Hollamby. She worked with Slade teaching fellow/printmaker Lesley Sharpe to reprint two essays by UCL academics/affiliates in pamphlet form (*Traces of Craft* by Esther Leslie and *News from Nowhere* by Matthew Beaumont) and distributed 1,000 copies to members of the public, house visitors, UCL staff and students. These were also on display in William Morris Studio, Red House, with a selection of Hollamby's books.

WORKSHOPS AND EVENTS

On July 13-14th and October 5th 2104, artist Natasha Rees ran informal drop-in workshops, which included demonstrations of artists' print works and approaches to DIY publishing. Approximately 130 people attended.

PhD student and tutor Leah Lovett led an introduction to weaving workshop for volunteers at Red House on in December 2014.

A final event, *Muckle Mouth*, was held at The Horse Hospital, Bloomsbury on February 3rd 2015, near where Morris moved after Red House. Artists from the project presented performance, film, text and sculpture exploring the importance of William Morris' Red House in terms of politics and aesthetics, craft and skill, utopian visions, collaborations and communes.

Artists were paid to deliver workshops, and for travel and material costs for residencies.

EXHIBITION

In June 2014 to January 2015, Connie Butler curated a changing exhibition of artists' publications and printed ephemera, titled *The Nomadic Reading Room*, in Morris' Studio, within the house.

CONSTRUCTION OF A ROOM

Artist Kieren Reed designed and installed an architectural sculpture, *External Room#1*, in the gardens of Red House. This was inspired by Morris' concept of the garden as a series of outside rooms, as well as the architectural character of Red House. Reed's structure acted as a studio, meeting space, hub for exchange, and venue between June 2014 and February 2015.

PROJECT WEBSITE

The team created an archive of materials generated by the project online:
www.thebeautifullestplaceonearth.com.

CHALLENGES

STAFFING

During the project both representatives from the National Trust changed jobs and were unable to work on the project for a period. For three months in summer 2014 Red House was without a house manager. The partners seriously considered what to do, and decided that they did not want to stop the project, but would have to change its focus. The number of residencies was increased as these would require less input from NT staff, and evening talks were reduced and moved to Bloomsbury. Residencies with experienced artists, who would need minimal supervision, were scheduled for the summer. A plan to make pewter badges was discarded, as dealing with molten pewter would require high-level approval from the NT, and greater supervision than was possible without a site manager.

COMMUNICATIONS

These staff changes meant that the project had a relatively low profile internally, and with NT members. Greater publicity would have increased the scope to use the project to bring new audience members to the Red House. Audience figures do not seem to show any change in numbers or profile, other than the 150 or so students who came to see the work. Three audience members emailed requesting further information.

Publicising the project would have been difficult because NT newsletters go out three times a year, so the content has to be finalised four to five months ahead.

PAYMENTS

The original plan was that the NT would pay the artists. However, this would have required each artist to be set up as a registered supplier, which could have delayed payment by more than three months. Arrangements were therefore changed so that Melanie paid the artists directly.

VOLUNTEERS

A small number of volunteers were uncomfortable with the project, either because they didn't want contemporary visual art in the building, were against referring to Morris' socialist views, or didn't like a swear word that appeared in the title of one of the books in *The Nomadic Reading Room*. These

volunteers had a tendency to say they didn't know about the art, even though they had attended briefings on it. The partners responded by giving volunteers leaflets about the works so that they did not have to try to explain it to the public themselves.

TIMING

Summer was a great time for the events because some were in the garden, but this meant much of the work was outside term time. The lack of a house manager meant that one of the team had to travel out to meet and greet each artist. In future, Melanie suggests that project work should be core, part of the course, rather than additional. This was not possible because of the relatively short time between applying for the Share Academy project and starting it.

ACHIEVEMENTS

DEBATE

The project implicitly asked the question whether the NT showed the 'safer' side of William Morris rather than the more passionate, political and provocative side.

ARTISTIC DEVELOPMENT

Students and emerging artists learnt about working with the public and how to plan projects, as well as developing their practice. Their profiles were raised by producing work in the public domain, for a national institution. The project was a special opportunity because it was open-ended, and encouraged work that was generative, embedded in an active approach to history. Joseph commented that: "Red House is special because it is an empty space that couldn't be more loaded with content."

LESSONS

- The complex rules and systems for handling budgets in big institutions mean that it is hard to be responsive. The constraints on spontaneous thinking and problem-solving reduce the value for money.
- Venues need to have a project-specific plan for visitor development to make the best of these kinds of opportunities.
- Alumni and students gain from working on projects together, and learning from each other.

LEGACY

- The project galvanised the NT's discussion about the role and potential of the Red House. At some stage, the NT needs to make a strategic decision whether to restore the building as it would have been in 1865 or to develop it as a place of creativity.
- The new Chairman of the NT visited Red House as an example of the innovative work as a result of special funding for London and partnership working. Red House epitomises a wider debate within the NT about how it can make each NT property distinctive, and how to be forward-looking as well as backward-looking.
- For the publications, *Traces of Craft* and *News From Nowhere*, Melanie Jackson created a design motif that the NT would like to use for future publications because it captures the spirit of reflection, beyond a simple description of the building.
- NT is planning to maintain the link with the Slade. It would like arts and conservation students to visit Red House as a routine part of their courses.
- The artists continued to generate work after their residencies. This included: two films, three publications, one essay for an academic journal, prints, two performances, ceramics, prints, badges, an exhibition at Slade, and a residency retracing Morris' steps in Iceland. The film maker brought a medium into Red House, who did a colour reading.
- Leah procured original wools spun and dyed by Morris' studio and donated these to Red House for use in future talks, workshops and research.
- Simple loom frames were purchased for the workshop and will be left with Red House for future public and staff workshops.

VALUE OF SHARE ACADEMY

The project could not have happened without Share Academy. The budget covered materials and students' travelling expenses that could not have been easily paid for by the course. Having the freedom to buy supplies directly rather than through accredited suppliers gave flexibility and responsiveness. Melanie said that: "It was refreshing that it was professionals working directly with professionals rather than having whole tiers of administration." This flexibility meant that the partners could achieve a large amount for the money.

The partners didn't need help from Share Academy during the project.

MICLUES CASE STUDY

INTRODUCTION

Museum partner	Gabriele Rossi Rognoni, Curator, Royal College of Music, Museum of Music
University partner	Dr Nicolas Gold, Senior Lecturer, UCL, Department of Computer Science
Start date	November 2013
End date	January 2015
Share Academy grant	£7,549

OBJECTIVES

The objective of the project was to improve the visitor experience through bespoke apps running on smart phones. MiCLUES means Musical Instrument Collection Articulation for User-Driven Exploration with Smart-Devices.

The Museum of the Royal College of Music was established in 1894 and holds more than 1,000 musical instruments, many of unique historical significance.

LOGIC MODEL

This is the theory of change behind the project:

ACTIVITIES	OUTPUTS	OUTCOMES	IMPACT
Development of content navigation and search algorithms Conceptualisation of the curated pathways Creation of audio visual content and texts Development of aps Visitor survey	Proof of concept demonstrator Apps Reorganisation of the display Digital library (baseline: 120 audio files of limited quality; target: 10 audio visual files) 3 tablets with the tracking system	Visitors have a higher quality of experience: hearing the instruments, creating bespoke pathways, accessing contextually appropriate resources, and having greater awareness of visit options. The museum raises its profile as an innovator in the	The museum develops its audience, and strengthens its case to have a larger space in the redevelopment. The university opens up a new line of research.

Launch	Academic papers	college and beyond. The university advances knowledge and techniques for mixed-media collection navigation and raises funds for future projects. The museum and the university develop a long term working relationship.	

| ASSUMPTIONS

A musical instrument display is frustrating to visitors (members of the public or players) if they cannot interact with the items.

Musical instruments are specialised tools and need educational support to be enjoyable: their use is not self- evident.

The museum is an asset in engaging the public and communicating the special value and historical importance of the college.

Tablets that can be carried around give the visitor greater freedom and focus on the objects, rather than having people clustered around computers.

Tablets with headphones will not disturb other talks or demonstrations that might be happening in the museum at the same time.

Different visitors have different needs. An audio guide with one assumed pathway doesn't fit these different visitors. It might also be disempowering and discourage curiosity. |
|---|

DESCRIPTION

The project had these elements:

DEVELOPMENT OF CONTENT NAVIGATION AND SEARCH ALGORITHMS

UCL explored location-tracking technologies to link information to physical context.

Figure 14: Image to show the app (© RCM, photograph by Saul Peckham)
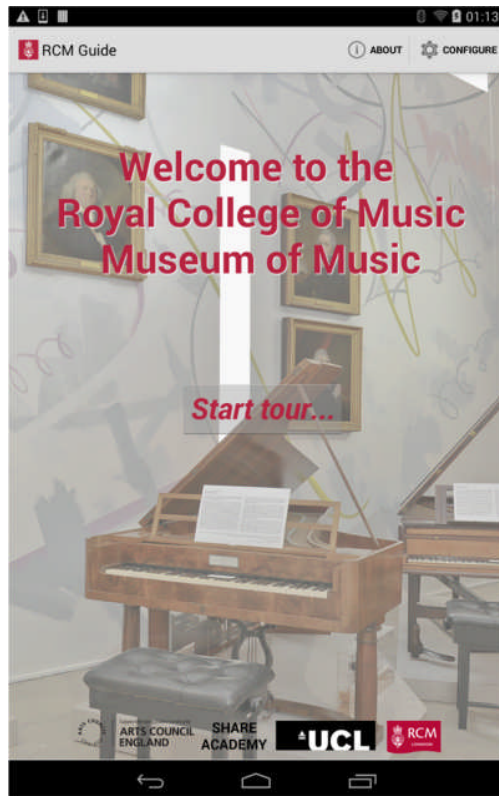
CONCEPTUALISATION OF THE CURATED CONTENT

Development of content was informed by an academic's conceptual framework of mixed-media performance trajectories (Benford et al., 2009[1]), which distinguishes between canonical (author-defined), participant (the actual route), and historic (reflective) pathways. This approach is designed to integrate physical and interactive content, allowing a visitor to make a personal selection from high-density displays, without being overwhelmed. The Share Academy project is only the first step towards operationalising this vision.

"The curated pathways offer a guided navigation through the mesh of museum resources, artefacts and information, grounded in the physical space of the museum itself, with the physical exhibits as landmarks on the journey." Gabriele

The initial plan was that pathways would be curated by staff or through crowdsourcing, but the latter was not possible within the resources. The app developed does not allow visitors to plan a pathway in advance or download it to their smart phone.

CREATION OF AUDIO VISUAL CONTENT AND TEXTS

The museum filled in gaps in its sources for the chosen instruments: recording, photographing or writing about instruments, as necessary.

DEVELOPMENT OF APP

UCL developed an Android app capable of using location information to link to appropriate content. This is expandable and currently has information on 25 instruments. As well as developing the app, UCL built the server infrastructure.

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[1] Benford, S., Ginnachi, G., Koleva, B., Rodden., T. (2009) From Interaction to Trajectories: Designing Coherent Journeys Through Users Experiences. *Proceedings of the SIGCHI Conference on Human Factors in Computing Systems*. Boston, Massachusetts.

VISITOR SURVEY

The visitor survey had not happened at the time the case study was written.

LAUNCH

The app will be launched In April or May 2015.

CHALLENGES

Figure 15: Image to show the space at the museum (copyright RCM, photograph by Saul Peckham)

RESOURCE

The range of technologies involved was greater than anticipated, which meant that some tasks in the original brief fell out of scope. There is inevitably considerable additional effort involved in preparing an app for public release, over and above what would be needed for a research prototype. The ideal would have been to have a Research Assistant who had experience of Android development to take the app to the next stage, but this would have multiplied the cost.

TECHNICAL CHALLENGES

The partners adopted Android as a platform in order to reach as wide a range of users as possible, but found that BLE beacons were less reliable than hyped. This meant there was a risk of the app displaying the information about the wrong instrument, which has been partly resolved by tuning system parameters and changing the arrangement of instruments. The museum is relatively small, which means that beacons are closer than would be the case in other buildings.

PLANNING

The work needed careful scheduling as the museum is used for rehearsals.

UNIVERSITY APPROVALS

The need to seek Ethics Committee approval has delayed the application of the visitor survey.

ACHIEVEMENTS

EXPERIMENTATION

Developing a bespoke product rather than buying a commercially available audio guide system was significantly more useful for the museum because of the learning gained. The museum will close in December 2015 for a two-year redevelopment period, and the Share Academy project has helped inform the conceptualisation of the new museum.

DOCUMENTATION

The process of assembling material for the app encouraged the museum to individuate, organise and evaluate information that had been accumulated over the years. This is the first step in a much larger digitisation project.

IMPROVED CUSTOMER EXPERIENCE

The app gives the visitors a multimedia experience: they can hear the sound of the instrument and see related documents.

LESSONS

- Projects need resources to fill the gap between the research and public engagement stages. The museum was strongly motivated by the research aspect, which was a precondition for UCL's involvement, and UCL made an effort towards allowing public engagement. However, further work is needed for the app to be fully functional; for example, new images need to be of instruments in situ, so that non-expert visitors can easily link the information to the right object.
- Museums need to be clear about their purpose before getting into the technical discussion because the variety of technical possibilities is dazzling and can be confusing. It is healthy to revise the expectations after hearing about the technical possibilities.
- The museum specified from the beginning that, having found a page, that page should be persistent until the user closed it, to avoid the problem of content changing if the user moved around while reading.
- Both partners need to be open, flexible and collaborative. This is a confirmation of prior experiences rather than a lesson.

LEGACY

- The museum has the app and the content generated. It has ten tablet computers, a server router, and Bluetooth beacons. UCL has a laptop, Bluetooth beacons and three tablets.

- The idea of the app informed a redisplay of the museum in April 2014.
- The museum is in a much stronger position to brief a contractor for multimedia for the new museum. Gabriele learnt about the technical specifications and limitations; how to put together recordings and images; and how to organise material.
- In part because of the Share Academy project, the museum is perceived as a research centre. The museum is now included in the Royal College of Music's Research Committee, which was not the case a year ago.
- A friend of the museum who had expressed interest in supporting an audio guide instead committed £5,000 to help sustain the MiCLUES project.
- The partners are planning further collaboration. They are in the process of applying for research grants on instrument identification and contemporary instrument description.
- The Royal College of Music Museum has made a bid to the Catalyst Fund of HEFCE for £300,000 to create a national database and interface for musical instruments in public collections, which will then provide the content for an app by Google Cultural Institute. This is planned to contain information, sound recordings or photographs, on 20,000 instruments, all available to the public. This is a partnership between Royal College of Music, the Royal Academy of Music, Horniman Museum, and Edinburgh University.

VALUE OF SHARE ACADEMY

The partners did not contact Share Academy during the project.

FROM VAULT TO VIEW CASE STUDY

INTRODUCTION

Museum partner	Martin Devereux, Digital Development Manager, The British Postal Museum and Archive
University partner	Mona Hess, Research Assistant, UCL Museums and Public Engagement
Start date	January 2014
End date	February 2015
Share Academy grant	£9,916.32

OBJECTIVES

The objectives of the project were to provide access to some of the British Postal Museum and Archives' collection of 1,300 dies and rollers and 280 printing plates from the stamp printing process. These are valuable: stamps are rare, but the dies, rollers and plates are unique.

LOGIC MODEL

This is the theory of change behind the project:

ACTIVITIES	OUTPUTS	OUTCOMES	IMPACT
Cataloguing of the collection Experimental 3D digitisation of stamp plates, rollers and dies Audience feedback on digital models Process blog	Feasibility study Social media figures	The museum learns about whether the process meets the needs of the audience, the technical choices and cost implications, and has evidence to make the case internally and externally. The university develops digitisation techniques, and defines a set of workflow choices	The museum gives the public and researchers access to a collection which is important to social history. The university empowers museum professionals to be informed consumers: to be able to specify 3D technology and evaluate the quality of the outcomes.

| | | that fit the objects.

The museum and the university develop a long term working relationship. | |
| | | | |

ASSUMPTIONS

The printing plates are hard to describe verbally or in 2D images.

Digitizing the objects is difficult because they are made of highly reflective steel.

Trialling different techniques with a range of objects will give the museum more choices in the future.

The dies/rollers/plates will be of great public interest because they haven't been seen before and are rarer than the stamps.

The public and researchers will understand the stamp making process better through seeing this missing middle piece: the process between approving the art works and manufacturing the stamp.

Working with a university allows the museum to be more experimental and have greater insights into the process than might be possible in the purchase of digitisation services from a commercial supplier.

3D puts the control in the hand of the users, focused on the process of looking. It encourages curiosity and a deep understanding of the object and the stamp printing process.

DESCRIPTION

The project had these elements:

IMAGING SESSIONS

There were four imaging sessions: in February 2014, April, August and two in November 2014.

The objects selected are some of the most treasured in the Philatelic collection, and concern the history of the Penny Black, Machin Head and letterpress printing: the Wyon Medal, 1838; the 'Old Original' Penny Black Die, 1840; the Elizabeth II Machin head plaster cast, 1966; the Machin curved plate, 1968; the Edward VII Die, 2d Tyrian Plum, 1910; the George V Die for striking leads. 1½d postage British Empire

Exhibition, 1925; Edward VII embossing punch, 1902; Flintlock Pistol, 1816 – 1841; Aerial Handstamp, 1911; Slogan Die, Wembley, 1925.

The imaging techniques were:

- Photogrammetry and 'structure from motion' uses software to create a 3D image of the surface of the object with colour from a series of photographs taken around the object.
- Reflection Transformation Imaging (RTI), uses a dome over the object to 'digitally relight' the object, with the camera looking into the dome from the top.
- Low cost 3D laser scanning can use consumer-grade sensors usually intended for gaming, with inbuilt range sensing with human gesture recognition (natural user interfaces) that allow for objects to be captured using infrared signals.
- High resolution 3D colour laser scanning is installed fixed in an air-conditioned room and used for high-quality digitisation of museum objects.

BLOG

The partners created a blog which publicised the process: the choice of objects, the imaging techniques and the results. As at February 2015, the blog had received 956 views.

CHALLENGES

TECHNICAL

The partners knew from the beginning that imaging would be challenging because of the objects' shiny surfaces and fine engraving.

The high resolution scanner was located in UCL, which meant that large objects, which were not portable, could not be tested. The large printing plates have a low cost version, but these would not give such a good representation.

Working at the Postal Museum gave a wider choice of objects, but less ideal space. There was no photographic lab so the partners found suitable space in a corner of the museum used for painting. Controlling the light, which is desirable because the environment is mirrored in the surface of shiny objects, was not entirely possible. Mona came up with a conservation-safe solution, in the form of a spray Cyclododecane that makes the surface opaque before 3D scanning and sublimates into air without leaving residuals on the object. Mona solved the problems of sourcing the spray (from Germany), and obtaining the permission of the curator, but curatorial positions changed during the project, so the process was inhibited.

ASSUMPTIONS ABOUT THE END POINT

The museum needs images of the highest quality. The university would not usually need to finish all the images, once it had tested the process.

TIMING

The project was delayed by partners' other commitments e.g. stocktaking at the museum, Mona's teaching commitments and work on her PhD. Public use is delayed by the need to obtain permissions from Royal Mail, which is the ultimate owner of some of the objects.

ACHIEVEMENTS

IMAGES

The project created 26 images of 11 objects, whose full potential is yet to be explored. Both partners say that the quality of the images exceeded their expectations.

PUBLIC ENGAGEMENT

The images give the public an insight into the process whereby stamps are or were produced. Showing the skills involved reinforces ownership and value of the process: it brings people closer to a national icon. It will make them look more closely at the Machin cast, which is the most widely reproduced image in the world (see photograph).

FUND RAISING

The museum fund-raiser is considering ways of using the images to create a token for major donors.

LESSONS

The lessons from the project were:

- Museums gain more if universities design the process to impart knowledge and build capacity.

- Museums need to understand the patterns of work in universities. The amount of time academics have to work on a project like this varies dramatically across the year.
- The project showed which techniques suited which type of objects. For example, RTI (Reflection transformation imaging) or PTM (Polynomial Texture mapping) is the best method for the flat and finely engraved objects in the museum's collection. The Photogrammetry/ 'Structure from motion' still presents some technical challenges but is the most suitable for the non-shiny objects that cannot be easily transported. Low cost 3D scanning was suited to shiny objects without high detail.
- Museums should think carefully about the kinds of skills needed for their project, rather than assuming that they want to work with a senior academic.

LEGACY

The legacy from the project was:

- UCL's Computer Science department is working with the museum to solve some of the technical problems around imaging the plates.
- The museum developed skill and confidence in using photogrammetry techniques. It learnt about the processes and the range of software available, including the time taken for each stage and the workflows. Martin concluded that they could continue some of the work in-house, especially for the easier, less shiny, objects such as hats, scales, balances, badges, and bicycles. The museum will also continue with Reflection Transformation Imaging. Although it couldn't afford the tens of thousands of pounds needed for the dome it could create its own work around, which will be satisfactory.

"These techniques are no longer an unknown quantity and I have more confidence in justifying them to colleagues, and specifying what I need from partners." Martin

- In addition, the project paid for a software package, Agisoft Photoscan, which will help develop a workflow on photogrammetry.
- As mentioned above, the museum has the images. The project paid for a hard drive to store the images.
- Mona gained from the experience of instigating the project. It is the first time she has led an academic project like this.
- The project paid for Mona to go to three conferences to present her research, which was not possible the year before because of the structure of her post.

VALUE OF SHARE ACADEMY

The partners felt that the structure of Share Academy was highly positive in encouraging equal partnership. The outcome of the project had to be more than just an academic paper. After the application stage, the partners didn't need to contact Share Academy for help during the project.

MOLLY SPOON ARCHIVE CASE STUDY

INTRODUCTION

Museum partner	Deborah Hedgecock, Museum Curator at Bruce Castle Museum, Haringey Council
University partner	Dr Gareth Hagger-Johnson, Senior Research Associate, UCL Department of Epidemiology & Public Health
Facilitator	Tim Redfern, Museum Consultant
Start date	November 2013
End date	September 2014
Share Academy grant	£9,950

OBJECTIVES

The objectives of the project were to respond to and offer some redress to the invisibility and misinterpretation of the histories of LGBTQ communities and to create a living artefact in the form of Molly Spoons. Each spoon represents a character, actual person or local history. The concept of Molly Spoons derives from the 17th and 18th century custom of making wooden dolls in Molly Houses, symbolising coming out. Molly Houses were recreational drinking houses hosted by Mollies (drag queens).

LOGIC MODEL

This is the theory of change behind the project:

ACTIVITIES	OUTPUTS	OUTCOMES	IMPACT
Talks Exhibition Workshops (make and do events) Pop up events Online images	LGBTQ cultural artefacts and stories Number of events Number and profile of participants Number and profile of audience Social media figures	Audience members increase their awareness and understanding of LGBTQ people and their stories. The museum develops new audiences, and strengths staff knowledge and skills in working on LGBTQ	Increased community cohesion. UCL contributes towards making LGBTQ people better represented in research. The model and resources are taken up by museums.

		issues. The university furthers its knowledge on public engagement relevant to the social epidemiology of health inequalities. The museum and the university develop a long term working relationship.	

ASSUMPTIONS

LGBTQ history has been deleted. Invisibility implies lack of importance.

Museums and collections should reflect everyone, not reinforce hierarchies.

Equal opportunities should include visibility in history.

Equal opportunities changes such as gay marriage assume that LGBTQ people want to assimilate rather than maintain their gay identity and could further marginalise those whose choices are most different from those of heterosexual people.

Historical artefacts provide a positive route into engagement and understanding. The Molly Spoons are attractive and grab attention because they are little people.

The social spaces for LGBTQ people have tended to be bars, which might have reinforced health inequalities.

People at the bottom of a hierarchy have weaker health.

DESCRIPTION

The project had these elements:

EXHIBITION

The exhibition at Bruce Castle Museum ran from May to September 2014. It consisted of illustrated historical and local stories around issues of LGBTQ culture in the context of wider society. In addition to

the museum's special collection, the exhibition included objects from local activists and residents, and Molly Spoons made at events.

Stir Gently by Sadie Lee

WORKSHOPS

There were three *Make Your Own Molly Spoon* events on 15th June, 27th July and Wednesday 27th August. Events were facilitated by bearded drag lady Timberlina and Dr Ian D Closet, with guests Basa-Nova Casiotone, Lorraine Bowen and artificial hip-hop senior superstar Ida Barr. Events had an informal structure that included chatting, asking questions about the exhibition, singing with the guests as well as making a Molly Spoon. There were 10 to 30 participants at each event.

An additional event was held in September, which was a film presentation of *Splinters*, a 1929 comedy about a drag review. The film was discovered through a person who came to the project launch.

EVENTS

There was an evening discussion with museum curator Deborah Hedgecock and artist Sadie Lee at the launch of the exhibition in May.

CHALLENGES

INTELLECTUAL CHALLENGES IN THE COMPOSITION OF EXHIBITION NARRATIVES

The project manager and curator had different expectations about the number of objects that could be included in the exhibition, the amount of text that could be presented, and the language that could be used. Both sides therefore had to spend a large amount of time in a translation process, streamlining the list of objects, simplifying the narrative

and making the language less academic. The museum wanted images to relate to their objects, wherever possible, which did not happen in the first version. In retrospect, the work would have been reduced had the project manager, and his assistant, known at an earlier stage about the sensitivities of a community based museum in a diverse area.

"The exhibition needed to reflect the locality, it shouldn't just have objects parachuted in." Deborah

PUBLICITY

The local authority had a communication black-out ahead of the local election on 22nd May 2014, just before the exhibition opened. Tim comments that: "We had this amazing launch and then it was like the project disappeared under the table." This felt uncomfortable to Tim and Gareth because, even though it applied to the whole programme of Bruce Castle not just the Molly Spoon exhibition, it seemed to be implying a political agenda for something that was deliberately aimed at moving beyond such stereotypes and divisions.

ATTENDANCE

The overall attendance figure was average for Bruce Castle's exhibitions. People unfamiliar with the museum might have been put off by its location, which is a bus ride away from the nearest tube station and has no street presence.

From the museum's perspective, low attendance at the workshop was partly a positive because these kinds of reminiscence activities can be emotionally charged and so require individual attention from the staff. As Deborah said: "A man came in and was talking about how he was scared to wear a skirt in Crouch End in the 1970s. You felt you could spend a lot of time talking to these individuals."

MANAGING FINANCE

The financial structures did not fit the norms of an artistic project. The artists expected to be paid cash on the night. However, UCL formalities require a purchase order to be issued ahead of time, and payment to follow invoicing and submission of receipts, with all suppliers needing to be registered with the system some time before they were paid. The only way around this was for Tim to pay the artists and carry the cost himself until he was reimbursed, although Share Academy offered help late in the project by making payments directly. Gareth notes that the time taken to administer these small amounts was often greater than the time taken by the activities themselves.

TIME

Tim's time was already committed to his research contract and while he would be encouraged to carry out dissemination of that research, more general public engagement, or even spending time outside the office, were difficult to justify. Therefore he had to attend events in his own time.

ACHIEVEMENTS

THE CONCEPT

The concept of the Molly Spoon Archive exhibition, presenting an LGBTQ exhibition as part of the mainstream, was important in itself. It led to valuable discussions, such as when one family questioned whether the workshop should have been publicised as a family event because it included a song about same sex couples.

INVOLVEMENT OF LOCAL RESIDENTS IN THE EXHIBITION

The exhibition revealed that Haringey was incredibly rich in objects, activists and history. As Gareth explained: "Without the space we would never even have realised this material existed."

INCLUSION

The exhibition was launched with the rest of Bruce Castle's programme for the season. Attendees came from a real mix of backgrounds, including a high percentage of families who drifted into the exhibition. The partners worked hard to ensure that the different visitor groups felt comfortable together.

LESSONS

- The project illustrates the difference in expectations between universities and museums, and the need for clear and early communication.
- It took time to establish relationships with the key players, and to receive offers of objects for the archive, because people did not realise that what they had was a value to the museum. In retrospect, the timing for the project would have worked better in phases rather than expecting to build relationships, collect archives and plan an exhibition simultaneously.
- Exhibitions have a value beyond the footfall. The Molly Spoon Archive had a resonance across the community and the partners heard that people were pleased that it happened even though they had not had the time to attend.
- The format of the workshops, with creative activity led by a professional artist, seemed to encourage participants to be unusually open with their feelings. Gareth suggests that academia might make more use of such artistic approaches in its research.

- The project has started a process of engagement with the local LGBTQ community, which has raised expectations of continued activity beyond the exhibition.
- Having a project manager gives additional legacy, as he/she can take the idea to new partners and contexts.

LEGACY

- Tim made a connection with the National Portrait Gallery, where he also works. This led to a satellite event for Pride 2014 on June 26th. The format was slightly different: with participants going a guided tour looking at portraits of inspiring people before being invited to create a Molly Spoon that could reflect one of the portraits. Around 30 people attended.
- The National Maritime Museum heard about the project through publicity carried out by Share Academy. This led to an event in October 2014, linked into an exhibition on *The Virtue of Coffee*, about coffee houses in the early 18th centuries. Participants took part in three activities: drinking coffee with the taste of the 18th Century, writing a poem based on Hogarth's satires, and creating a Molly Spoon. Some 45 people attended.
- The project recorded oral histories of local people involved with Haringey's LGBTQ community which will be kept, with the Molly Spoons, in the permanent archive at Bruce Castle. The archive will also be available online and disseminated through social media.
- The museum gained contacts and ideas for future exhibitions.
- Tim is talking about the Molly Spoon project to other organisations seeking to explore LGBTQ inclusivity.

VALUE OF SHARE ACADEMY

The social events provided an important sense of a shared experience with other partnerships.

In future, it would be helpful if Share Academy carried out the process of registering each project partner as a supplier, since the departmental administrators tended not to have the experience of doing this for non-academics.

DRAWING PARALLELS CASE STUDY

INTRODUCTION

Museum partner	Dr Lucy Lyons, Artist in Residence, Barts Pathology Museum, Queen Mary University
University partner	Subhadra Das, Curator, Teaching and Researching Collections, UCL Museums and Public Engagement
Start date	January 2014
End date	May 2015
Share Academy grant	£9,970

OBJECTIVES

The objective for the project was to facilitate a serious and balanced discussion around the public value and sensitivities of preserving foetal specimens, using drawing as a way to deepen engagement.

LOGIC MODEL

This is the theory of change behind the project:

ACTIVITIES	OUTPUTS	OUTCOMES	IMPACT
Survey of the attitudes of medical practitioners and non medical specialist audiences to preserved pathology specimens Workshops Marketing activities	Number of workshops (target 8) Number and profile of participants Analysis of discussion Drawings and notes from participants	Participants change their attitudes to foetal specimens, are more aware of, and interested in, the pathology collections. University staff learn how specimens can be displayed and interpreted in the new medical museum at UCL and how to run public debates on potentially controversial	Contribution towards: The London pathology collections network is sustained and takes a strategic approach to public engagement. The collections are appreciated and protected.

		subjects. The museums and the university learn about drawing as a method for gathering visual data, encouraging new insights and communicating information; and develop a long term working relationship with each other and with the wider pathology network.	

ASSUMPTIONS

Foetal specimens are more contentious than other specimens.

We don't understand the exact nature of the problems of using the collections: whether concerns are emotional, intellectual or spiritual; whether they are about personal feelings or assumptions about other people's opinions.

Drawing something enables you so see it in a different way: 'drawing your way into understanding'.

Context affects attitudes: how specimens are mounted, their stage, and appearance.

Thought-through attitudes are different from initial attitudes: they might be more positive or more negative.

Public engagement matters because people are not aware that these collections exist and of their vital importance to medical research.

People with negative opinions will engage: the workshops won't be preaching to the converted.

The collections are unique and irreplaceable.

DESCRIPTION

The project had these elements:

WORKSHOPS

The partners held four three-hour workshops in June, July, August, September and October 2014, and April 2015: with medical museum professionals, and other museum workers; surgeons, GPs, midwives, technicians, medical students and other medical professionals; academics and university support staff; and the general public.

The workshops were designed to reflect lessons from previous workshops about safeguarding participants and controlling variables for research purposes:

- People were told in advance about the subject matter so that they could give their permission for what they would see.
- Lucy gave an introductory talk that explained the activities and how long each would take.
- Participants were invited to share their concerns, and were given contacts to complain or receive support if they were distressed by the workshop. They were also told they could leave at any time.
- Participants read and signed a consent form.
- The activity was introduced in a way to allay anxiety about inability to draw; or anxiety about the subject matter e.g. getting them to draw around the specimen.
- Participants were given time to engage with specimens visually rather than prioritising verbalisation.
- The same specimens were used in each of the workshops.
- Specimens were presented in different formats: photographs, drawings and specimens, and always in the same order.
- Attendance was limited to 10-15 participants per workshop.

No one complained about the format or content. Any anxieties were encompassed within the workshop discussion and evaluation.

MARKETING ACTIVITY

The partners created a website: https://artisticencounterswithpathology.wordpress.com/

CHALLENGES

APPROVALS

Obtaining a public display licence for the UCL pathology collection from the Human Tissue Authority (HTA) was a 12-month process that delayed the project by six months. The team was initially told they had passed the review but were then notified that a second inspection was needed.

ATTENDANCE

The first three workshops had 23 participants, which is lower than expected. 12 medical students signed up but only four turned up. Nurses were difficult to contact.

The HTA delay meant that four workshops had to be cancelled, and many of the signed up participants couldn't make the new dates so recruitment had to be opened up and widened.

RISK MANAGEMENT

The project was tightly managed. Finding, recruiting, reminding and briefing people took more time than would be the case for a drawing workshop. The team felt they couldn't leave anything to chance because of the sensitive subject.

ACCESS

Arrangements for Lucy to draw the specimens were restrictive. Caution around using public space without a public licence meant that, at UCL, Lucy was given a walk in-storage cupboard in which to draw. The space was badly lit and uncomfortable. Access hours were limited because Subhadra works across two sites; and the museum at St Barts is sometimes booked for exams.
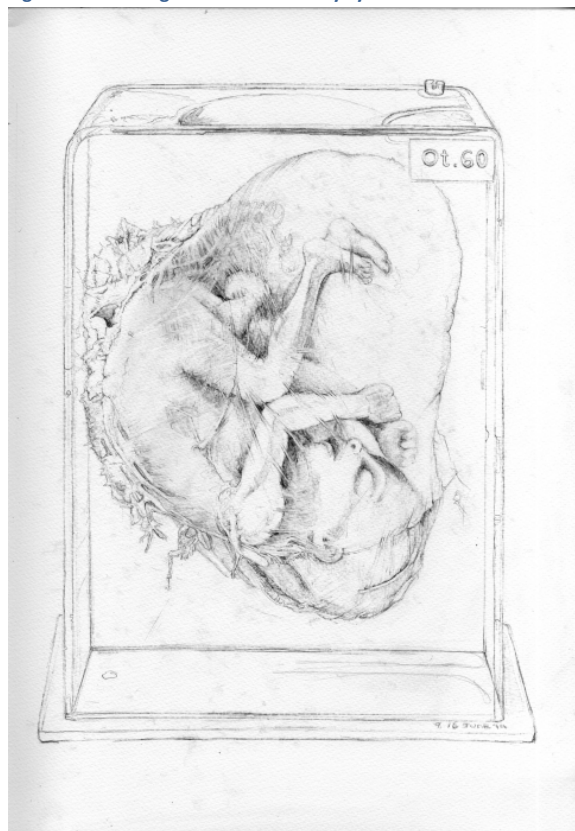
REPORTING

Providing interim reports to Share Academy took additional time beyond that expected in university contexts.

LACK OF PROFILE FOR THE ARTIST

Lucy didn't show her images on the blog or elsewhere lest one of the participants saw these in advance of attending a workshop, since this would be a source of bias.

Figure 16: Drawing of foetus © Dr Lucy Lyons

ACHIEVEMENTS

DEVELOPMENT OF A MODEL

The model changed very little from the first pilot workshop. Using drawing both encouraged participants to look more closely and provided a lightning rod for emotions. Participants were more likely to express anxiety about their poor drawing skills than about the content.

INSIGHT INTO THE WAY CONTEXT AFFECTS IMPRESSIONS

21 out of the 23 participants for whom we have data (91%) said that they thought their views differed depending on whether they were looking at photographs, drawings or specimens. Respondents also commented that the way the specimens were displayed affected their emotional response as some formats seemed less respectful. These observations start to unpack the idea that the specimens are offensive in themselves, and give a more nuanced understanding, within a historical setting.

AN AGENDA FOR FURTHER RESEARCH

19 of the 23 attendees for whom we have data (83%) said that the value of the collection justifies overcoming any challenges that might exist.

The feedback generated a list of possible arguments about the value of the specimens:

- The specimens would help midwives and other medical professionals to be more prepared when they encounter birth defects so that they are less shocked and can be more supportive to the mother.
- The specimens show whole bodies rather than organs or systems, which is rare in medical training, and provides additional insight.
- Many of the diseases represented are no longer seen. They are of educational value.
- The specimens give an insight into the medical history: "how the body is perceived, past and present." "The specimens might appear macabre, but are culturally, historically and educationally important."

ARTISTIC DEVELOPMENT

As a result of a talk she gave, Lucy was invited to produce an entry for an exhibition about drawing as a process of seeing at Dalhousie Art Gallery Nova Scotia Halifax Canada in January to March 2015. Lucy produced an installation including two of the drawing from Drawing Parallels, words from participants' comments and the sound of people drawing. This project was the first time Lucy had produced an installation, and was also important because she rarely shows in galleries.

LESSONS

- Drawing is a tool for education and learning. The project demonstrates that drawing helps participants see things differently, moving beyond initial impressions, a process of slow looking. Comments from participants were that the process of drawing directed attention to detail and nuances, and to the delicacy and humanness of the specimen; and so increased feelings of familiarity. It is interesting that drawing strengthened emotional connections with the specimens and that this stronger emotional reaction decreased rather than increased discomfort.

"When drawing the specimens the distance closed between me and the specimen and I felt less disturbed by it." Attendee

"The process takes time so it changes from being merely scientific observation to emotional connection. This humanised the specimen." Attendee

- Attendees' verbal opinions were affected by other people's views. Attendees sometimes expressed different opinions in writing. The project was a microcosm of how attitudes to scientific phenomena are publicly constructed and transmitted.
- Participants did not generally find the subject matter upsetting. Each participant filled in an emotional measure seven times during the workshop, rating their feelings on a ten point scale, where 0 was happy and 10 was sad. The average scores for every stage of each workshop were all under 4.
- Attendees appreciated having half an hour to give their responses in the evaluation. Being able to reflect and report back increased the feeling of a dialogue.
- External controls need to be resolved before projects start. The partners concluded they shouldn't have booked the public workshops before they had the licence.

LEGACY

- In the new UCL Pathology Museum, which was launched last year, foetal specimens are on display, which is a direct result of the organisational discussion on the project. The display is not open to the public for physical reasons but, following capital works, this is the long-term intention.

- UCL now has a display licence for the whole of the Bloomsbury site. The Royal Free Hospital, the Whittington Hospital, and the UCL medical schools have storage licenses (for teaching and research).
- The project set a precedent for engaging people with the UCL Pathology Collection and created a model for this to occur. The project is the first time the collections have been used in a research project.
- Barts Pathology Museum raised its profile with medical students, many of whom expressed a desire to come back.
- Lucy will have a Drawing Parallels exhibition at St Barts exhibition in September 2015. This will include her drawings and possibly her installation and some of the attendees' drawings.
- Lucy will be the keynote speaker at a Design for Health conference in June 2015 and at another conference on Oxford University. These might be accompanied by an exhibition of some of the images from Drawing Parallels.
- Lucy might have an exhibition of the Drawing Parallels project at UCL North Lodge.
- The long-term goal is to change the Human Tissue Act of 2004 to give museums more flexibility around public access and display.

VALUE OF SHARE ACADEMY

Share Academy allowed the partners to reschedule the project when the delay occurred and did not place pressure on the team to deliver the original number of workshops. The team is carrying out the remaining workshops after the end of Share Academy because they are strongly committed to the project.

KEATS IN LONDON CASE STUDY

INTRODUCTION

Museum partner	Vicky Carroll, Principal Curator, Keats House
University partner	Dr Nick Shepley, Teaching Fellow, Department of English, UCL
Start date	January 2014
End date	December 2014
Share Academy grant	£10,000

OBJECTIVES

The objectives of the project were to deliver a programme of activities to reach new audiences, sharing possibilities between the university and the museum.

LOGIC MODEL

This is the theory of change behind the project:

ACTIVITIES	OUTPUTS	OUTCOMES	IMPACT
Public talk/reading Object based learning sessions for undergraduates Creative writing workshops for secondary schools One Day in the City/Keats Festival Other student volunteering Audio walk Marketing and publicity	Number of events Number and profile of participants Media coverage	The museum builds capacity for its events programme, raises its profile, reaches new audiences (e.g. 18-25 yr olds), gains insights into the collection, strengthens and broadens its relationships with schools, and gains volunteers. Students deepen their experience of living in London, enrich their studying through object-based learning,	The museum is seen to innovate in providing educational experiences. Students see and value London as part of their learning experience, and so understand the uniqueness of what UCL has to offer.

		develop organisational and presentational skills and increase their interest in further study and working in museums. UCL English Department raises its profile in the community and broadens its audience to disseminate research. The museum and the university develop a long term working relationship.	

ASSUMPTIONS

Having a mix of activities will attract different audiences.

Building on existing activities/strengths ensures the quality, manages the risk, and makes the best of the funding; it increases the scope for sustainability because the events are woven into the organisations.

DESCRIPTION

The project had these elements:

PUBLIC TALK/READING

In May 2014, the partners organised a public talk, *Keats and the Dreaming Suburbs*. 79 people attended.

In October 2014, the partners delivered an evening of conversations and readings contrasting the autumns of 1819 and 1820 in terms of their significance for *Keats and Shelley, A Tale of Two Autumns*. 50 people attended.

In December 2014, the partners delivered an evening of poetry and games to celebrate Christmas during the Romantic period, called *Keats and Festivity*.

OBJECT BASED LEARNING SESSIONS FOR UNDERGRADUATES

In March 2014 UCL second and third year undergraduates on the Romantics course visited Keats House for a tour and talk, and took part in a workshop led by Greg Dart, Senior Lecturer in the English Department, on *Keats as Suburban Poet*.

In November 2014 UCL MA students visited Keats House to look at Keats' annotations of Shakespeare, and take part in a workshop.

CREATIVE WRITING WORKSHOPS FOR SECONDARY SCHOOLS

In June 2014, school children visited the house, carried out their own research and took part in a poetry workshop.

In December 2014, school children visited with First Story, and took part in a writing workshop with published authors.

ONE DAY IN THE CITY/KEATS FESTIVAL

In June 2014, two events happened at the *One Day in the City* festival on UCL campus: *Keats in a Nutshell*, by Greg Dart, which had 35 participants; and *T.S. Eliot in a Nutshell*, by Mark Ford, which had 48 participants.

AUDIO WALK

Greg Dart piloted an audio walk with school children and their parents in August 2014.

MARKETING AND PUBLICITY

Each event was publicised through UCL's press releases, emails and social media, and through the museum's what's on guide, website and social media.

CHALLENGES

DIFFERENT PLANNING HORIZONS

The museum plans the events further in advance than would UCL. It took extra effort to identify the form of each public event, and who would be running it, early enough for the information to go in the museum's publicity.

PLANNING

The burden of planning events fell disproportionately on UCL because its team was deciding the content, which was initially more demanding than planning the venue arrangements.

ACHIEVEMENTS

ATTENDANCE

Attendance was higher than for an average Keats House event. The profile of visitors was different to usual, with a higher number of young adults.

QUALITY

The events had a great depth, with high calibre academics presenting their work in an accessible and enthusiastic way. This was combined with performances of poetry from high calibre voice artists. The events provided something for different levels of expertise.

RELATIONSHIP BETWEEN UCL AND KEATS HOUSE

The partners have built a shared vision and found many synergies. It has been relatively easy to come up with ideas that are mutually beneficial and achievable.

STUDENT LEARNING

Working with Keats House gave students a palpable sense of time and context. It allowed them to engage with primary text, which brought the subject to life. Having events in the space gave a physical element to an intellectual experience. The project also gave students insights into the work of a museum, which is a possible career option for them.

LESSONS

- There is added value in universities and museums working together provided the expectations are realistic and shared. The vision was cohesive because all events were audience focused.
- Having a longer gestation, with many activities over a year, is unusual and extended the range of possibilities. Making a commitment gave the space to develop a relationship and the chance to learn from experience. This continuity and progression gave relatively good value for money.
- This level of flexibility and responsiveness was only possible because both contacts had the authority to pursue ideas, without layers of internal permissions.
- Working with a university gives a museum access to a wider range of speakers, and knowledge of who would fit well together. This gave a more cohesive result than trying to put together an event by contacting individual speakers. The university was able to recommend academics who are good presenters, and work well together, which the museum would not have known about from just looking at webpages.
- Over time, the events changed from treating Keats House as a venue to using it as a source of creative ideas and possibilities. For example, as well as the talks and readings, the Christmas event, Keats and Festivities, had silhouette drawing, wassail drinking (a cider) and altogether a more fun, social side.

LEGACY

- The partners have created a model for public events. Another event is booked for May 2015 with UCL academics, about letters. The museum has made a commitment to running two events a year, one of which will be a Christmas event.
- UCL's undergraduate Shakespeare students visited in March 2015. Students will continue to visit each year.
- Greg Dart completed his literary walking tour. He will produce a map and commission the production of a downloadable audio tour, supported by Share Academy, which will be made available to visitors.
- Greg Dart helped with content verification for the museum's research for its new displays.
- The museum now has a relationship with First Story, who were introduced by UCL. They will continue to bring school parties to the museum.
- The museum is promoting the education programme to English departments in other universities.
- Keats House has built a relationship with Jon Rand, a voice artist introduced by UCL, and he is now the voice of Keats on the museum's new audio installations.
- UCL students expressed an interest in volunteering in Keats House.

VALUE OF SHARE ACADEMY

It was useful to have Share Academy involved at the beginning, doing the matchmaking and forcing the partners to commit to a plan. They were able to facilitate when it was important and then they were

hands off and supportive. They came to some events. There have been no problems that needed Share Academy's involvement. The project wouldn't have happened without the funding.

HISTORY OF PUBLISHING CASE STUDY

INTRODUCTION

Museum partner	Helen Elletson, Curator, The William Morris Society
University partner	Dr Samantha Rayner, Director, Centre for Publishing, UCL, Department of Information Studies
Start date	September 2013
End date	March 2015
Share Academy grant	£9,176

OBJECTIVES

The objectives of the project were to produce a publication on The William Morris Society's collection as part of the course work on the history of publishing for the MA Publishing course, and so engage students with the aesthetic principles embodied in the work of Morris and the Kelmscott Press.

LOGIC MODEL

This is the theory of change behind the project:

ACTIVITIES	OUTPUTS	OUTCOMES	IMPACT
Student project Course diaries and online blog Social media	Interpretative resources	MA students have practical experience, and develop their skills in management and curation, team working, digitization, production and marketing. The museum gains insights and resources for interpretation and audience development (indicator: number of project books	UCL increases its value for students. The museum increases its understanding of possibilities around its brand and makes the collection more accessible.

		sold).	
		The museum and the university develop a long term working relationship.	

ASSUMPTIONS

Understanding the history of publishing helps to produce the most forward thinking publishing graduates.

Studying William Morris gives students a more balanced perspective on publishing: an understanding of how cycles of industrialisation (currently digitisation) can co-exist with cycles of demand for a return to craft values (e.g. handmade books).

Seeing special books ensures students understand the importance of preserving archival materials, which can be overlooked in a digital age.

Understanding the different formats and meanings of books equips students with the intellectual ideas and practical experience to make more informed choices about the platform for the books they go on to produce.

The resources will increase visitor interest in the museum without exceeding its capacity to respond.

DESCRIPTION

This was a student project defined by its outputs:

A BOOK ILLUSTRATING THE WORK OF WILLIAM MORRIS

The process consisted of: working with the museum to select 114 objects that illustrated the life and legacy of William Morris; photographing the objects using equipment borrowed from the UCL Photography Society; classifying the objects on a spreadsheet; photographing the printing process using the Albion Press; trying out the Albion Press by printing cards; researching possible printers for the book; and organising the printing.

THREE INFORMATION PANELS TO BE PLACED IN THE SOCIETY'S ROOMS IN KELMSCOTT HOUSE

The process consisted of: designing the information panels; printing these panels using UCL's printing service; and displaying the panels.

Figure 17: Rebecca Estrada Pintel printer at the William Morris Society, demonstrating the printer for student Joshua Brown to photograph

COURSE DIARIES AND ONLINE BLOG

The blog is at: https://wmorrisartistry.wordpress.com/ . This has five entries, and a profile of each member of the team alongside their favourite William Morris quote.

SOCIAL MEDIA

The students posted work on Instagram, which attracted 43 followers.

CHALLENGES

COMMUNICATION

The initial approach was to give students full creative rein, and so the students decided to contacted about 30 people to ask them for quotes on the importance of William Morris to them, which seemed like a good idea at the time. Unfortunately insufficient replies arrived in time, so the process was not useful to the museum. Therefore expectations on both sides were clarified and boundaries set. The first set of students had been planning to produce a large hard back coffee table-type book that would sell at around £40, but the museum suggested that a smaller publication selling for under £10 would have greater appeal in its shop, where the average spend is a couple of pounds.

The original intention was that the panels would give text on: the history of Kelmscott Press and the significance of the Albion Press machine; how the Albion Press machine is used; and the significance of the Kelmscott Press. However, the writing produced by the first year's student was not well written or researched, and so the partners decided a more image-based approach would be easier and more accessible.

The communication challenges meant that the launch had to be cancelled, and a new set of students appointed to re-run the project in September 2014. Five students worked on the project in the first year; and six in the second year.

TIMING

The partners each had limitations that were initially unknown to the other. The taught part of the course lasts for two terms of 10 weeks each, finishing in late March. Students then move onto placements and dissertations, which hopefully lead directly to employment. The taught part of the course is two days a week at UCL, with one afternoon a week timetabled for the project. Helen had assumed the students would be around until September.

Helen's job as a curator is part time. The students assumed that Helen would give a clear direction to the project at the beginning and would be able to respond to emails rapidly, which was not practical. Helen assumed that the students would have heard about William Morris, but this was not the case with the first set of students. The second set of students gained from having the large amount of material that the first set had collected.

Running the project a second time naturally increased the time burden. For example, the museum had to repeat its introduction to another set of students; and it had to take the objects out of the collection for them to see and photograph, which took two days each time.

CHANGES IN CIRCUMSTANCES

Both partners were successful in positive opportunities that further increased the pressures on their time. The museum gained a £1million capital grant from HLF in partnership with Emery Walker Trust, which was given to Helen to manage. Samantha was part of a winning team in a major AHRC project on the *Academic Book of the Future*, which started in summer 2014, which impinged on time that had already been allocated to a sabbatical. Of course neither had planned time in the second year as they assumed the project would be finished by then.

PRESSURE

The students are young professionals with considerable skill and experience. They have high expectations of the course and want to showcase their skills in the project. That the first set of students' project ended without producing the intended outputs made them feel that they had let people down, despite having worked very hard.

Samantha observed that all of the projects in the two years had some form of communication challenges when external organisations were involved as clients. Next year students will be given the theme of *The Book of the Future* and asked to design their own project, so that they are in control.

ACHIEVEMENTS

LEARNING ABOUT COLLABORATIONS BETWEEN MUSEUMS AND UNIVERSITIES

This is the museum's first opportunity of working with a university.

VOLUNTEER LEARNING

The volunteers strengthened their CVs. For example, one gained object-handling skills, as they helped to get the objects out to be photographed.

STUDENT LEARNING

Students learnt about content management and curation, production, marketing and team working. They had access to a unique collection and learnt about the real life problems of project management and partnership.

LESSONS

- The museum should have been clearer about the brief from the outset. There should have been a programme of work with a time line.
- The university should have clarified the structure of the course rather than assuming it was understood.
- More time should have been allowed to build the relationship at the beginning. The application was brokered by Share Academy at the last minute, which meant that the partners had not met before the start of the project.
- Partners should be flexible and allow the brief to change rather than giving up. What kept the partners together was that both were committed to having a finished product.

LEGACY

- The museum has three interpretation panels and 750 copies of the book. The delay means that the book will be used as a centrepiece in the Society's 60th anniversary celebrations.
- The museum is planning on working with students again: they are an important target audience.
- The project has hopefully raised the profile of the museum.
- Samantha has talked to experts at other universities about researching the museum's printing collection and typographical samples, which are not displayed or even catalogued at present. This might be the subject of a small British Academy bid.
- The students have an impressive project on their CV's that should help them get jobs. In interviews they will be able to talk about how they overcame the project's challenges.

VALUE OF SHARE ACADEMY

Share Academy played a big part in helping the partners to keep the project going. Laura acted as an intermediary, liaising with the two partners when communication broke down at one stage. She went between the two sides with ideas about how to resolve problems.

DRAWING LIFE CASE STUDY

INTRODUCTION

Museum partner	Jack Ashby, Museum Manager, The Grant Museum
University partner	Dr Joey O'Gorman, Research Associate, MA Art and Science, CSM
Start date	January 2014
End date	November 2014
Share Academy grant	£7,020 CHECK

OBJECTIVES

The objectives of the project were to use drawing of specimens as a way to communicate the dynamic relationships of organisms in ecosystems. This expands the traditional use of specimens, which is to understand structures and mechanical functioning.

LOGIC MODEL

This is the theory of change behind the project:

ACTIVITIES	OUTPUTS	OUTCOMES	IMPACT
Research Experimental art and science workshops/events Blog	Number of events (target: 3) Number and profile of participants Social media presence	MA students develop their skills in public engagement and collaboration, and gain visibility. The museum increases its engagement with practitioners, teachers and academics, and raises its profile. Learning about how to communicate science to different audiences: using an enriched notion of	The museum gains a model for public engagement, and draws attention to some of the under-utilised parts of the collection. The university learns how biological theory can be enriched by drawing.

		drawing to explain relationships/ ecosystems. The museum and the university develop a long term working relationship.	

ASSUMPTIONS

Drawing is important because it is an active process of engagement, which enhances the viewer's interaction with the subject matter.

Drawing doesn't have to be mark making, it can include other physical actions.

Live drawing communicates concepts to some visitors more vividly than can static images.

Drawing will help the visitor make new personal connections with the exhibits/specimens.

Drawing will help the visitor make connections between specimens and their ecology.

The university gains experience in linking personal meaning to abstract concepts.

Linking engagement to ecological theories will bring new specimens to the fore, which might be less prominent in the collection e.g. because they are small or unattractive.

The Grant Museum is special because it holds the only active comparative anatomy teaching collection in London, which links specimens to biological theory.

DESCRIPTION

The project had three elements:

EXPLORATORY WORKSHOPS

The project ran two workshops with MA Art and Science students to develop the project concept. Seven students attended the first workshop, one of whom also attended the second. The workshops had the added benefit of producing imagery for the website to publicise the next stage events.

DRAWING WORKSHOPS

The project delivered three workshops (on 10th September, 8th October, and 12th November), each themed around ecological concepts (e.g. trophic cycles, mutualism, and indirect effects). Each workshop lasted two and a half hours.

BLOG

A blog describes the ecological concepts and gives images.

CHALLENGES

ATTENDANCE AT THE STUDENT WORKSHOPS

Attendance for the workshops was lower than anticipated because students were engaged on course projects and were less inclined to take part in optional work. Joey concluded that student workshops should be held earlier in the academic year in one of the two teaching terms.

ACHIEVEMENTS

NEW MODEL

Figure 18: Image by June Jung

The project developed a model of public participation using drawing and artistic practice to understand processes and so provide a dynamic view of collections and research. The model consisted of: a ten minute introduction to ecological subjects illustrated by slides and live drawing; three sections of ten to fifteen minutes for quick fire drawing on the presented ecology subjects; a break; and an hour of free-style drawing to explore the objects and the space.

Pencils were used rather than wet materials because of the restrictions of the space/object care.

"The project confirmed our impression that there is demand for drawing activities and has given us the confidence to add art to our programme in other ways, all of which bring in an audience who might not otherwise engage with the museum." Dean Veall, Learning and Access Officer at the Grant Museum

PARTICIPANT REACTION

Joey surveyed participants, and received 58 replies to the short feedback form. Drawing was the main attraction of the workshop, although there was also substantial interest in the science (55 respondents said they have an interest in drawing, 20 said they had an interest in ecology and 22 said they had an interest in zoology). 54 respondents said that the workshops made them want to come back to the Museum again. 50 said the workshop made them feel more enthusiastic about art and science. 51 agreed with the statement that "The use of drawing to explore ecology in the museum context can create new ways of understanding scientific theory."

Comments showed that the second two workshops were pitched at the right level. The model engaged participants in the collection because: it allowed staff to draw attention to specimens such as invertebrates which are easily overlooked; it gave additional access to the collection from taking objects outside display cases; participants felt privileged being in the museum outside opening hours; drawing encouraged personal engagement with the objects; the friendliness and informality of the group created a relaxing learning experience. The main complaint was that participants would have liked more time for drawing, which could be considered a positive rather than a negative as it shows demand.

"It was a brilliant way to spend an evening. It was a privilege to access the specimens in such close quarters. It gave a new way to think about the specimens." Participant

"It is an amazing environment. The lecture was interesting and stimulating and the session was really friendly." Participant

"The act of drawing makes you slow down and question what you are looking at." Participant

ATTENDANCE

All of the 30 places at the public workshops were booked. Indeed the Grant Museum kept a waiting list, which suggested that the places could have been filled the places three times over. Roughly a third of participants were from UCL, mainly staff, (from immunology, biology, arts but also professional services etc.), the rest were members of the public.

The public workshops were promoted through the Grant Museum mailing list and UCL events list. The partners had originally considered targeting ecological societies, on the assumption members would be more interested in the subject, but this wasn't necessary as the events were sold out with non-specialist audiences.

PARTNERSHIP

The student workshops helped the Grant Museum with its KPIs, one of which is for the number of courses to which the museum contributes.

The partnership is continuing, as described below under legacy.

LESSONS

The first workshop helped refine the formula as feedback generated lessons:

- The lecture format should be relatively brief. Joey developed ways to explain the concepts concisely.
- Instructions should be explicit that the first set of drawing sessions would be rapid with no particular requirement for high illustrative quality, so that participants explore as much of the collection as possible, move about the space so as not to obscure other participants' opportunity to view specimens, and so that the ecological relationships between specimens remains paramount, rather than their form.
- Where possible it is good to incorporate specimens which can be explicitly linked to the scientific concepts presented.
- Introductory comments should clarify that it is the purpose of the workshop to engage with ecological relationships, exploring participants' personal understandings of them, and not necessarily to improve drawing technique.
- The space needs to be carefully planned to avoid bottlenecks and allow good access to specimens. For example, an area should be designated for coats and bags, so that participants do not occupy particular seats, and participants should be encouraged to move around and explore the museum.
- The lighting needs to be good where participants are drawing.
- Booking dates should be released in a staggered way rather than allowing participants to book all sessions at once as this could lead to non-attendance for the later workshops, either because of commitments or diminishing interest. This also allows more people to attend.

LEGACY

- The plan is to continue the workshops, with dates pencilled in for January to March 2015. Delivery is possible because of the equipment and materials purchased through Share Academy, and the willingness of student assistants to help on a volunteer basis, with the remaining cost being picked up by the Grant Museum.
- The equipment paid for by Share Academy is also being used for other educational projects at the Grant Museum.
- The Grant Museum has introduced a series of family drawing events.

- The Grant Museum is planning to run art workshops alongside the exhibition that will happen as part of its current year-long Leverhulme art residency.
- The Grant Museum is developing a version of the workshop model to engage the public in UCL research. A pilot project is being planned with the Geography department.

VALUE OF SHARE ACADEMY

There was a problem with CSM imposing a 10% charge which had not been anticipated during the application process for Share Academy. Share Academy increased its funding to help with this.

The project ran smoothly and so didn't need Share Academy to resolve any problems.

GARDEN STORIES CASE STUDY	
INTRODUCTION	
Museum partner	Caroline Worthington, Chief Executive, Bexley Heritage Trust
University partner	Shibboleth Shechter, Lecturer, MA Narrative Environments, Chelsea College of Arts, University of the Arts London
Start date	February 2014
End date	September 2014
Share Academy grant	£10,000

OBJECTIVES

The objectives of the project were to have MA *Narrative Environment* students research the stories around Hall Place Gardens and design and install an interactive exhibition in the Halcot Gallery to re-tell these stories through text, image, sound and physical space, with the overall aim of increasing the number of garden visitors who also pay to see the house.

LOGIC MODEL

This is the theory of change behind the project:

ACTIVITIES	OUTPUTS	OUTCOMES	IMPACT
Research Consultation using participatory design tools Exhibition in the Halcot Gallery	Information on the gardens and their history Visitor numbers and profile to the house (indicator: conversion rate to the house: baseline 3% (12% when it was free)).	Visitors are more satisfied with their visit and spend more time on-site (indicator: increase in visitor spend). Students and staff develop their research, design, technical, organisational and communication skills and their knowledge about the structure, working practices, policies and culture	Enhanced quality of experience for visitors at the museum. University gains a model for collaboration with museums.

		of the museum.	
		The museum learns how to organise an interactive exhibition.	
		The museum and the university develop a long term working relationship.	

ASSUMPTIONS
Visitors need more interpretive material about the gardens to engage and understand their history better.
The value from the interpretation will justify the charge (£8 adult, £6 child, half price for NT, free for Art Fund).
An interactive exhibition will be more engaging.
Students will be able to create accessible and engaging stories for the visitor group (which is mainly local families and older couples).

DESCRIPTION

The project had these elements:

RESEARCH

The intention was that the students would carry out research in the Bexley Archive and would spend time with the Collections Manager. Students tended to prefer to rely on Google and so did not add substantially to what the museum already had in its guidebook and on its website. The students' first version of a research document drew heavily on the text from one of the museum's previous talks. The students' main discovery was a letter from a pupil who had boarded in the building when it was a school. All the other research required for the exhibition was carried out by the museum staff.

CONSULTATION USING PARTICIPATORY DESIGN TOOLS

The students interviewed audience members about their memories of the gardens. The interviewing took place in a tree installation that the students designed and which was sited in different positions

around the gardens. Students edited the content to produce 15 minutes of sound recordings that visitors could listen to while sitting in the students' tree installation in the exhibition.

EXHIBITION IN THE HALCOT GALLERY

The exhibition consisted of the tree installation and, wrapped around it, display boards with a time-line of events relating to the house and gardens. This layout was partly dictated by the restrictions on use of the space.

ACHIEVEMENTS

THE CONCEPT

The exhibition made a link between historical and current day experiences: it gave a journey that integrated the present and the past. Implicit in this was the important idea that what people experience in the garden is valuable and worth recording in an exhibition.

BRANDING

The exhibition had a strong identity, including a logo symbolising the tree installation.

VISITOR EXPERIENCE

Every two years, Hall Place organises visitor surveys as a student project with Worcester Polytechnic Institute, Massachusetts. USA. Previous surveys have found that visitors would like more interpretative information about the gardens in the house so as to strengthen the link between the two. This is a need that the exhibition well met.

STUDENT COMMITMENT

The students visited Hall Place frequently, including at week-ends, which are the peak visitor times. They worked closely with its gardeners in creating and moving their tree installation.

STUDENT LEARNING

The project provided a valuable learning experience for students. They learnt: what questions to ask audience members to encourage them to talk about their memories; the practicalities of making recordings outdoors e.g. background noise and bad weather; the limitations on designing and installing an exhibition in an historic building e.g. low and uneven ceiling height, prohibition on applying nails to the walls or sticking cables down to the stone floor, need for a durable material while the installation is outside (the original suggestion was for papier mache); and the practicalities of budgeting and planning, including working under pressure as the opening date for the exhibition approached.

"In all ways the project was an amazing learning experience. Even the mistakes students made were helpful. It took time for them to understand that you have to add everything into your budget, even a can of paint, and that the budget doesn't grow over time." The students agreed that this was a very strong learning experience. One of the students commented that: "There were so many constraints in terms of building structures within the hall that this tested us and made us push our limits." Shibboleth Schechter

SOCIAL MEDIA

The students and the gardeners came up with the idea of giving each visitor a seed packet with their ticket, encouraging them to sow the seeds and join a Twitter and Facebook discussion.

CHALLENGES

TEXT

Partly because of the late and low-level research, and partly because of the poor English of the students, all of whom were international, almost all the text for the exhibition was written by the museum staff. This was significantly more work than they had originally envisaged.

TIMING

The timing of the project spanned two terms. The original intention was that the research and design stage would happen in the summer term and the installation would happen in the autumn term.

However, the late timing of the students' interviews meant that much of the work was done over the summer holiday, when some of the students and staff were away, which meant that much of the work was done by one of the students. The construction of the installation had to be carried out by the museum's workers since the workshop in the university was shut.

The tutor spent an enormous about of time reminding students of the deadlines, which had been very clearly set out in the brief. A couple of the students suggested that the timing was too long because it reduced their focus and led to complacency about deadlines.

EXPECTATIONS

The exhibition that the students came up with differed from the museum's expectation in two ways: first, the technology used was low- level and so did not provide an opportunity for organisational learning as had been anticipated in the logic model discussion; second the theming of the text on a time line was less interesting than the approaches the curatorial team would usually employ.

For their part, the students felt that their most creative ideas were not included: that the language for the text was too formal and didn't include other content they had suggested such as recipes, and a story about a hurricane. One student commented that the exhibit didn't look as good as it should have for an eight month long project.

LESSONS

RESEARCH TRAINING

Even at MA level, it is not appropriate to assume that students have research skills. In any future project Shibboleth would recommend organising specific training to equip students with research skills.

RECRUITMENT OF STUDENTS

The requirement for primary research was very clearly set out in the students' brief. However, Shibboleth suggested that recruitment of students could have been carried out differently: either emphasising the project was about research as well as design; or recruiting two groups of students, one to carry out the research and one to carry out the design.

COLLABORATION IN THE TEACHING

The objectives, especially the importance of research, might have been clearer had the museum team been involved in some of the weekly tutorials at the university.

LEGACY

The museum has the tree installation and timeline boards, which could be reused following the planned exhibition close time in March 2014.

The partnership was effective but no future activities are planned. Neither party could take on projects without external funding.

VALUE OF SHARE ACADEMY

The partners did not reach out to Share Academy during the project. There was no need for external support.

AUDIENCE DEVELOPMENT CASE STUDY

INTRODUCTION

Museum partner	Susanne Buck, Education and Audience Development Manager, The British Music Experience , Museum of Popular Music (BME)
University partner	Paul Sternberg, Programme Director, Master of Design and Innovation, Ravensbourne College of Design and Communication
Start date	December 2013
End date	November 2014
Share Academy grant	£7,000

OBJECTIVES

The objectives of the project were to convert gig-going music fans at The O2 to engaged visitors at the adjacent BME by collaborating with students on the Masters of Design and Innovation to write an audience development strategy including a business model for a revamped membership scheme. The specific targets were to increase overall paid admissions to the BME by 12% in 2014, increase the arena ticket holder conversion rate from 1.4% to 2.4% and recruit 540 members in the first year.

LOGIC MODEL

This is the theory of change behind the project:

ACTIVITIES	OUTPUTS	OUTCOMES	IMPACT
Analysis and benchmarking of audience data Focus groups Audience retention concept design and testing Symposium	Audience development strategy and business plan Number and profile of participants at the symposium	The museum better understands its audience and their experiences, strengthens its marketing, and converts gig-goers to museum visitors. Students increase their understanding of how museums work, and develop their skills of leadership,	The museum reaches a wider audience. The university understands and showcases its role in place making.

		influencing and working with a client. The museum and the university learn about how to form local partnerships and develop a long term working relationship.	

ASSUMPTIONS

Working with multidisciplinary students allows a more innovative and holistic approach to problem solving.

Working with a local organisation increases the chance of developing a relationship over time because of physical and psychological proximity.

Museums and universities are strong focal points for creating community: together they can be even stronger focal points.

Music and creative practice are powerful resources for community building: mutual interest in music brings people together.

DESCRIPTION

The project had these elements:

RESEARCH

The five students interviewed BME staff, shadowed audience members, ran a workshop for staff, carried out desk research and attended the *Museum and Heritage Show*. This work was informed by a user-centred ethnographic methodology aimed at understanding the visitor experience.

The students visited the Design Museum, the Museum of Brands and the Fan Museum to ask about their membership schemes, and also looked at private sector approaches.

CONCEPT DESIGN AND TESTING

The students designed a prototype for a toolkit with this structure: why membership matters; understanding the audience; connecting with the audience; offering membership services including co-

creation, taster schemes and volunteering; developing an ambassadors approach whereby members advocate for the museum; and building communities of interest.

SYMPOSIUM

A half day symposium, *Open Innovation: Transforming the Value of Visitors, Members and Friends in the Small Independent Museum Sector*, took place on 23rd September 2014. The presenters were Professor Robin Baker (Director and CEO of Ravensbourne), Dr Daniel Glaser (Director of Science Gallery), Roland Harwood (co-founder of 100% Open), Kasper de Graaf (Images&co), Shan Maclennan (South Bank Centre), Martin Orton (Bold Creative), Hilary Jennings (Happy Museums), Paul Sternberg and three of the five Ravensbourne Students Share Academy project participants.

CHALLENGES

LOSS OF ONE OF THE PARTNERS

The BME closed at short notice in May 2014 as its funding was withdrawn, so the project was reframed to look more broadly at good practice in membership schemes in small independent museums. Other challenges arose from this problem: having to re-brief the students, having to find other museum partners at short notice, having to change the financial arrangements and, of course, not being able to achieve the objectives.

TIMING

The symposium took place the week after the deadline for students to hand in their dissertations. The timing was chosen because it gave a unique opportunity to engage the students who had taken part in the project (who were waiting for their results), as well as the new students (who had just joined the course). However, the students who had carried out the research were not motivated to help run the symposium. As Paul explains: "We genuinely wanted things to be student-led, and then found that things that were supposed to be happening were not." The partners therefore had to carry out more of the work than had been originally intended, but also enlisted a wider group of students beyond the five working on the BME project.

INEQUALITY

The students looked slightly like a 'poor relation' at the symposium: they presented last and, because the partners did not know who would attend on the day, their names were not given: they were just listed as 'Ravensbourne students'.

ACHIEVEMENTS

STUDENT LEARNING

As well as the three students from the original BME project who gave a presentation, other Ravensbourne students were involved in organising, publicising, sound engineering and filming the symposium. The symposium gave the students, as well as the other attendees, insights into the processes of open innovation. The process of carrying on with the project, after the BME closed, embodied a real-world lesson about persistence.

"The moment when British Music experience closed was very heart-breaking moment for all of us. However, this was also one of the moments I started learning the most because we faced the challenge to step back and observe the bigger picture again in order to reshape our own brief." Student

INTEREST IN THE SYMPOSIUM

56 people attended the symposium, roughly half from museums, ten from industry and the rest students.

INSIGHTS INTO THE BME

The students identified these barriers in audience development at the BME: unclear identity as a cultural venue located in an entertainment venue, with development focused on school visits but strategy seeking to engage O2 visitors, who are mainly adults; difficulty establishing a clear visual identity given the proliferation of advertising at the O2; weak online presence; and limited scope to train customer-facing staff, many of whom were on zero hours. Susanne said that the BME knew all of these problems, but hadn't realised they were so visible.

The students observed from their research that museums were compartmentalising their engagement with the public with labels such as 'member' and 'volunteer', that in practice often overlapped. The students concluded that membership schemes would be more successful if they had a more coherent and complex structure with different opportunities designed around the specific interests of the individual.

REFRAMING MEMBERSHIP SCHEMES

Drawing on experience in the private sector, the students suggested that visitor membership schemes should be seen not just as a way to connect visitors to the museum, but also to generate feedback, ideas and potential for strategic growth, engage visitors in shaping or co-creating the museum experience and

build a compelling and 'sticky' community of interest. This could be achieved by having customised tiers of membership.

Figure 19: Students' diagram of member's evolution
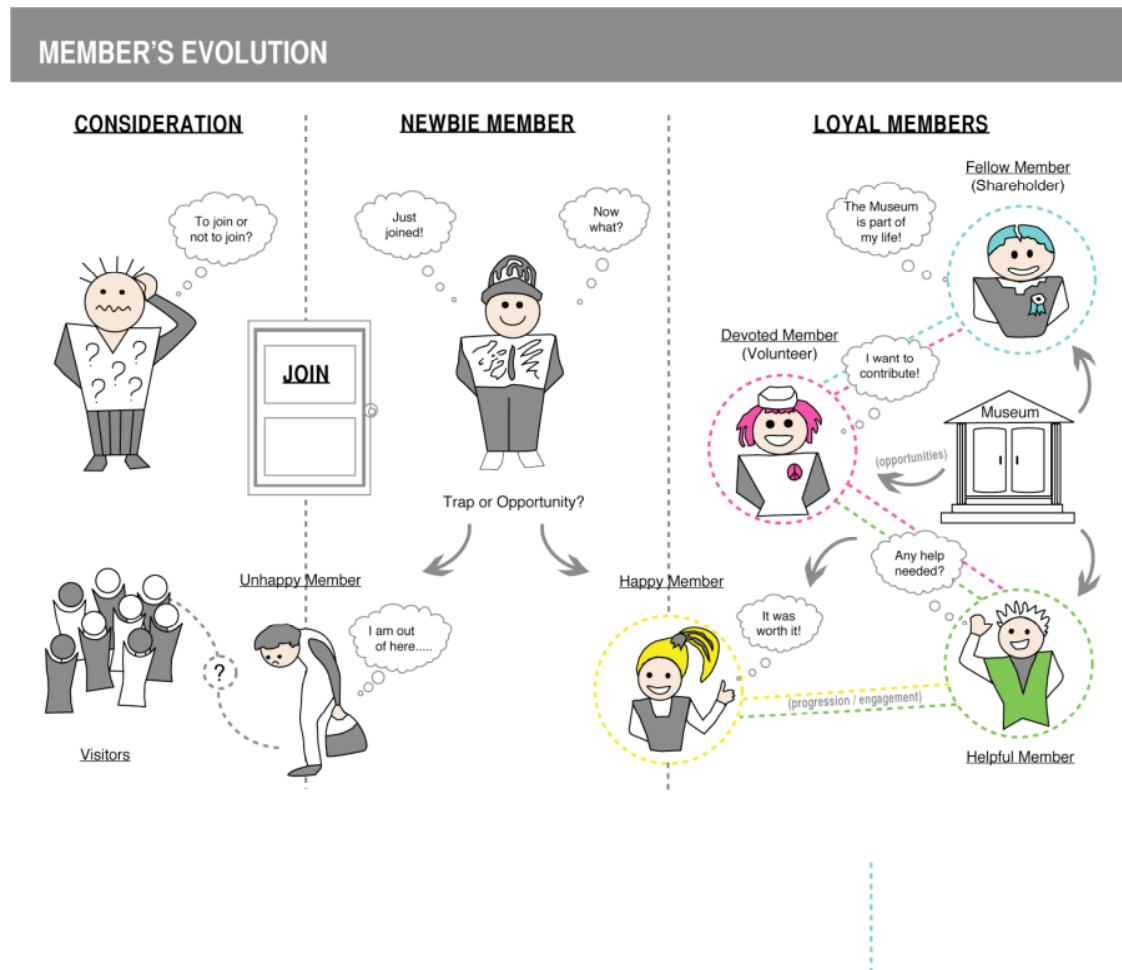
LESSONS

- The funding provided from Share Academy was an important lever. Susanne and Paul were already talking before they started the project, but had not committed to specific activity.
- The briefing process was more cumbersome than would usually be the case with external advisors because it was designed as a learning process. The partners knew that they wanted the students to concentrate on a membership scheme but had to wait until the students came to their own conclusions about what was needed.
- There are limitations to the knowledge of students. Susanne points out that: "The students gave valuable external viewpoints, but did not necessarily have the contextual knowledge to give practical solutions."

- The communication of the problems was particularly effective because the students adopted a 'show rather than tell' principle, using film.
- Some aspects of the work – the toolkit and the symposium– were not clear to the students. For example, the group turned in a long multi-author essay as a toolkit; and did not appear to realise that the symposium was a public event.
- The students were paid a stipend for taking part in the project but this did not state their specific responsibilities, such as helping to organise the symposium. Doing so might have been useful, as students are naturally more interested in tasks they see as creative rather than in those they see as mundane.
- Some students in Ravensbourne were dismissive about the BME project, because they didn't see museums as relevant to their interest in luxury brand management.

LEGACY

- As a result of the relationship built up during the Share Academy project, Susanne joined Ravensbourne as an associate lecturer on the MA in Service Design Innovation.
- Paul gave the symposium a brand, the *Vital Ideas Series*, to help with marketing. This was the first time that Ravensbourne had held a public event, free, open to, and partly run by, students. Due to the success of the symposium, Paul has been able to raise internal funds for three more events (£6,000) which will serve as a platform for postgraduate recruitment.
- Ravensbourne is talking to some of the speakers, e.g. the Southbank Centre about a possible collaboration around its redevelopment. There might be other relationships or exchanges of learning resulting from the symposium.
- The students who participated in the project strengthened their interest in museums. One student said: "This whole project also made me realize how passionate I am about this topic and I would also like to focus more my career into the Museum world."
- The new cohort of students, who attended the symposium in their first week of joining Ravensbourne, has been energised by the experience.
- The project gave the BME a legacy. After the closure of the museum, the staff had a meeting with the students to talk about what the BME had tried to achieve.
- The classroom used for the symposium had not been laid out informally before, which could pave the way for future events.

VALUE OF SHARE ACADEMY

The partners greatly appreciated Share Academy's flexibility in allowing them to reframe the project once the BME closed.

Having a partnership agreement was helpful in getting the money back from The O2.

The requirement to submit interim reports gave a helpful structure for partners to talk about their progress.

CSM X FOUNDLING CASE STUDY

INTRODUCTION

Museum partner	Emma Middleton, Curator, Projects, Foundling Museum
University partner	Caroline Broadhead, Director, Jewellery and Textiles Programme Course Leader, BA (Hons) Jewellery Design
Start date	November 2013
End date	November 2014
Share Academy grant	£7,800

OBJECTIVES

The objectives of the project were to:

- Introduce the museum collection and archives to the participants, directly to the staff and students and through the students to the schoolchildren.
- Give responsibility to the students to run workshops for schoolchildren and to produce a piece for a public exhibition
- Allow staff to develop work in response to the research
- Present contemporary work by students and staff alongside the museum collection and thereby introducing new audiences to both.

LOGIC MODEL

This is the theory of change behind the project:

ACTIVITIES	OUTPUTS	OUTCOMES	IMPACT
Introductory visits Jewellery inspired by the collection Small display/exhibition School workshops run by university students Promotion through	Sketch books and ideas Number and profile of exhibition visitors Number of students (target 8-10) Number of workshops (target 2) Number and profile	The museum engages students, raises its profile internationally and builds relationships with schools. Pupils enjoy the workshops, are interested in the collection, want to come back to the	The museum develops new audiences. The university broadens interest in HE.

social media	of workshop participants (target 20)	museum and are inspired to study at HE.	
	Social media reach	Students learn about how to digest and pass on knowledge, are challenged to work professionally and to think about audiences, are interested in the collection and want to come back to the museum.	
		Development of a workshop model.	
		The museum and the university develop a long term working relationship.	

ASSUMPTIONS

School pupils will engage particularly well with workshops run by university students.

A contemporary interpretation of the collection will add to interest, especially for young people.

The workshops will develop into a sustainable programme.

Pupils and students will find the collection inspiring.

Students will act as museum ambassadors.

Students will develop additional skills from having an equal relationship with staff in the project.

The students will produce high quality and expressive work.

DESCRIPTION

The project had these elements:

INTRODUCTIONS

Emma gave a presentation to around 30 students on the BA *Jewellery* course and organised two tours of the museum. Some of these students then came to look at the billet books and tokens that illustrate the history of the Foundling Hospital.

SCHOOL WORKSHOPS

14 students from CSM ran two half day jewellery design workshops with 15-16 year olds at three secondary schools in Camden at the museum. These were creative workshops, using metal, wood, paper or fabric. The students also gave the pupils a tour of the museum, with Emma adding content when needed. Roughly 60 pupils took part.

Figure 20: Image of Bandages by Haya Lutfullah

EXHIBITIONS

There were two exhibitions: a small exhibition of pupils' work following the school workshops; and a larger exhibition of work from 11 students and three tutors, inspired by the story of the Foundling Hospital and the collection, especially the tokens and the billet books, which ran from November 2014 to February 2015. A private view on November 2015 had 100 attendees. The Head of CSM and the Head of University of the Arts attended.

BOOKLET

The students and Museum staff produced an A5 16 page booklet explaining each of the items in the exhibition and its link to the collection. Some 250 copies were printed and distributed at a cost of £1 each.

CHALLENGES

TIME

The students visited the museum four times for tours and discussions, and then another three times for installations. The students didn't know each other and so tended to make separate arrangements with the museum rather than visiting together. Many were foreign students, who seemed to be abroad relatively often, so their schedules didn't match. The students who made work for the exhibition were given free passes to come to the museum. All of these factors meant the staff had to repeat explanations multiple times.

The production of text labels and display panels and boards at the museum took far longer than expected. The booklet went through ten versions because the museum needed it to be of a professional standard and consistent with its other publications.

COORDINATION

The school workshops were organised by CSM, drawing on links they already had. CSM also brought the materials. However, on the day, it was slightly unclear who was in charge. The students wanted the pupils to work with one set of materials in depth, but their teachers wanted them to try all the materials, in some cases moving them on before the students had explained what to do. The students suggested that the workshops would have worked better if specific tasks had been delegated to individuals.

COMMUNICATION

Having the students lead tours of the museum for the pupils was a good idea, but many students had poor English, and found the experience stressful.

ACHIEVEMENTS

ETHOS

The students' and tutors' exhibition was integrated into the collection. The work was inserted into display cases, and labels have the same formatting and style. Students were involved in the curation and installation.

STUDENT LEARNING

The students said they gained insights from taking on the role of facilitator in the schools workshops.

"I feel like it is the first time I'm helping someone instead of getting help from tutors." Student

LESSONS

- Streamlining projects to their core elements greatly reduces the work. The booklet, which was an additional element, greatly increased the effort involved in the project.

LEGACY

- The museum is already working with the London College of Communication, BA in Visual Media and Illustration on a similar project. Students are making work in response to the story of the Foundling Hospital, with the aim of making an illustrated guide to the museum, a contemporary interpretation. This project started in January and will finish in April.
- The museum is planning on working with CSM again. Staff have run a one day workshop for students on the Foundation Course, with the intention that some will use the museum collection as inspiration for their final project.
- The museum will be working with the students on the first year BA in *Jewellery Design*, starting in May to October. Half of the students will produce work for exhibition. The other half will enter work into a competition, with one being chosen to have their work produced for the shop. This project is going ahead without external funding.
- The museum would like to work with the secondary schools again. The Share Academy project has provided insight into different creative techniques for participative workshops.

VALUE OF SHARE ACADEMY

The partners didn't contact Share Academy during the project.

INSPIRATION EXAMINED CASE STUDY

INTRODUCTION

Museum partner	Zoe Hendon, Head of Museum Collections, Museum of Domestic Design and Architecture
University partner	Dr Linda Sandino, CCV/V&A Senior Research Fellow, CCW Graduate School, UAL
Start date	February 2014
End date	January 2015
Share Academy grant	£3,664

OBJECTIVES

The objectives of the project were to understand the use that practitioners make of the Archive and the process of inspiration.

LOGIC MODEL

This is the theory of change behind the project:

ACTIVITIES	OUTPUTS	OUTCOMES	IMPACT
Research into inspiration narratives e.g. interviews, film Dissemination	Film/audio clips Publications	Museum staff learn how to carry out qualitative interviews, learn more about the use of the collection, are better at facilitating use of the collection by creative practitioners, and can make a stronger case about the value of the collection to creative practitioners. Students deepen their knowledge of history and their	The museum raises its profile and strengthens its case through scholarship. The methodology is applied at other museums.

		reflective practice.	
		The museum and the university develop a long term working relationship.	

ASSUMPTIONS

Inspiration isn't easy or automatic: it isn't an aspect of the objects but an active process structured in narrative. Staff facilitate the process whereby creative practitioners are inspired by the collection.

Inspiration is affected by the identification of common themes: the process of inspiration in textile students is easier to examine because of the cross-over with the collection (which is wallpapers, textiles, designs, books, catalogues and magazines from the late nineteenth to the late twentieth century).

Inspiration is clearer in MA students because they have a more defined sense of themselves as individual creative practitioners.

The inspiration process is composed of: choice of objects/how previous experience informed the choice; relationship with the objects; insights provided by interpretation.

All members of the team should be invested in the research outcome. The film maker and transcriber are UAL PhD students and so also benefit from the process.

Inspiration has sense-based as well as intellectual elements; hence interviews should be filmed as well as transcribed, to capture interaction with objects as well as words.

Contact with objects is helpful to engage art schools students in history, which has to some extent been squeezed out of the teaching.

DESCRIPTION

The project had these elements:

RESEARCH

Seven video interviews were carried out and extracts uploaded to Youtube. Four audio interviews with the same people were carried out, transcribed and analysed.

PRESENTATIONS

Linda and Zoe presented to a Work in Progress seminar for staff at the V&A in November 2014; and Linda also to a Paul Mellon V&A *Research Institute on Methodologies* in January 2015.

Zoe spoke about the project on *Paperweight Radio*, Resonance FM in June 2014.

CHALLENGES

THE FINANCIAL ARRANGEMENTS

The partners were told they would be allowed to invoice Share Academy directly, but this was not the case. Claiming the full grant allocation monies and then dispersing it created a relatively large amount of paperwork for a small project and small grant.

TECHNICAL

The design of the Museum's website makes it relatively cumbersome to embed new content, which is why the interviews are currently held on Youtube.

ACHIEVEMENTS

DEVELOPMENT OF METHODOLOGY

The project demonstrated that narrative methods can help understand the process of inspiration.

INSIGHTS INTO INSPIRATION

Inspiration is articulated in a complex way rather than a light-bulb moment. The interviewees all said that what happened in the visit was something they would take away and continue to draw on over time.

INSIGHTS INTO HOW DESIGNERS USE COLLECTIONS

The project found common themes: engagement at MoDA is visual and interactive, not necessarily tactile; engagement is based on making connections between the archive and previous experience or interests; and inspiration was particularly noticeable when visitors saw something that was unexpected.

Visitors shared an interest in technique: they were coming to the task as makers. Some wanted to know about the history or background of objects and others did not.

The archivists had an important role as an interlocutor, encouraging reflection, so that practitioners had to externalise their processes of reflection.

LESSONS

- This was the first time Linda had used video extensively. Looking at the body language of the students in the interviews suggested that the layout of the interview could be changed in future to create a more collaborative setting. Having the partners and film crew on one side of a table and the interviewee on the other, put the interviewee in the spotlight.
- Next time the partners would include a larger budget for their time to cover the additional meetings for reflection and analysis.
- The partners had assumed this would be a quick and easy project, but concluded that no project is straightforward when you are working at the interface of large organisations like museums and universities.

LEGACY

- The Museum gained video equipment, which it is using for a radio programme, and will be used for future research projects.
- The Museum is continuing to employ the transcriber.
- Two PhD students benefited: the film-maker and transcriber.
- The partners are working on a paper and looking for appropriate conferences at which to make presentations.
- The MA course leaders said that the students who participated used work inspired by the Archive in their final degree shows. Being addressed as practitioners seemed to strengthen their sense of identity and increase their confidence in themselves and in using archives.
- Highlighting the conversation between the student and archivist has helped communicate the importance of this role in the Archive.

VALUE OF SHARE ACADEMY

The partners didn't contact Share Academy as they had partly lost confidence in the project staff as a result of their unforeseen problem with financial arrangements.