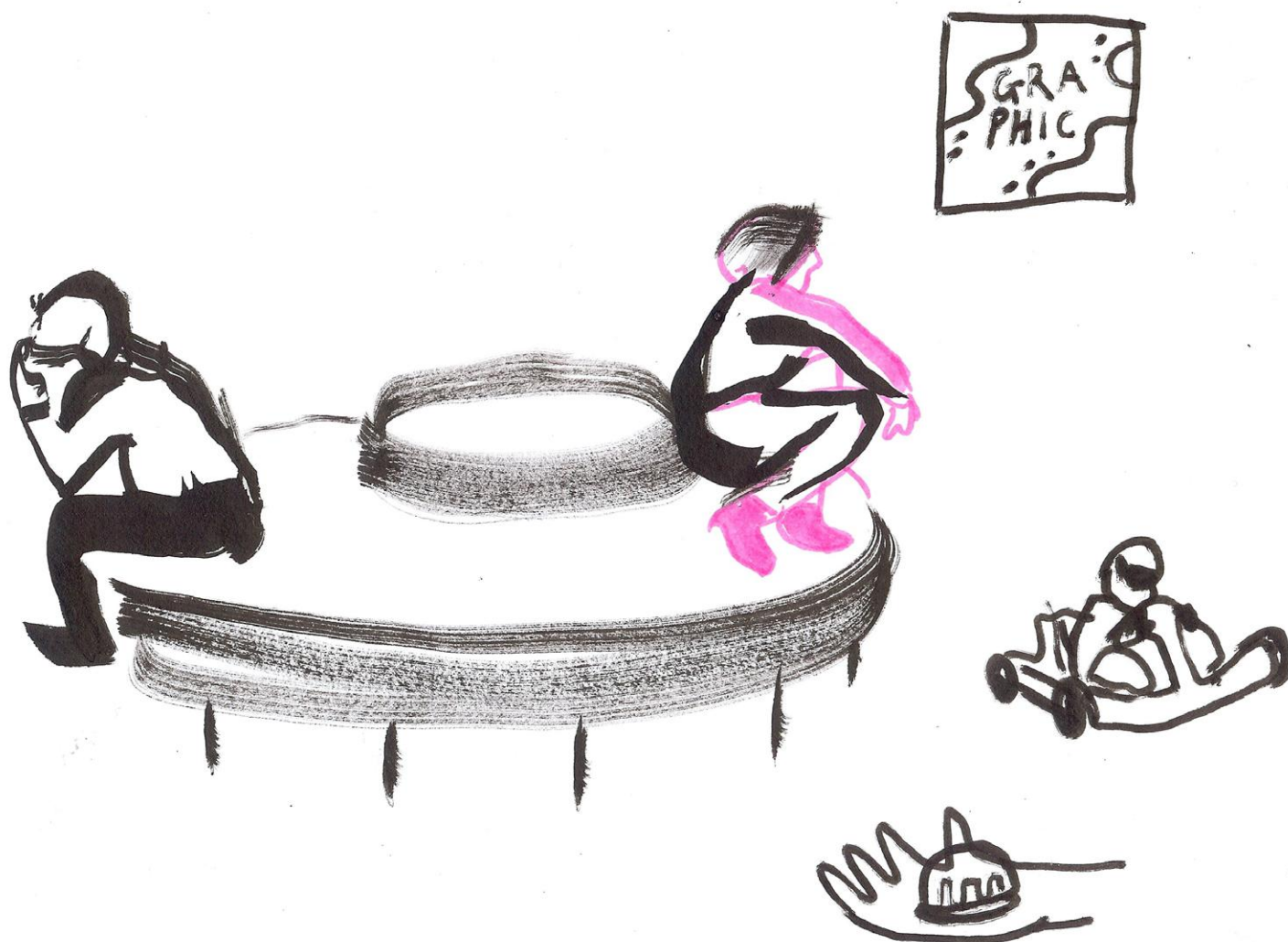


# FINAL REPORT FOR SCOTLAND 365, SCHOOLS CONSULTANCY

November 2021 – April 2022

Prepared by WAVEparticle



A CULTURAL SYSTEM THAT  
BECOMES A FRIEND FOR LIFE.

A SAFE HAVEN.

AN INSPIRATIONAL CATALYST  
FOR WRITING POETRY AND ART.

A PLACE WHERE YOUR  
HERITAGE AND LANGUAGE IS  
ON AN EVEN PAR.

A PLACE WHERE YOU FEEL  
YOURSELF REFLECTED AND  
WHERE YOUR PERSONAL WAY  
OF LOOKING AND VALUING IS  
ITSELF VALUED.

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# EXECUTIVE SUMMARY

## About this report

This is a report on the work undertaken for the Schools Consultancy as part of the Scotland 365 project, working with National Museums Scotland's (NMS) Learning and Engagement Department (L&E).

L&E create programmes spanning formal and informal learning, events and programmes across sites and national work across communities. This learning and engagement work connects diverse national audiences to NMS research, collections, exhibitions and museum experiences, spanning history, science and arts. Within this, school pupils are an important audience, with over 700,000 young people across Scotland attending school across primary and secondary level and additional support needs.

*WAVEparticle* responded to the NMS Schools Consultancy brief to help NMS understand how they might better engage school pupils in ways that provide a lifelong connection to the museums, and how aspects of a school visit might be improved to inspire that lifelong connection. Within this NMS wanted to explore with young people when is it impactful to visit a museum – is it at primary school age or is it at secondary level? And also, how do NMS reach those young people who are not engaged or interested?

The key findings that answer these questions are included on pages 3 and 4 of this report.

Our work builds upon previous consultation undertaken by the NMS with young people, (the Sherbert Report) whereby young people indicated that a negative experience during a school visit has impacted motivations to continue their engagement in heritage and museum visits. Conversely, a positive experience during a school visit supports confident, repeat visitation.

The work undertaken includes our desk-based research, visits to museum sites and interviews with NMS staff, both in-person and online, work with focus groups, both in-person and online, the development of the survey kit, including the questions and format for three online surveys, and the development and testing of optional workshops to support teachers in exploring the NMS themes with their pupils.

This work was commissioned in October 2021, at a time when Scotland had been in several Covid lockdowns over an 18-month period, and ongoing Covid restrictions and protocols undoubtedly impacted our in-person processes and some of the responses identified in our findings. Getting into schools was more difficult than usual due to protocols around Covid, staff absences due to Covid, and in some cases we found class attendance negatively impacted. On the plus side, in many cases we were the first visitors to a school in almost two years and the novelty of this played in our favour with staff and pupils.

Our time on this project has been exciting, enlightening and inspirational. We feel privileged to have met so many brilliant, thoughtful and creative young people and are grateful for their generosity in sharing their ideas, challenges, hopes and dreams. Likewise, thanks to all the teachers we met in person or who shared their thoughts in the survey. Our thanks also to the NMS museum staff who showed us around the various sites and shared their valuable insights and anecdotes. We are delighted to have had the opportunity to think with all of you on how NMS can help young people to build lifelong connections to the National Museums of Scotland.

~ The WAVEparticle team



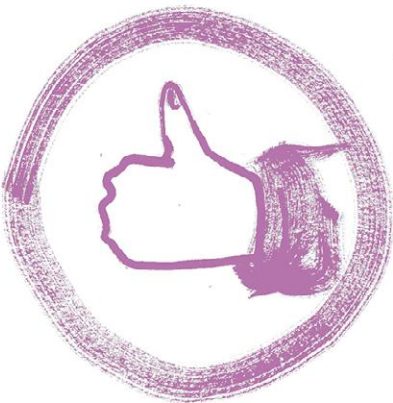
# Key Findings

## 1. Get the first visit right

The first visit is extremely important in fostering a life-long relationship between a young person and the NMS museums. If that first visit creates emotive WOW moments, those epiphanies can endure for a lifetime, like other formative memories in our lives.

Our research has also identified that the period between P4 and P6 is considered by Primary and Secondary pupils to be the best time to make the first school visit.

Together, these findings can inform a concerted approach between schools and NMS to deliver a powerful experience for young people at the right time, to build strong and lasting relationships.



## 2. Refresh the exhibits

Children and young people have said they want to see something new rather than the same exhibits each time. Further, they would like to see more events offered alongside the exhibitions that are exciting and which give young people the opportunity to get involved.

Where possible, young people suggest that NMS refresh the exhibitions, and where exhibits do not change, there are endless possibilities to layer interpretation whether through a new trail, new display boards, interactive additions or accompanying events. The new trails devised by NMS are a great precedent for this.



### **3. Use interactive technologies**

Our research highlights the importance of leveraging technology to enhance young people's interaction with museum displays. There is a great appetite for this from young people, who have shared a wealth of ideas and suggestions, from 3D printing to augmented reality experiences. Our research also shows that interactivity not only makes a huge impact in a young person's experience and understanding of a museum display, but also encourages independent learning and exploration.

### **4. Create more multi-sensory experiences**

Primary and Secondary pupils reflected that museums can be overly focused on looking and seeing, which can make young people feel limited or disengaged. They welcome opportunities to use more of their senses and were particularly enthused by opportunities to enter displays and to be able to touch or hold objects. Additionally, multi-sensory and immersive spaces can spark their imagination and help them to feel more connected to a museum object or display.

## Summary of Key Data

During the period of December 2021 and March 2022, *WAVEparticle*:



Conducted desk-based research in the fields of education, heritage and museum studies, and shaped a methodology around approaches informed by ethnographic and arts-led research.

For Research and Methodology, go to page 10.



Conducted 5 individual site visits and spoke with 13 members of NMS staff.

For Museum Visits and Staff Interviews, go to page 21.



Delivered 12 Focus Groups with 45 Primary School Pupils and 131 Secondary School Pupils.

For Focus Groups, go to page 26.



Reached 177 Primary School Pupils, 144 Secondary School Pupils and 30 Teachers through our National Schools Digital Survey.

For the National Schools Survey, go to page 43.



## ABOUT THE PROJECT

This project has been delivered by *WAVEparticle*, an artist-led organisation based in Glasgow. Our team of practicing artists bring a wealth of experience in consultation-led and participative processes and a desire to support and expand the creative processes of the teams and partners we work with.

Our approach is characterised by a celebratory and enquiring spirit and a commitment to collaborative and playful methods of production. We believe that every person we engage with holds a wealth of knowledge, imagination and skill and we see it as our job to bring this to the surface, make it visible to the person themselves and encourage them to share or own this within their respective community.

### Scotland 365

*WAVEparticle's* work for the Schools Consultancy was part of the overarching Scotland 365 project, managed by Laura Black, with 8 teams engaging a wide range of young people to help them explore heritage through NMS collections. Peter McCaughey (PMcC) from *WAVEparticle*, contributed to two sessions, (23rd Nov 2021 and 23rd Feb 2022), welcoming the opportunity to share *WAVEparticle's* process and tools, and gathering a sense of the events and activities, training opportunities, research, volunteer placements, social media, and other innovative ways that Scotland 365 was addressing this key theme of exploring heritage.

The meetings generated many overlaps and shared themes and offered a supportive environment in which to reflect on these and on the work ahead. It was really encouraging to see the range of approaches, and most impressive to hear the Young Evaluators analysing and evaluating the process as it unfolded.

Here is an excerpt from the November meeting:

23rd November 2021.

*A packed day of inspiring approaches to the key themes, and it was helpful to get a*

*sense of the shape of the overall project with 8 main activity project workstreams. It was fantastic to hear the Young Evaluators in action and to get a sense of the wide range of approaches by colleagues.*

*The question of “Who Is Missing From The Museum?” was thought provoking and suggests how such a question could inform who and how you would target, for example the Anti-Establishment individual ...food for thought for focus groups, or indeed the equally interesting how to reattract those who have had a negative experience?...a Museum Amnesty declaration! The animated drawings in Thessa’s presentation were a great way to synopsis the dynamic ideas development of the Jam Residential and this was encouraging as the format echoes our own approach with Danielle Banks’ drawings. PMcC suggested to Nadia Hyder that Thessa’s presentation invited the idea of a Zine as a Young Person friendly version of the overall project.*

*Many of the projects had to deal with the restrictions caused by the COVID pandemic and ideas like the Virtual Try On seemed time specific and non-site-specific innovations that have value post pandemic. Escape Rooms Murder Mysteries and Outdoor Cinema likewise.*



## Project Aims and Outcomes

This project aimed to investigate how National Museums Scotland can better deliver experiences to school children that foster lifelong connections between young people and heritage. The project also aimed to ascertain at what stage in a school pupil's life – primary or secondary level – it is most impactful to visit a museum.

Working with both primary and secondary aged young people (YP), NMS wished to better understand:

- What is the long-term impact of a museum visit on YP and their ongoing perceptions of engaging with heritage?
- How can NMS improve school visits to museums to effect lifelong connections?
- When is it most impactful in a school pupil's life to visit a museum – primary or secondary level?
- How can NMS reach YP who are not engaged or interested in museums and understand the reasons why?

### Key Outcomes

NMS envisioned the following key outcomes for the project:

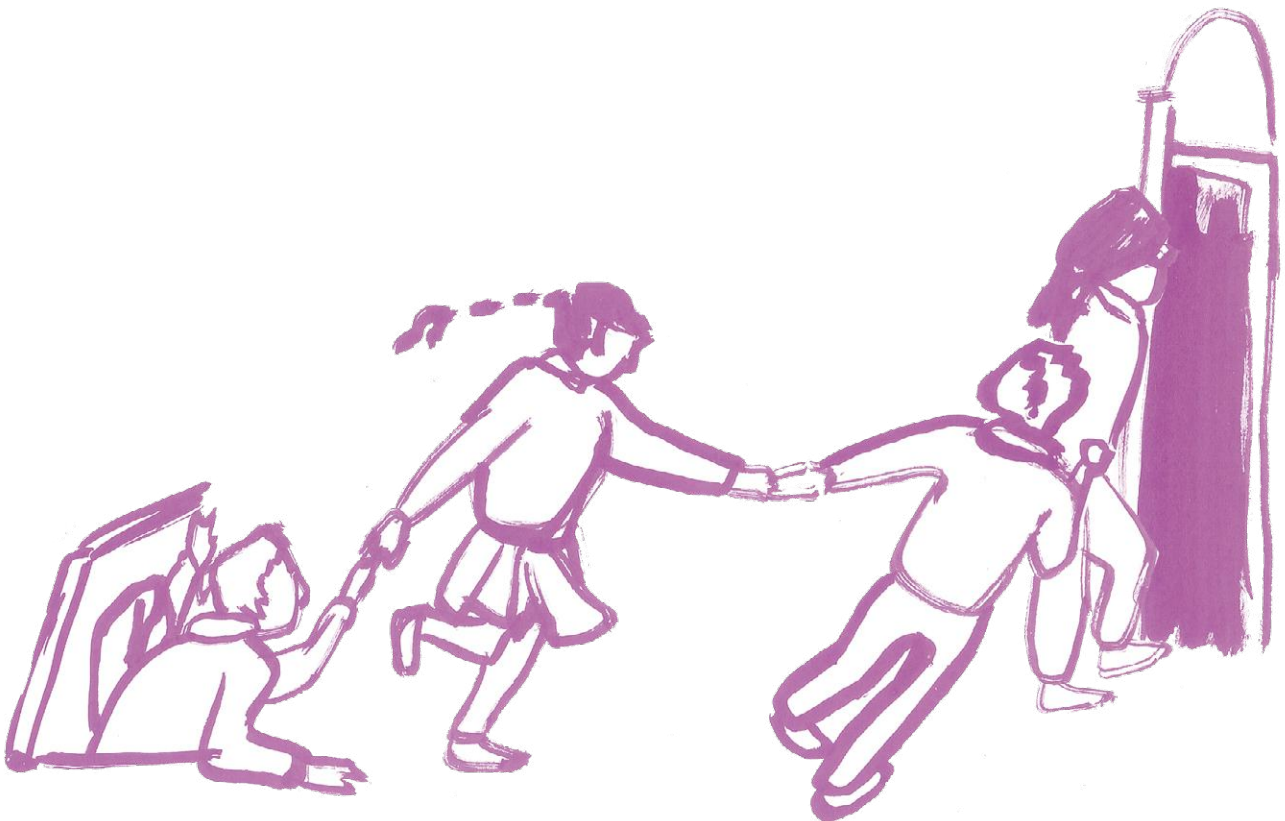
- Heritage is **more relevant** to a diverse range of young people
- NMS staff understand **how to engage young people** with heritage
- The **quality of youth engagement** in heritage increases

The project has sought to embed the practice of engaging young people in heritage and the museums in the future work of NMS, through the development of evaluation tools, methods and techniques *with* and *for* young people.

The research presented in this report will assist in the future delivery of youth-led programming and will inform strategies for youth engagement beyond the delivery of this project.

## Key outputs

- A comprehensive report detailing the views and experiences of young people across Scotland on their school visits to museums through a blend of quantitative and qualitative data, which richly captures their thoughts on and relationships with NMS sites and heritage more broadly.
- A set of recommendations generated from young people on the pivotal moments of engagement with heritage and how NMS can foster lifelong connections through school activities and relationships.
- Museum of You Workshop Tool for schools
- 70 Year Old You Workshop Tool for schools



## Research



The following section details the key aims and outcomes of the project and the scope of the research. It includes a short literature review of relevant research and finishes with an outline of our research questions.

### Scope of the Research

Between December 2021 and February 2022, the project aimed to engage with school pupils across all 32 local authority areas and covered activities across four NMS sites in Scotland:

- National Museum of Scotland (NMoS); Chambers Street, Edinburgh
- National War Museum (NWM); Edinburgh Castle
- National Museum of Flight (NMoF); East Fortune, East Lothian
- National Museum of Rural Life (NMoRL); Kitchside, East Kilbride

### Desk-based research

The following section shares the key focus points of our desk-based research, with particular emphasis on youth engagement with museums and heritage in a Scottish and UK context. It outlines existing research to which this project orients, and identifies gaps and opportunities in understanding that our work for Scotland 365 seeks to address and respond to.

#### **Investigating the long-term impact of a school visit to a museum requires that we think about the *hows* of youth engagement**

- If we are to meaningfully understand the impact that a school visit has on a young person's future engagement with a museum, then we must explore how school visits take place, from the logistical elements to the experiential dimensions of a young

person's encounter with a museum.

- We wish to build on research that explores the *hows* of museum engagement as well as the extent of, through a qualitative attention to experience and encounter (Schorch 2015; Wood and Latham 2013; Falk and Dierking 1992). This includes thinking about how young people use their senses in a museum (Howes 2014; Classen 2017) and how they experience identity and community in relation to museum exhibits (Falk 2009).
- It is important to also think about how disengagement happens, whether this occurs through boredom, uncertainty, access issues, or other barriers and challenges (see for example, Ross 2022).
- An experiential and situated framing is needed that takes into consideration how a young person's engagement waxes and wanes through specific encounters and experiences that are both individual and relational (e.g. between YP and museum staff, between museum staff and teachers, between YP and exhibits) and which happen in and also exceed the particular time and space of the museum visit (e.g. post-visit activities, resource packs, return visits, digital visits).
- What role does the school play in the experience? How do teachers' own perceptions and experiences of museums shape the museum experiences of their pupils (Karnezou et al. 2021; Clarke-Vivier and Lee 2018; Marcus, Levine and Grenier 2012)?

### Exploring lifelong connections between YP and museums

- The contribution that museums make to lifelong learning is widely acknowledged. Much of this research affirms that museums support educational attainment, yet there is far less insight into how young people perceive museums and heritage as part of their "whole" lives (Stopforth and Gayle 2022). As John Falk argues, greater attention needs to be directed to how a visitor's 'life-course intersects with the museum experience' (Falk 2006: 109).
- This raises important questions around the diverse values and meaning of museums and heritage, how they are defined and who is involved in defining them, and the extent to which young people's lives, interests and concerns are meaningfully engaged in museum practice (McSweeney and Kavanagh 2016; Weier 2004).
- Can we think of engagement as something more than a single moment? How is a YP-museum relationship collectively held (i.e. through the people we share an experience

with such as teachers and fellow pupils, participation in event design such as through Kids Museum Takeover Days) or personally storied (i.e. through memory, return visit with family)?

### **Centring young people in the research and delivery of museum and heritage experiences**

- Recent literature in museum studies has critiqued an outdated understanding of museum impact as a unidirectional flow from museums to audiences or communities. Increasingly, there is an exciting range of studies that investigate co-production models and conceptualise museum practice as shared or 'held' in community.
- In these framings, impact is understood less as dissemination and inclusion and more as participative, enduring, resonant, and meaningful engagement that is devised both *for* and *with* communities of interest (Tzibazi 2013).
- This can manifest in museum practice by designing museum experiences that are responsive to the ideas, experiences, needs and desires of young people, as well as supporting the national curriculum. A key consideration for *WAVEparticle* has been contemporary issues important to young people such as the climate crisis and the relationship between museums and colonialism (Frost 2019; Kidd et al. 2014; Chambers et al. 2014). Heritage is alive and ongoing: our approaches to YP's engagement should reflect this, particularly if we are to cultivate a sense of the museum as a friend for life.
- Kids in Museums Takeover Days, the Young Trustees roles at Kids in Museums, and the NMS' development of the 'Find Your Thing' trail, are examples of how young people's voices and experiences can be centred in museum culture, and also emphasise the value of creativity and self-determination in the learning process.

## Refining the research enquiry

Following our review of existing research and NMS' reporting, *WAVEparticle* identified additional research questions:

- What do young people consider to be a lifelong connection or relationship with museums?
- What kinds of experiences contribute to fostering effective lifelong connections? What are the “stand-out” experiences about previous school trips for YP?
- What kinds of experiences deter, disinterest or disengage?
- How is the museum experience impacted by other factors in the YP's lives, e.g. family support/interest, educational attainment, access to the museum sites, etc.?
- How do young people see and experience the museums? How do they relate to them? Do they feel welcome? Do they feel encouraged to learn and explore? To what extent do they feel their interests and values are included in the museum experience?
- What are the experiential and sensory dimensions of museum engagement at the four NMS sites? How do YP *feel* when they engage with heritage? What forms of engagement do YP take part in, i.e. sitting and looking, touching objects, seeing a demonstration, listening to a guide, etc. and how does this affect their interest and desire to visit again?
- What are the spatial and temporal dimensions of museum engagement as they relate to YP's experience? How do they move around the museum? When and where does their encounter start? How do YP continue to engage with the encounter, e.g. through resource packs, research projects, etc.?
- What are the existing relationships between museums, schools and YP? How do we measure those relationships over time? How is the space of the classroom connected to the space of the museum in the minds (and hearts) of YP?



## Methodology

WAVEparticle delivered a comprehensive engagement process composed of focus groups, workshops and an online national survey, as well as qualitatively-rich approaches such as interviews, site visits, creative enquiry and participant observation.

The following section outlines our methodology, and demonstrates how our chosen methods supported the research questions.

### Our commitments

Our methodology is guided by the following commitments:

- To centre the voices of young people in NMS’s youth engagement work.
- To involve young people in the production of the research in ways that are meaningful and relevant to their experiences and values.
- To support NMS staff to celebrate and promote best practice and to creatively meet challenges and opportunities as they arise.
- To ensure that our engagements with young people are sensitive to their contemporary context, and responsive to their futures.



## Understanding NMS: Museum Visits and Staff interviews

The team conducted site visits and staff interviews at each of the museum venues to build a comprehensive picture of how the schools programmes are designed and delivered and an understanding of how museum staff interact with the schools. Interviews of approximately 60-90 minutes allowed for in-depth discussion, helping *WAVEparticle* to better understand the aims, needs and challenges of individual sites and NMS more broadly in relation to the schools programme and youth engagement.

The interviews were semi-structured and where possible, conducted as mobile interviews or 'go-alongs' (Kusenbach 2003), whereby we accompanied a member of staff on a walk around the museum space and talked while we walked. Mobile interviews allow researchers to explore ideas and values through "people's embodied and multisensorial participation in their environments" (Pink 2015: 77) as participants pause to point out objects or momentarily interact with other members of staff or members of the public.

Particularly in a workplace, mobile interviews allow us to learn not just how a participant perceives their role and responsibilities, but also *shows* us how this happens in practice and in relation to the public space of the museum. This is important, since it is a space that is *shared* with visiting schools and young people who are the focus of this research project. As we moved through the museum spaces together, situated and experiential details could enter into our understanding of how visitor experience is designed and delivered and how the meaningfulness of a museum experience is made *in place* through specific interactions and engagements (Schorch 2015).

## Centring Young People: Focus Groups and Workshops

At the outset of the project, the team committed to deliver a total of seven focus groups. By the close of the project, 12 focus groups were delivered to a total of 45 Primary School pupils (P7 pupils) and 131 Secondary School pupils (S1 - S4). Focus groups were recruited with input from NMS staff members, who suggested schools and classes to approach, some with whom they had existing strong relationships and others they had not yet engaged with.

It became clear through our discussions that it would be valuable to visit each focus group twice, to allow us time to consider the response we gathered and to offer this back to each group in the form of framed survey questions, themes, and ideas. The majority of focus groups were delivered in person, though owing to ongoing challenges with Covid-19 (most

notably, the Omicron variant during a crucial stage in our programme), one focus group was delivered online with the co-facilitation of the group's teacher at the other side.

The semi-structured form of our focus groups and workshops enabled us to access extended reflections, anecdotes, memories and impressions from YP on their museum experiences in ways that cannot easily be captured by questionnaires. The exploratory nature and active listening space of a focus group empowers participants to respond to the research questions using language that reflects their experiences and values and builds a sense of community and ownership around the research.

Focus groups provide an opportunity for YP to add value to the project and feel connected to its aspirations and concerns. We believe that giving YP the opportunity for focused and curious exploration of a research theme such as 'lifelong connection' as well as the opportunity to express and define such a theme in their own words, our research - and NMS' future work more broadly - will be significantly strengthened and enriched.

Responding to young people's needs also requires that we consider the diverse ways that learning and engagement take place. Learning is not simply about absorbing information, but about feeling involved with the subjects we are learning about. Our research has taken into consideration sensory and emotional engagements with museums, as well as neurodiverse experiences of museum displays and spaces.

### **The Big Picture: A National Online Schools Survey**

We developed three online surveys: a Primary School Pupils' Survey, a Secondary School Pupils' survey, and a Teachers' survey.

The pupils' surveys gathered comparative data between primary and secondary aged young people that allowed us to investigate at which stage in a young person's life is most impactful to visit a museum and engage with heritage. The inclusion of multiple choice and open questions ensured that surveys felt interesting and, most importantly, gave young people multiple opportunities to share their thoughts openly.

The teachers' survey helped us to understand how relationships between schools and the museums affect young people's perceptions and experiences of the NMS sites and heritage more broadly. They also gave an insight into how school visits are framed and resourced.

Along with the surveys, schools were also provided with optional workshop resources,

developed with our focus groups – The Museum of You and 70 Year Old You – and as an incentive to complete the survey, schools were entered into a prize draw if both a teacher and the pupils had completed a survey.

### **Bringing It All Together: Critical and Creative Problem-solving**

At the heart of *WAVEparticle's* practice is a commitment to critical and creative approaches to problem-solving, place-making and community engagement processes. It was important to collect the responses, ideas and insights of young people from across the whole of Scotland through the National Survey. However, if we were to meaningfully engage young people and centre their voices in the research, then we would need to include creative and qualitatively-rich approaches, methods and sensibilities that allow for complexity and depth, a sense of ownership and sustained engagement.

Each of our methods, therefore, informed the others. **Focus groups** helped develop the design of the national survey and the two workshop resources and ensured that the questions would feel relevant to young people. Additionally, focus groups were absolutely vital in drawing out more considered and empowered thoughts and experiences. While 'open' answers were collected by the surveys, they were often short and pertained to one particular issue or idea, whereas focus groups encouraged dialogue and extended narratives.

**Museum Visits and Staff Interviews** were incredibly insightful and strengthened our understanding of the relationship between schools and museums and between teachers, young people and the museums. These visits and interviews provided valuable data on the structural elements of young people's experiences and the current approaches, tools, capacities and potentialities of the museum spaces and their staff to meet the needs and desires of young people.

Finally, the **National Schools Survey**, in reaching a broader number of young people and schools across Scotland, will enable NMS to identify where momentum might be gathered around particular actions and changes and to better understand at which point in a pupil's study is most beneficial to visit a museum with a view to developing a lifelong relationship. The surveys have also given teachers an opportunity to share their thoughts and experiences in a way that the Focus Groups – which centred on young people – did not have the space for.



## Analysing the data



We used the following methods to analyse the data:

- Comparative quantitative analysis of national survey data
- Narrative and thematic analysis of national survey, focus groups and staff interviews data
- Case studies that zoom into the experience of one individual
- Sensory ethnography via drawings and participant observation (site visits, mobile interviews, focus groups)
- Integrated analysis of the national online survey, focus groups, museum visits and staff interviews



Above: Calculating The Halving at Knox Academy.

# PROJECT ACTIVITY AND FINDINGS

## Introduction

Project activity has encompassed desk-based research, visits to museum sites (both in-person and online), focus groups with primary and secondary school pupils, and a national online survey. The following section reports on key findings from Museum Visits, Focus Groups and the National Online Schools Survey.



Above: Displays at the National Museum of Rural Life



## Museum Visits and Staff Interviews

We felt that to familiarise ourselves with the territory, and to get a sense of the NMS staff experience alongside gathered testimony from young people, it was important to visit the museums and meet members of staff. The following table outlines who we met and where/when our interviews took place. At the request of NMS, the names of individuals are not included in the report.

### Who we met, where and when

Role	NMS site visited	Date interviewed
Interim Engagement Manager	NMoS, Edinburgh	7th December 2021
Learning Enabler	NMoS, Edinburgh	7th December 2021
Visitor Experience Assistant	NMoS, Edinburgh	7th December 2021
Learning Enabler	NMoRL, East Kilbride	8th December 2021
Engagement Officer	NMoRL, East Kilbride	8th December 2021
Visitor Experience Assistant	NMoRL, East Kilbride	8th December 2021
Visitor Experience Assistant	NMoRL, East Kilbride	8th December 2021
Administrator	NMoRL, East Kilbride	8th December 2021
Visitor Experience Manager	NMoRL, East Kilbride	8th December 2021
Engagement Officer	NMoF / Online	23rd December 2021
Maths Week Scotland Co-ordinator	NMoS, Edinburgh	22nd February 2022
Visitor Experience Assistant	National War Museum	22nd February 2022
Visitor Experience Assistant	National War Museum	22nd February 2022
Learning Officer	Regimental Museums*	22nd February 2022

\* The Regimental Museums are a partner in the delivery of schools programmes at the National War Museum/ Edinburgh Castle.



All of the visits, and meetings, were very productive, providing key insights into the work of the museums and specifically information in relation to school visits. It was very useful to gather and understand some of the opportunities, some of the challenges, and some of the testimony, both anecdotal and survey testimony, that has been gathered by NMS staff, and to understand some of the mechanisms by which young people arrive at the museum, move through the museum, are hosted in the museum, and choose to return / or not return, to the museum. Key observations, issues, ideas and opportunities discussed in relation to each of the museums are outlined below.

### **Key observations, issues ideas and opportunities**

- Almost all of the NMS staff reported an awareness that schools encounter obstacles in organising a school trip. High on the list of obstacles mentioned were the cost of transport; the need for schools to have the required number of accompanying adults, (usually parents), to support and supervise pupils; the managing of a school timetable, particularly at secondary school level, to allow pupils out of school for a full or even a half day.
- In relation to this, many of the staff touched upon the need for extra support for school visits, especially in terms of accompanying adults who know the museum space. An idea catalysed in discussion with the L&E team was that NMS could offer a short course for an adult/parent, resulting in a “helper” certificate, and also offer a course/certificate for 16 – 18yr olds, who could become School Assistants, gain work experience, and tap into the employability skill set. This connection to employability was an aspiration flagged from previous NMS work with young people and would seem to offer a literal answer to the question of how to cultivate life-long relationships between Young People and museums.
- Almost all staff across the museum sites noted the importance of the “moment of arrival” in setting the tone for the teachers and pupils and their experience of a school visit, and agreed that it’s a moment to manage and harness. Staff could cite incidents during a school’s arrival which impacted the whole experience of a school visit, in some cases making it a negative experience, particularly for the young people involved. Staff work to promote a positive experience e.g. at NMoS, teachers and pupils are sometimes met coming off the bus at the bus stop outside the main entrance.

- In relation to this many of the staff reported that teachers are often concerned about pupils' behaviour, and mentioned the importance of putting both the teachers and the pupils at ease. Staff felt it was important that NMS communicate to the teachers that "we welcome energy". "If the pupils are hyper when they arrive at the museum then do the playful energetic activities first! Work with their energy" shared the Engagement Officer at NMoF.
- All staff reflected on how pupils navigate museum spaces during their visits, with staff focusing on the importance of pupils having enough space, time and energy to navigate the site- as well as how the navigation could become fun and energetic through marching, scootering, or conversely, to be able to wander calmly and freely and have dwell time to absorb the displays/exhibitions. Within this is the importance of the trails, developed by the NMS Learning and Engagement Team, which allow young people to navigate the museum sites, and some staff reflected on the idea that every young person could make their own trail.
- Almost all staff mentioned the importance of connecting to the school curriculum as a way to attract school visits. Examples cited by staff that had worked well included: the popularity with schools of the displays relating to the First and Second World War at the National War Museum and at the NMoF; the Parasites Exhibition at the NMoS, where the staff had worked closely with an S3 Biology class at Castlebrae CHS; and the administrative staff at the NMoRL cited a 3-day science conference which attracted S5 pupils from a number of schools.
- Most staff reported that project funding is very important in promoting engagement with schools and young people. Staff could cite examples of projects with schools which happened because of specific project funding. To give one example, the Engagement Officer at NMoF, cited a project involving Knox Academy in Haddington, where the museum had garnered funding to work with a group of young people from the school on a hand skills project building an engine. The project was cross generational, with older people passing on their skills to young people, and it was successful on a whole range of levels, in particular because the young people wanted employability skills. The project ended when the funding ended, and the Engagement Officer felt that the museum had consequently dropped off Knox Academy's radar.

- Some staff members were actively thinking about digital engagement such as web games, online workshops, videos or social media interaction such as TikTok. These reflections tended to acknowledge that there are great opportunities to engage with schools digitally, especially in terms of large audiences, but also considered that the digital engagement can lose something in terms of the quality of relationship building that comes with in-person workshops.
- Almost every staff member spoke about the importance of touch in terms of children and young people engaging with objects in the museum, and the importance of providing tactile experiences and exhibitions for children and young people. To give one example, the Engagement officer at NMoRL wants to develop handling boxes and sensory backpacks at the museum, with a focus on also engaging young people from ASN schools.
- Some staff members reflected on NMS events and activities at some of the museums, pre-pandemic, that had been successful in attracting young people, everything from evening events, to sleepovers, to a Zombie takeover, to a rota of schools and community groups that looked after the outdoor raised beds at the NMoRL.
- Some staff noted the importance of the embodied / immersive experience, and that children and young people are excited by the “real” experience. At NMoS for example, pupils are encouraged to make a dinosaur roar, and line up in order to sketch out the length of the dinosaur in the main hall. The Learning Officer at the Regimental Museums recounted that what pupils are often excited about is the “real thing’. They’re not always interested in replicas, they want to see/ hold something that the soldier has actually worn, not a replica. “It’s the reality that excites them”.
- Some staff members reflected on the importance of the need for warm, colourful spaces to engage with children and young people.
- Almost all staff were actively reflecting on the museum’s vital role in terms of contemporary issues that affect the lives of young people. These references included, but were not limited to: racism, refugees, opiates, sectarianism, disability inclusion, sustainability, queer representation and feminism. Staff said that it’s important for the museums to be current, to be relevant and to be about “yourself and your story”, as opposed to appearing to be about something that is deemed to be old, in the past, ‘finished’. As an example, a Visitor Experience Assistant at the National War Museum thought that it would be good to see the New Scots represented in the NWM, those

people who have chosen to live in Scotland, and also the representation of more women.

- Most staff noted there was a need to come together, on a regular basis, to share knowledge and expertise. Most staff also reported that there was rarely an opportunity to do this, particularly in relation to sharing knowledge about the different ways and tools that staff use to engage children and young people. Peter (*WAVEparticle*) in conversation with a number of staff, catalysed an idea for a pecha kucha event for museum staff– an evening where staff come together and exchange knowledge and expertise via a series of presentations in which each person talks through a series of slides at 20 seconds per slide. It’s an innovative way to get to the heart of a topic and, as an event, it showcases a diverse range of interests, ideas and suggestions.



Above: The Wartime Life Room at the National War Museum

## Focus Groups with School Pupils



### Introduction

WAVEparticle delivered 12 focus groups with 6 schools, two with Primary Schools and 4 with Secondary Schools, visiting some schools/focus groups twice and facilitating both online and in-person groups, (11 out of the 12 focus groups were in-person). In discussion with NMS staff across the NMS sites, it occurred to us that it would be valuable to invite the staff to nominate some of those focus groups, and staff were happy to do so: NMoS nominated Castlebrae CHS; National War Museum nominated Royal Mile PS; NMoF nominated Knox Academy, and NMoRL nominated Duncanrig Secondary School.

The following section contains:

- An overview of who we met and when
- The Focus Groups and how they worked
- The bespoke complementary creative tools we developed to help facilitate engagement with pupils: Museum of You; 70 Year Old You and The Halving
- Key Findings from Primary School Pupils, Secondary School Pupils and Teachers
- Case Study of a Secondary school teacher

### Who we met and when

School	Level	No. of Pupils	Format	Date	Location
Castlebrae Community High School	S4	5*	Online*	15 Dec 2021	Craigmillar, Edinburgh
Royal Mile Primary School	P7	21	In-person	21 Jan 2022	Canongate, Edinburgh
Royal Mile Primary School	P7	24	In-person	28 Jan 2022	Canongate, Edinburgh
Castlebrae Community High School	S1	13	In-person	11 Feb 2022	Craigmillar, Edinburgh
West Calder High School	S3	30	In-person	22 Feb 2022	NMoS, Edinburgh
Sacred Heart Primary School	P7	21	In-person	24 Feb 2022	Bridgeton, Glasgow
Sacred Heart Primary School	P7	21	In-person	24 Feb 2022	Bridgeton, Glasgow
Duncanrig Secondary School	S1	24	In-person	14 Mar 2022	East Kilbride
Duncanrig Secondary School	S1	23	In-person	14 Mar 2022	East Kilbride
Knox Academy	S1	15	In-person	31 Mar 2022	Haddington
Knox Academy	S2	10	In-person	31 Mar 2022	Haddington
Knox Academy	S2	11	In-person	31 Mar 2022	Haddington

\* This focus group was moved online as a direct response to the impact of the Covi-19 Omicron variant.

## Approach to the Focus Groups

### Roles and responsibilities for *WAVEparticle* staff in the focus groups

Peter McCaughey led the workshops/focus groups, supported by Lizzy O'Brien and Danielle Banks. Lizzy was the principal point of contact with the school and the class teacher and organised permission forms, risk assessments and follow-up communications.

### Format for Reporting Focus Groups and *WAVEparticle* roles

All focus groups were attended by three *WAVEparticle* members of staff, each of whom contributed to reporting: Lizzy O'Brien endeavoured to systematically log the focus group activity sequentially. Danielle Banks visually annotated (illustrations and photographs) the sessions. All three staff drafted their own report which were brought together to identify key findings and analysis. Staff reviewed each other's notes to triangulate and check for omissions and discuss any discrepancies. Peter McCaughey summarised and analysed findings.

The format was:

1. Preparation for the specific Focus Group + general preparation
2. The documentation of each meeting- images, illustrations, conversation log
3. Key findings as bullet points for the Pupils / Teacher
4. Summative Analysis

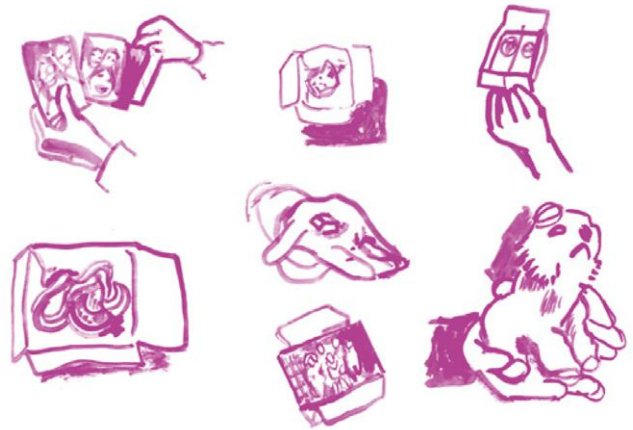
We treated each Focus Group as a unique opportunity to address the bespoke nature of that class and their relationship to their local NMS museum, if nominated by a museum. In addition, we addressed more general themes about other NMS museums, and in fact any Museums they had experience of. We carried knowledge gathered from one focus group to another where we felt that it was useful, and at all times we reminded the pupils and teachers we worked with that they were helping NMS to shape an approach to schools the length and breadth of Scotland.

Mindful of the time available for each school's session (between 45mins and 1hr 30mins), we understood that not everything could be covered by every focus group, and that it was vitally important to allow the conversations to have a quality of 'open conversation' and free flow where possible, in order to encourage, thoughts, ideas, insights and inspirations from the children and young people we encountered.

In the focus groups we tested the viability, desirability, and operation of the survey and the bespoke activities we'd designed to facilitate engagement which eventually became resources to complement the survey, The Museum of You and 70 Year Old You. This included testing how the survey might be engaged and completed by pupils, for example the availability of iPads/digital equipment to allow individuals to fill in the survey themselves. As a result, we adjusted our thoughts on format, length of survey, type of question (content) and the style of question (format- tick box, multiple-choice, drop-down menu, slider questions, etc).

The focus groups allowed for framing, stimulating, listening, interpolating, interconnecting, problematising, gathering, and seeing great questions connect to great answers. And it should not be overlooked that the process was something in and of itself – the idea of going into schools and asking children and young people to reimagine relationships in their imaginations is a real thing, and that in itself constitutes a type of change.





## Creative Tools

### The National Museum of You

In advance of nine of the focus groups we circulated The Museum of You creative tool to the teacher, with an invitation to the pupils to each bring in a palm sized object that was of personal significance to them. The Museum of You PDF is included in our Appendices on page 93.

The Museum of You was developed and designed as a short, 30-minute workshop to complement the survey. The tool focuses on each individual pupil, taps into what is important to them, in their words, about their object and provides some learning around how to frame that and how to articulate ideas around personal value so that they can be shared. We designed this as a bridge between the idea of a personal museum and a National Museum.

In The Museum of You workshops we were underscoring one of the principal ambitions of the whole project, which is to address the culture and heritage of the individual, to respect it and embed it and think about it, as we explored with pupils how museums engage young people. The Museum of You workshops illustrated and demonstrated that. Every pupil's offering had a status. The workshop included a bit of origami, a bit of photography, how to write a 50-word synopsis – so it supported cross curricular activity, covering Art, History, Literacy. It echoed the tradition of show and tell, which every school across the country is familiar with, but it reframed that, to take this to a different level. It reminded us all, in the generalisations of modern education, to remember the specific person at the heart of learning.

Each pupil wrote up to 50 words on the history/personal significance of an object they brought in, an object that reflects something about them, their heritage, their place. They were introduced to the traditional descriptors that we encounter in galleries and museums (Title, Dimensions, Material) and encouraged to reflect on their object in these terms. Their object was then framed in either a small box that they make out of an A4 sheet of paper, (please see the video link for instructions: <https://www.youtube.com/watch?v=CdWTJWvSQas>) or by a 3D image of a recess.



## Some examples of pupils' objects and stories for the Museum of You

**Maddie:** a penny passport, with a collection of pennies from around world, she'd moved a lot so it also represented for her that she'd never been in one place one enough to make friends.

**Mya:** the last £5 note given to her by her grandpa before he died. Peter, (McCaughey) offered Mya £10 for the £5 note, then £20, upwards to £50. Mya said she would never spend / sell it, it was more important to her than money.

NB Peter told Mya and the class, that he would tell the story of the £5 note to National Museums Scotland because it demonstrated something very important about value, how value is decided and who decides it.

**Anas:** a photograph of his sister who now lives in Turkey, and has two young sons, whom Anas hadn't been able to visit. He said, *"I haven't touched my sister or brother in 5 years."*

**Leo:** a lemon sherbet, his grandma's favourite sweet.

It's important to note here that in the pupils' own selections of objects that were important to them, and the stories that went with those objects, what was really clear was the importance of emotive connection, and the suggestion that museums should be, not just places of seeing and thinking, but places of feeling.



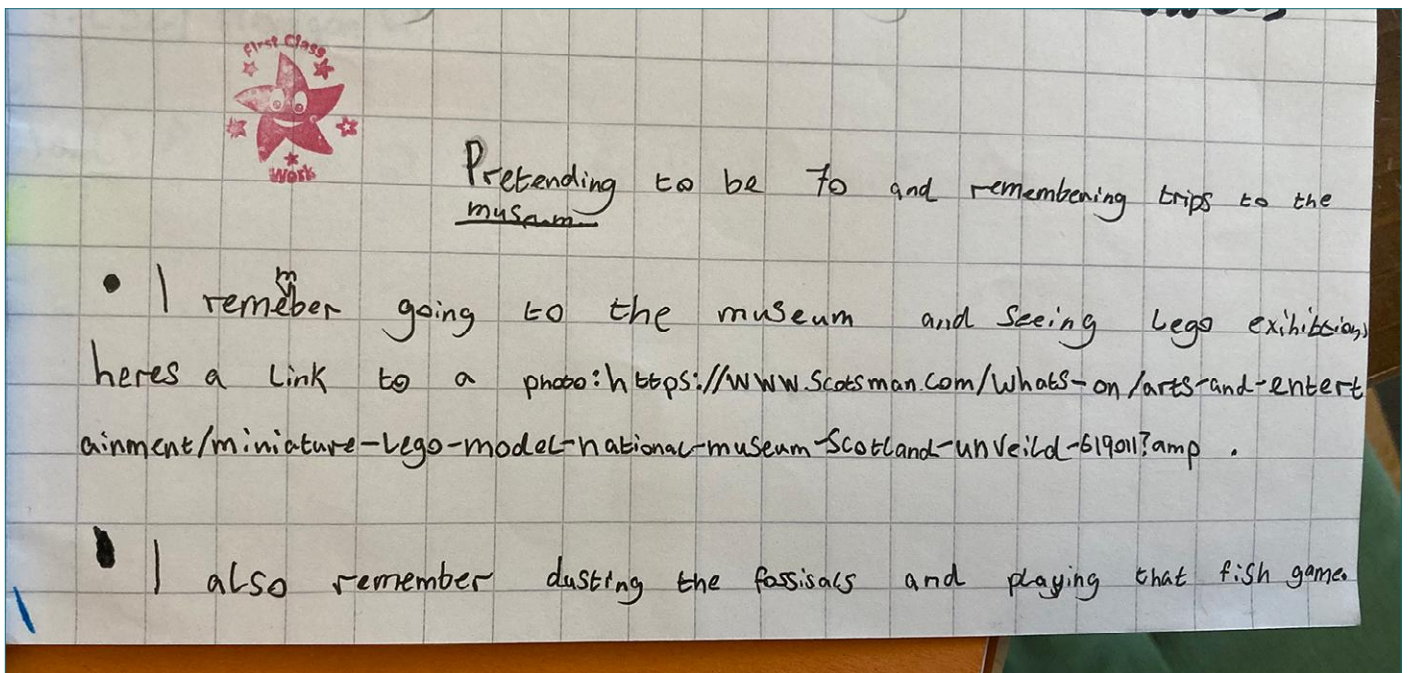
Above: Pupils at Sacred Heart PS present their collective Museum of You.



## 70 Year Old You

We developed the 70 Year Old You creative tool to help children and young people think about the 'longtime' and what that means, and to imagine a lifelong relationship to a museum. The 70 Year Old You PDF is included in our Appendices on page 95.

In our initial focus group with Royal Mile PS, an idea suggested itself based upon that fundamental question in our brief – “*how do you encourage a lifelong relationship with a museum?*” We discussed this in the classroom, and it occurred to us that it’s a really hard question for pupils to get into, so we invited children to imagine themselves as 70 years old first, and got them to list what it would be like, to move like a 70-year-old, to talk like a 70-year-old. That was great fun. Then we asked them to imagine that they’d had a meaningful and rich relationship with a museum across all those years, and to write a short story about three moments in that relationship: [Seventy-Year-Old You and Your Museum](#).



Above: An example of 70 Year Old You by a pupil at Royal Mile PS



## The Halving

Two of the focus groups we delivered were with Maths classes, and in advance of the sessions we circulated The Halving, a bespoke activity that involves some mathematics around ratio, and simultaneously draws the pupils' imaginations into thinking about longtime and your future you.

The Halving marks a very particular rite of passage, centred on the moment a child becomes half their parent's age. Unlike other family celebrations, birthdays, Mother's Day, Father's Day, The Halving only happens once in a lifetime, so whilst the calculation is simple enough, the moment is unique. All the pupils needed to know in advance of participating in the activity was the birthday of their mum or dad, or a significant adult in their lives and the day, the month and the year.

From this beginning we moved on to explore with the pupils the idea of what could create a lifelong relationship to the museum. We presented each pupil with a contract/certificate to mark the date of their Halving (see below). For The Halving briefing note, please see our Appendices, page 96.

Below is a contract, drafted by artist Peter McCaughey and signed, at the National Museum of Scotland on 22: 02: 22 by one of the national champions of Maths Week Scotland, 2021, a prize-winning mathematician from West Calder High School.

# < *The Halving* >

On (date) ..... Of (month) ..... (year) .....

I (print name) ..... and

Chosen parent or guardian (print name) .....

will share our Halving. I, the undersigned, hereby and forthwith, undertake that on this date I shall treat the named party (above) to a marvellous day of adventure and reward, and in return shall duly expect to receive the handing over of responsibilities and rights as befits the Halving tradition.

Signed .....

Countersigned by chosen parent or guardian.....





## The Longtime

Our tools - 70 Year Old You and The Halving make use of the Longtime as a central concept.

We invented the proper noun Longtime because we felt that young people needed to be supported to envisage lifelong concepts- like the idea of themselves as elderly people and the idea of a relationship for life with a museum. This required a word that captured how their day-to-day sense of time might be elongated... we named this Longtime.

There are numerous ways that society has attempted to extend our concept of time as it applies to ourselves- particularly from the climate activist lexicon, with ideas of seven generation stewardship, often attributed to the ancient Haudenosaunee (Iroquois) people, whose Seventh Generation Principle is quoted as a philosophy whereby the decisions we make today should result in a sustainable world seven generations into the future.

Maybe we all need to be supported to think in this register. It would seem that museums, as keepers of our histories across time, are an ideal home for discussion of Longtime. Consideration of Longtime seems to be particularly relevant when we seek to address the urgent need for significant behaviour change across our lifetime.



Above: A pupil at Royal Mile PS demonstrates being 70 years old.

## Key Findings

### Primary School Pupils

- Pupils had a perception that the purpose of a museum was for the display of objects from the past, often displayed in glass cases with a 'Do Not Touch' sign because the objects are precious. Some pupils also noted that museums were also for educational purposes, particularly to learn about the past.
- Pupils talked enthusiastically about how they'd like to move through and explore a museum – this ranged from playful suggestions such as a golf buggy, to a climbing wall that would take you up to the display.
- Pupils talked about the importance of having fun in the museum, of it being an adventure, and this often focussed on the playing of games, hide and seek being a recurring choice, and also the idea of a scavenger hunt with a prize at the end of it.
- In all of the Primary school focus groups the film "Night At The Museum" was referenced by one or more pupils, and in particular the idea that the exhibits come to life at night- the majority of pupils agreed they would enjoy that experience as a way of being in and exploring a museum.
- The majority of pupils liked the idea of following a trail through a museum with time to stop and enjoy the exhibits, *"you should be allowed to spend as much time as you like, with no-one telling you it's time to move on."*
- Easy to follow signage was important for many of the pupils – and was particularly important for a number of pupils who'd said they felt uncomfortable in visiting a museum because they were afraid of getting lost.
- The majority of pupils felt welcome in a museum, however a few pupils felt uncomfortable because there were too many people, and they talked about the need for a quiet space / a chill out space.
- Some pupils spoke of a fear of being too noisy, and of being in a museum where other visitors had frowned upon the noise they were making. There was a perception that museums needed to be quiet places. Multiple solutions suggested by pupils included a Make a Noise Day at the museum.

- The majority of pupils maintained that P4 was the best age for a first school visit because by P4 pupils were more mature and could appreciate the displays but still young enough for the visit to be a magical experience.
- Pupils spoke of experiencing WOW moments during a museum visit. A good example was a P7's experience of seeing the One o'clock Gun adjacent to the National War Museum, he was awed by the size of it. This framed an idea about how a visit to a museum can be so impactful / epiphanous that it creates a connection for life, that one epiphany, one WOW moment, can forge a relationship for life with a museum.
- Pupils observed the importance of seeing objects and animals in reality, for example a pupil talked about seeing the animals at the NMoS and explained how the actual size of the animals had made a big impression on him – *“they were really big, much bigger than when you just see them on TV, and much bigger than you think they are”*.
- Interactivity was very important – many pupils talked enthusiastically about how they'd like to be able to use and touch objects, they also suggested the idea of virtual reality tours, and noted that it was important for *“kids to actually get to do something themselves”*.
- Many pupils felt that visits to a museum/s are mainly about seeing, it is all about the eye, but that we have six senses (including proprioception), therefore a museum should appeal to all the senses.
- In the focus group where we workshopped 70 Year Old You - when invited to think about being aged 70 years old, having already had a lifelong relationship to a museum, and what you might have at the end of it all, one pupil said *“memories”* and all of the pupils agreed with this.
- In the pupils' own selections of objects that were important to them, and the stories that went with the objects, for the Museum of You, what was really clear was the importance of emotive connection, and the suggestion that museums should be, not just places of seeing and thinking, but places of feeling.

- In the focus groups with Royal Mile PS - following on from the Museum of You activity, the pupils came up with the idea that all of their objects and stories displayed together could make a great Children's Museum of Us. We were instructed to tell the NMS that the pupils think this is a great idea.
- Pupils said that museums should include exhibitions about what they are interested in, and that, *"It's more interesting for kids when it's about them."*

## Secondary School Pupils

- Free entry to a museum was very important, particularly in the focus groups where the school was in an area of multiple deprivation.
- Many pupils thought of a museum as a building that hosted objects from the past, on display in a glass case, with cards beside the object that provide information such as the objects age/date, the geography of where it's from, the material it's made of, pictures of the context in which it's used.
- Some pupils said that they wanted easy to follow instructions/simpler signage, whilst other pupils said that it would be better to have less instructions that mean "don't do this", or "don't stand there" *"so that you don't feel that you've got it wrong."* However, pupils felt that in some cases "don't touch" signs were still important as some objects are precious, or might get damaged or stolen.
- The majority of pupils said that access to interactive displays was very important. One pupil wanted to *"push a button and clear information pops up - rather than having to try to read tiny bits of writing!"*, another talked about wanting to be able to wear a VR headset and walk through a corridor and the environment around her become interactive. One pupil was particularly interested in animatronics, particularly in relation to the dinosaur in the main gallery at NMoS, whilst another talked enthusiastically about augmented reality and how objects, artefacts and animals could be interacted with using a mobile phone. We have researched the area of museums and augmented reality and found his idea to be very contemporaneous. Please see the link below to the article: [How Museums Are Using Augmented Reality](https://www.museumnext.com/article/how-museums-are-using-augmented-reality/)
- A list of what secondary pupils wanted from a visit to a museum included: interesting objects and artefacts, *"including old stuff like dinosaurs but also new stuff like science"*,

more technology, *“lots of interactivity, not just reading”*, augmented reality, virtual reality, displays that can be touched, activities that are fun, night-time events.

- Some pupils wanted to see constantly changing displays – in discussion, pupils agreed that whilst it would be a challenge for a museum to change all displays constantly, and that museums probably need to strike a balance between old and new exhibitions, that it would be good to see different displays / exhibitions.
- Many of the pupils wanted the opportunity to programme exhibitions and talked about, *“a chance to decide what gets shown and a chance to put what objects we’re interested in on display.”*
- Pupils wanted to see contemporary issues reflected in museums, and at the heart of those issues were sustainability and the climate crisis. One focus group came up with the idea of the **Museum of Extinction**, displaying both those species that are already extinct but also the species that are being extinguished every single day, or are about to be extinct.
- One focus group suggested modern redesigns of the museums in terms of structures as well as lighting, graphic design, interactive display systems, and include artwork in the museum.
- Some pupils suggested that plenty of seating / chairs should be available to enable visitors to sit while they looked at the displays.
- Some pupils noted that the gift shop at the NMoS was very expensive, and that it was important to have affordable items that pupils could buy.
- In relation to this point about an affordable gift shop, a highly creative suggestion was made by a pupil that it would be good to be able to buy miniature versions of the displays, as you moved around the exhibits, with suggestions about the possibility of 3D scanning and printing of museum objects.
- As with the primary school pupils, in the secondary pupils’ own selections of objects that were important to them, and the stories that went with the objects, for the Museum of You, what was clear was the importance of emotive connection, and the suggestion that



museums should be, not just places of seeing and thinking, but places of feeling. An S1 pupil said, on seeing his classmates gathered objects for the Museum of You, “Museums should have artefacts that give you an emotional response, all of the objects on the table have an emotional response from all of us”.

- In at least three of the focus groups the issue of value, and who decides what has value came up as a topic for discussion. A great example was the discussion generated when a pupil, Mya, brought in a £5 note. She explained that it was the last £5 note that had been given to her by her grandpa before he died. She said that she would never spend it. Peter, (WAVEparticle) offered her £10 for the £5 note, then £20, upwards to £50. Mya said no every time, that she would never sell it, it was more important to her than money because it was the last note her grandpa had given her. *Peter told the class that he would be telling the story of Mya’s £5 note to National Museums Scotland because it demonstrated something very important about value, and who decides what has value.*
- As with the primary schools pupils, some of the secondary pupils talked about the moment in a visit that had made a real impression on them - for example a pupil talked enthusiastically about a memory of a visit to the NMoF when he saw Concorde, the sheer size of it, and then being photographed at the door of the cockpit. Another pupil had visited the Natural History Museum in London and said his WOW moment had to be seeing the dinosaur. As with the Primary pupils, this framed an idea about how a visit to a museum can be so impactful / epiphanous that it creates a connection for life, that one epiphany, one WOW moment, can forge a relationship for life with a museum.



Above: Mya placing her precious £5 in the gathered Museum of You at Castlebrae Community High School

## Teachers

- All teachers said that transport is an issue when organising a school trip – the teacher at Castlebrae CHS said that his pupils were able to participate in the Parasite project at NMoS because *“the museum paid for the bus for the Parasites project visits which meant we were able to go.”*
- Teachers agreed it was important for pupils to be given the opportunity to visit museums at an early age, this varied from Primary school teachers who thought pupils as young as P1 could visit a museum and absorb the information, to Secondary teachers who thought that S1 was a good age for a school visit. *“If the pupils, when they’re young, don’t get to interact, then they won’t do it as adults”.*
- A teacher working in an area of deprivation, (Craigmillar, Edinburgh), highlighted that many of the children and young people tend to stay within their own communities rather than explore the city centre or seek out new places, *“they don’t go into town let alone visit a museum”.*
- In answer to the question why Castlebrae CHS had previously not visited NMoS, response included that many of the staff would have been anxious to take pupils on a school trip because it was a risk in terms of the pupils behaviour.
- A school’s new relationship with the NMoS had been prompted by a generic email from NMoS highlighting that the school had not visited the museum in a while and this prompted the school to take a number of pupils to a careers event at NMoS.
- Building relationships with the children face-to-face is something very important to all the work with museums, if the young people get to speak to an NMoS staff member, who is relatively young, someone closer to their age group (who’s not their teacher) it really makes an impact.
- One secondary teacher was clear that a relationship with NMoS might be lost if he is no longer there to facilitate the school visits – and that people are needed in the system who will work to make it happen, and who value it enough to make it happen. Critically, NMS need to establish in teachers’ minds that it’s important and it is valuable to the teacher and to pupils to visit a museum.

- Funding is important: a teacher at Knox Academy said that the school had previously had a very good relationship with the NMoF – a group of the senior pupils had previously been involved in a project which entailed the building of an engine. It was cross generational, and they'd enjoyed working with older people. When asked why the project had ended, the teacher said that the funding had finished, that it had only been made possible through lottery funding from the museum. This confirmed what the Engagement Officer at NMoF had told us.
- A Primary school teacher said that it would be fun for the pupils if the museum added a challenge on a school trip to a museum, maybe something that pupils have to find.
- Some of the teachers observed that in terms of preparation for the Museum of You workshop and the 70 Year Old You, that pupils, who don't regularly do homework, joined in the activities, particularly for the Museum of You, because it was really meaningful for them.
- Some of the teachers reported an increase in the pupils' motivation as a result of the Museum of You activity, that pupils had worked hard, and that even the pupils who are normally quieter, had contributed something of themselves.
- The geography teacher at Duncanrig Secondary School was very keen to take her pupils on field trips to the nearby NMoRL. She said that ten years previously the school had regularly visited NMoRL to do soil digs but they hadn't visited in a long time – this is a reconnection that we will definitely make between the school and the NMoRL.



## Case Study of a Secondary School Teacher at Castlebrae Community High School - Thomas Lindsay

Thomas, and his S2 biology class, had been closely involved with NMoS in the Parasites project / exhibition.

When asked about the relationship between the school and NMoS, historically, Thomas said that there hadn't been one. When asked what had generated the new relationship, he said that the school had received a generic email from NMoS highlighting that Castlebrae CHS hadn't engaged with NMoS in many years. As a direct response to the email, Castlebrae CHS took a number of pupils to a STEM Career Hive at the NMoS which he described as a great event, really good! NMoS had also offered the school / pupils, a virtual reality experience for a day, on a double-decker bus, parked in the school car park. So, initially there was very little contact with the museum but then it suddenly sprouted arms and legs!

Peter asked the question, why beforehand had there been no connection between Castlebrae CHS and the NMoS. Thomas explained that in terms of direct interaction it was due to the fact that the surrounding community is high on the Scottish Index of Multiple Deprivation- that Craigmillar is an area of high deprivation.

He also explained that many of the staff would have been anxious about taking pupils on a school trip because it was a risk in terms of the pupils behaviour. There are factors historically which means that staff are cautious about taking pupils out of school.

He also highlighted that many of the young people tend to stay within their own communities rather than explore the city centre or seek out new places, *"they don't go into town let alone visit a museum"*, and a perception that *"museums aren't for us"*. Despite this, he felt that there was now a subtle but visible enthusiasm for school trips to the museum. He also said that *"transport is generally an issue – but the museum paid for the bus for the Parasites project visits which meant we were able to go."* He said that hopefully, shortly, transport / buses should not be an issue as there will be free bus travel in the not-too-distant future, and that Castlebrae CHS is only a 15-minute bus journey away from the NMoS.

Thomas felt that building relationships with the children face-to-face was something very important to all the work with museums, as illustrated by the Parasites project. He maintained that if the young people actually get to speak to an NMoS staff member, who is relatively young, someone closer to their age group (who's not their teacher), it really makes an impact.

He also felt that teachers need to see that positive impact in terms of taking pupils to visit the museum. He highlighted a number of visits / projects at the NMoS, where the learning was more enjoyable and engaging for the pupils, he mentioned recently taking a group of S2's to a film screening at the NMoS as part of COP26. He noted that the Parasites project was a unique experience, and he singled out two Learning & Engagement (L&E) staff members as being especially great in helping to make that happen.

Thomas mentioned that the staff and pupils of Castlebrae CHS were moving to a new school in March / April 2022, and he felt that it would be important for NMS staff to visit in-person, to consolidate the existing relationship but also to forge a new relationship with the new school.

### **Thomas's own memory of a visit to a museum...**

Thomas said that he grew up in a very rural setting, and his closest town was Stranraer. He said that there was not a lot of opportunity to visit a museum but that there was a little museum in Stranraer town centre that he visited with his classmates. His memory was that they all did brass rubbings that they were allowed to take home with them. In relation to that he said that nowadays, *"it's unlikely that pupils get to take something away with them anymore, because everything has moved to digital – it's easier and cheaper to do things digitally"*. But he felt that being able to take away something that they'd done / made, would be something that would make a difference to pupils.

# National Online Schools Survey



## Introduction

We developed three surveys and the NMS circulated these to schools through an e-letter addressed to schools and through their regular e-newsletter and the website.

Schools were sent the following:

- An introduction to the research and what we wanted to find out
- Links to the three online surveys for primary and secondary school pupils and teachers
- Two optional workshops for teachers, to complement the pupils' surveys: The Museum of You and 70 Year Old You
- A Twitter hashtag #nationalmuseumofyou to post responses to the Museum of You workshop.

National Museums Scotland are looking for Primary 6 to S6 pupils to tell us what they think museums should be like, how we can make them more enjoyable for young people and what we should change. Our online surveys for P6-7, S1-6, and teachers are **now open and close on Friday 18 March**.

Schools that take part in the survey can be entered into an amazing prize draw to win a behind the scenes visit to a museum, a virtual trip, or a museums goody bag. To enter, you need to complete the teachers' survey and at least one of your pupils needs to complete the pupils' survey.

**P6-7 Pupils** Survey [here](#).

If you're in a class younger than P6, but think your pupils would be able to complete the survey, then please do.

**S1-6 Pupils** Survey [here](#).

**Teacher** survey [here](#).

To accompany the surveys, we also have two classroom resources inviting pupils to create a 'Museum of You' or a reflective activity which could be used as a stimulus for a literacy, expressive arts, or social studies lesson. You can find these here, along with more information about the project: <https://www.nms.ac.uk/SchoolSurvey>

We'd love to hear from as many children and young people across Scotland as possible, so please do share the survey with colleagues. You can also tweet us [@NMSEngage](#) or contact us at [schools@nms.ac.uk](mailto:schools@nms.ac.uk) if you have any questions.

Above: NMS Email invitation to schools with links to the online survey and the website, with access to the creative tools, Museum of You and 70 Year Old You.

## Survey Responses: an overview

The following section includes:

- An overview of all participants who responded
- Analysis of key responses from Primary School Pupils, Secondary School Pupils and Teachers

A total of 351\* surveys were returned by:

- 177 Primary School Pupils
- 144 Secondary School Pupils
- 30 teachers

To view each of the online surveys, please see our Appendices, page 100.

## Analysis of Survey Responses

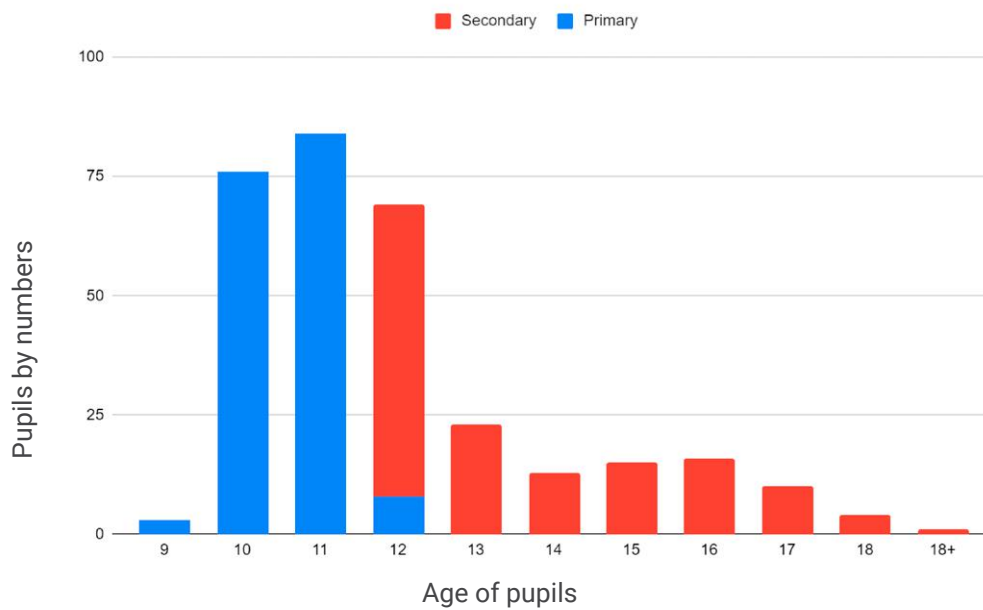
The analysis is organised around the following three themes:

- Perceptions and Encounters
- The Museum and School Relationship
- Interactivity and the Senses

The three themes reflect our Recommendations on page 81 and are intended to be cross-referenced in order to support further development and implementation. Our analysis combines responses from Primary School Pupils, Secondary School Pupils and Teachers, but strives to foreground the responses of young people.

\* The number of returned surveys was lower than expected and has likely been impacted by high numbers of Covid-19-related absences in schools, both teachers and pupils.

## Responses of young people by age

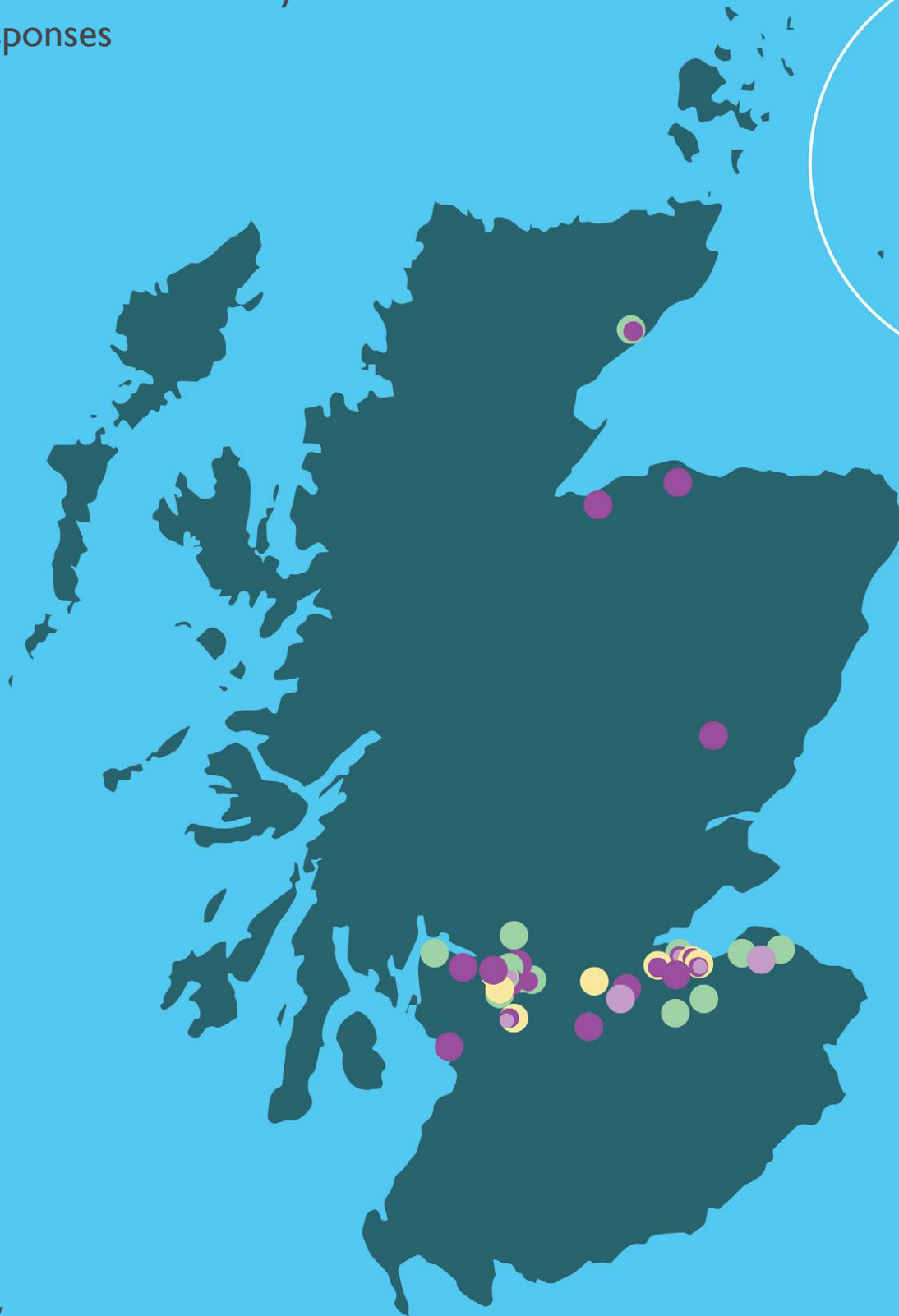


## Responses of survey participants by region





Local Authority Area	Primary Responses	Secondary Responses	Teacher Responses
Glasgow	107	96	13
Edinburgh	8	18	6
Highland	11	1	2
Angus			1
East Dunbartonshire	15		
East Lothian	6		
Fife	1		1
Inverclyde	12		1
Midlothian	10	11	
Moray			1
South Ayrshire			1
South Lanarkshire		14	3
West Lothian		3	1
Did not answer	7	1	0
<b>Total</b>	<b>177</b>	<b>144</b>	<b>30</b>



# Distribution of Survey Responses



## Key

-  *Teachers Survey Responses*
-  *Primary School Pupils Survey Responses*
-  *Secondary School Pupils Survey Responses*
-  *Focus Groups*

## National Online Survey Responses

### Theme #1 : Perceptions and Encounters

Our first theme presents key data relating to YP's perceptions and experiences of their museum visits. This includes reflections on how welcome YP feel and the barriers and challenges they experience. Further, YP share reflections on what they think museums are for, to what extent they feel museums represent them and their interests, and what they would like to change. From this, we can begin to build a rich picture of museums from the perspective of YP and better understand the role of the museums in a YP's life.

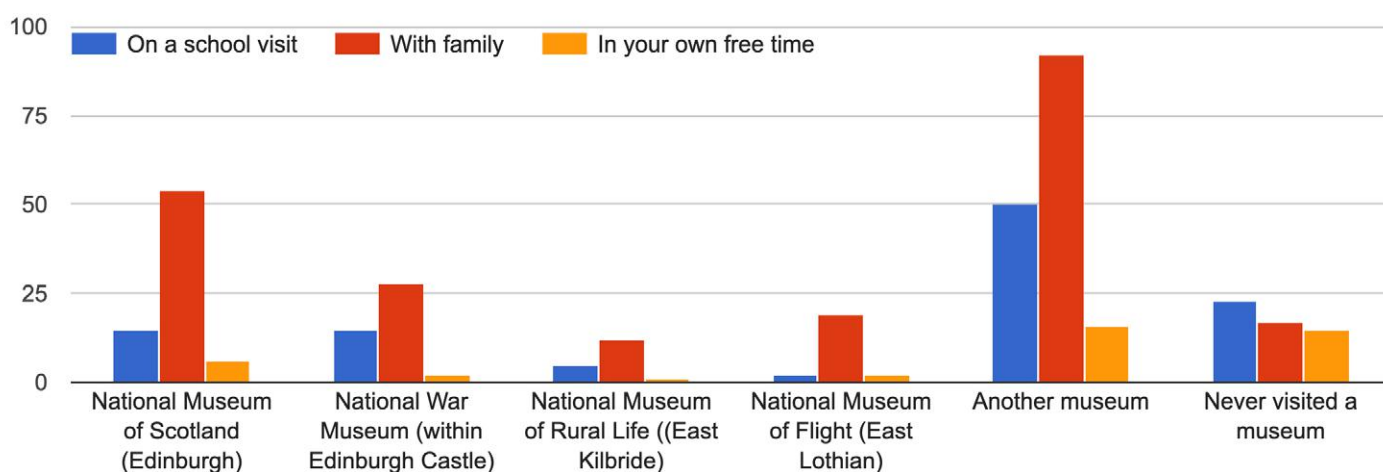


## Perceptions and Encounters: Key Findings

### Which museums are young people visiting?

Question 4 of the Pupils' Surveys asks YP which of the NMS museums (or other museums) they have visited, and *how* – whether on a school visit, with family or in their free time. YP could also use the survey to tell us if they have not visited a museum in any of these ways.

#### Responses: Primary School Pupils



#### Responses: Secondary School Pupils

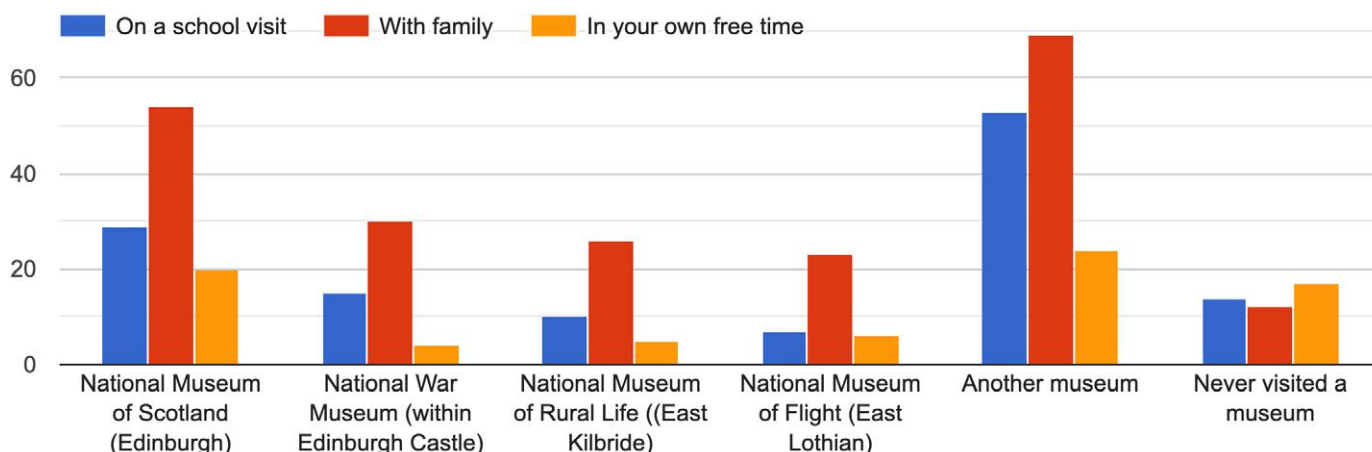


Figure 1: Question 4a asked, Which of these museums have you visited and how?

Figure 1 shows that of the four NMS museums surveyed, **the National Museum of Scotland (NMoS) has been visited the most by our respondents** (34.5% of Primary and 44.5% of Secondary School pupils), with the National War Museum coming in second (P= 22.5%, S= 32%).

Figure 1 also shows that **13% of Primary School and 9.7% Secondary School pupils state they have never visited a museum as part of a school trip.**

Asked which other museums young people had visited, respondents shared that they have visited museums all over the world, great and small from the Holocaust Museum in Washington, DC to the Pencil Museum in the Lake District, UK (Figure 2).

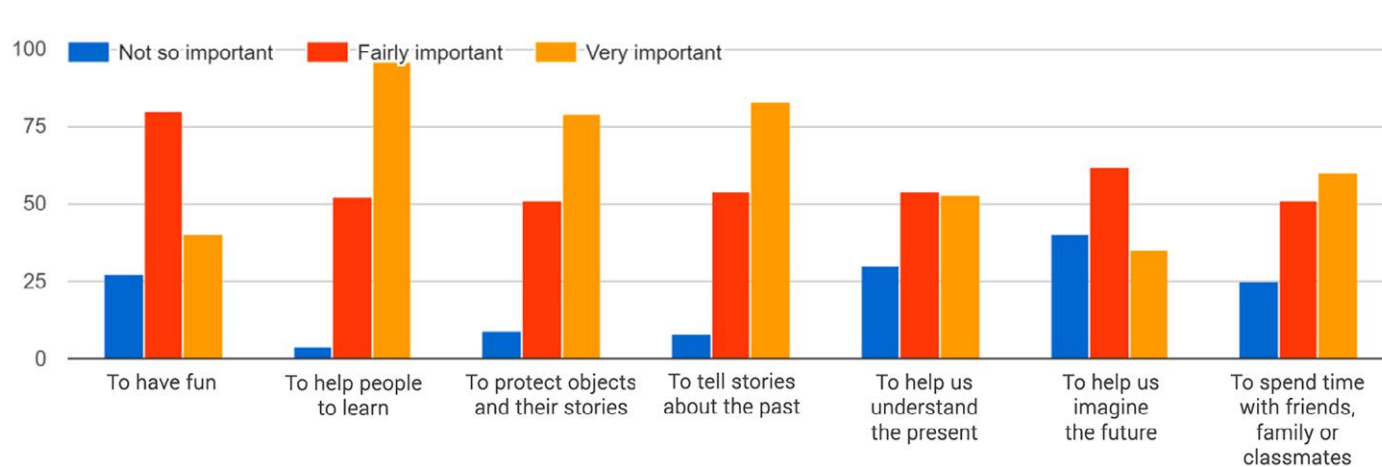


Figure 2. Word cloud showing open answers to the question, Which other museums have you visited?

We have noted that most respondents go to schools in Glasgow and therefore it is unsurprising that Glasgow-based museums feature highly on this list. The common reference points that many survey respondents share are of value to our study because they also represent historical centres of culture that offer a service to young people both local and from further afield. Further, by asking which other museums they have visited, we hoped that young people would then be able to draw on their museum experiences throughout the survey and stay engaged.

## What do young people think a museum is for?

### Primary School Pupil Responses



### Secondary School Pupil Responses

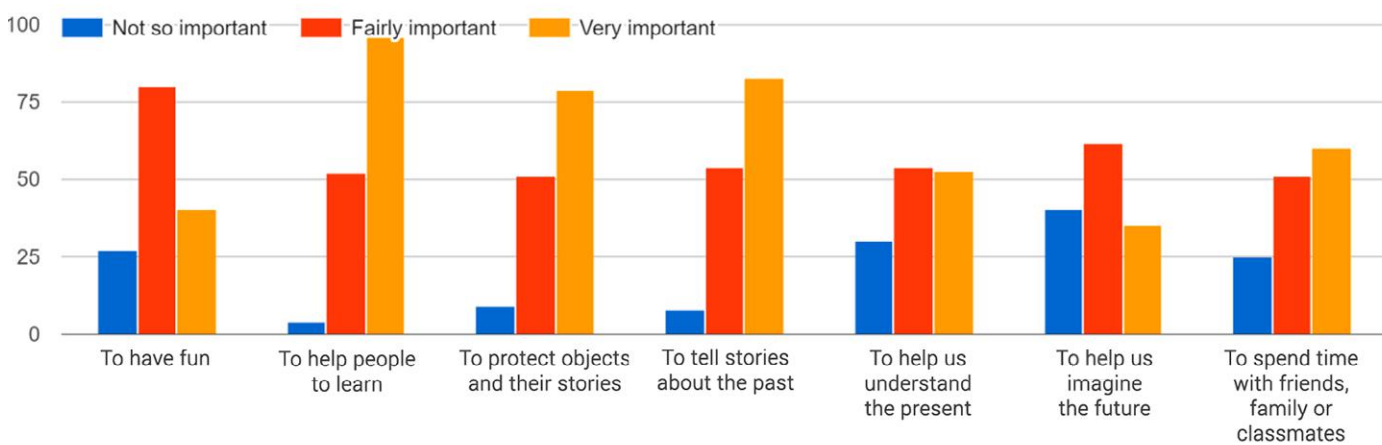


Fig. 3. Pupil responses to our multiple choice question, What do you think a museum is for?

There is clear consensus among young people that museums are **places to help people learn**. 83.6% of Primary and 93.1% of Secondary school pupils voted this as either very important or fairly important). Pupils also felt strongly that museums are places **to tell stories about the past** (P= 77.4%, S= 93.8%) and **to protect objects and their stories** (P= 73.4%, S= 89.6%).

This was further supported by Secondary School pupils' open answers to the question, the majority of which commented on the role of the museum in engaging them in the past:

*"For helping us understand what has happened and what has to happen."  
(13, Glasgow)*

*“to show the evolution of the items we use today like headphones or game consoles”  
(15, Edinburgh)*

*“Garner interest in the past” (15, Glasgow)*

*“To tell us how people used to live” (16, West Lothian)*

*“To educate people about the past and the future and important events that have happened throughout history.” (16, Glasgow)*

Our data also suggests that while young people view museums as places that should tell stories about the past, **they have some ambivalence about the role that museums play in helping us to understand our present or to think about the future** (see Figure 3 responses to the options ‘To help us understand the present’ and ‘To help us imagine the future’).

There also appears to be **some ambivalence around whether museums should be fun and if museums are spaces for sharing time with friends, family or classmates** (see Figure 3 responses to answers ‘To have fun’ and ‘To spend time with friends, family or classmates’). As our analysis throughout this section of the report will show, the intersections between learning, entertainment and sense of community/belonging are complex and unresolved, but suggest a rich area for NMS to explore in its development of youth engagement, and particularly in terms of fostering lifelong connections and intergenerational bonds.

### How welcome do young people feel?

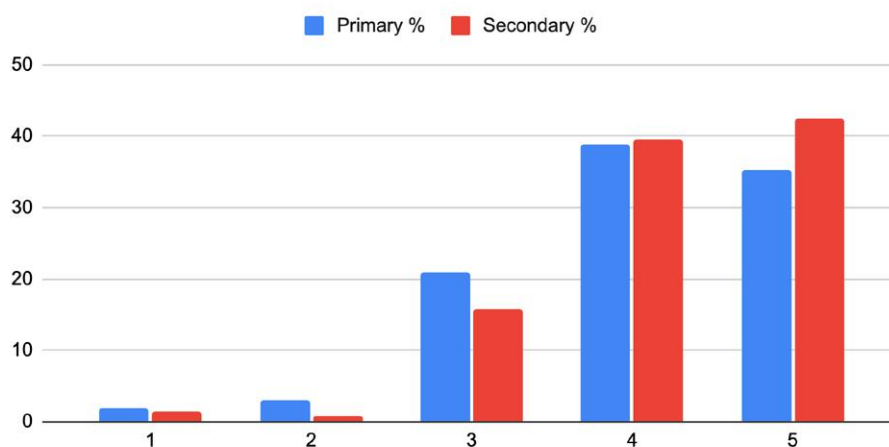


Fig. 4. Primary and Secondary School Pupil responses to our multiple choice question, Thinking about your last visit to a museum, how welcome did you feel during your visit? 1= Not Welcome, 5 = Very Welcome

For the most part, young people felt welcome on their last visit to a museum. However, as Figure 4 shows, there is room for improvement with 26% of Primary and 17.9% of Secondary School pupils selecting 3 or below, where 1 = Not Welcome and 5 = Very Welcome. When comparing this to Teachers' responses, there is a significant difference with 0% of teachers selecting option 3 or below, and the most popular answer being 5 (Very Welcome) (63.6%).

### The importance of a warm welcome and easy navigation

In keeping with an approach that aims to be empowering and future-forming, we asked young people to share their reflections on what would have made them feel more welcome (Figure 5a).

8. What would have made you feel more welcome?

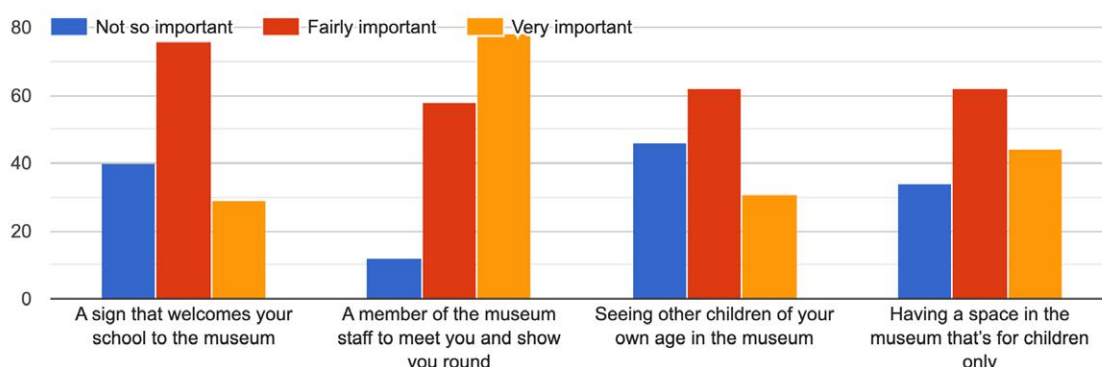


Fig. 5a. Primary School Pupil responses to our multiple choice question, What would have made you feel more welcome?

Choosing from our multiple choice question, Primary School pupils shared that staff member communication and navigation were significant factors in how welcome they felt in the museum. To feel more welcome, the Primary School children largely agree on the **importance of having a member of staff to welcome them and show them around** (76.8% said this was either very important or fairly important). This was particularly true for those children who had answered that they felt unwelcome on their last visit to a museum (Fig. 5b).

Please see pages 58-59 for a Case Study of a Young Person who did not feel welcome on their last visit, and their thoughts on what could be improved or changed.

For those who felt unwelcome, what would they change about the museum?

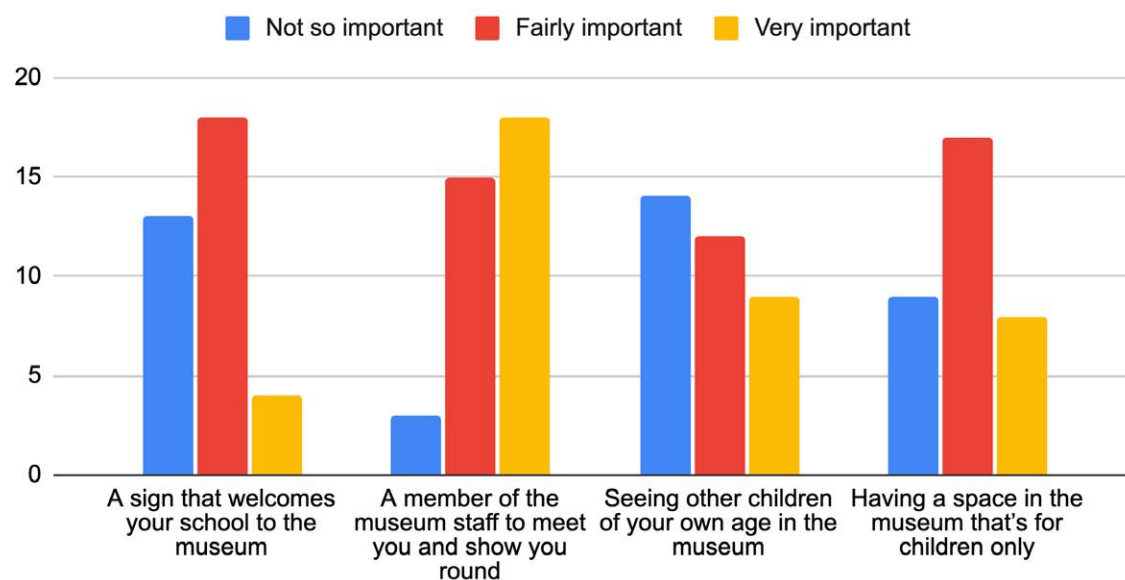


Fig. 5b. Sample of Primary School Pupil responses to our multiple choice question, What would have made you feel more welcome? This sample shows responses from those children who said they felt unwelcome.

For this question, Secondary School pupils were invited to respond with open answers, through which further emphasis was placed on the importance of young people being greeted by a staff member, being provided with the means to navigate the museum, or having regular opportunities to ask questions to staff members:

*“To be greeted” (17, Midlothian)*

*“If people were near the doors saying welcome” (12, Glasgow)*

*“If there maybe was a map of the museum and on it you can see where you can find anything maybe like where you can find famous paintings or sculptures or maybe old vintage stuff found by architects” (12, Glasgow)*

*“If somebody was at the door greeting you, and giving you an overview of what’s in the museum and a map, it makes you feel welcome” (14, Glasgow)*

*“A representative of that area to ask questions to” (18, Midlothian)*

*“More people to talk about the displays” (12, South Lanarkshire)*

It should also be noted that numerous Secondary School pupils stated in their open answers that they felt welcome or very welcome.



## Do YP feel that they and their interests are represented by the last museum visited?



Fig.6. Primary and Secondary School pupils' responses to the question, Did you feel that the last museum you visited represented you and your interests? 1= It didn't represent me or my interests, 5 = It very much represented me and my interest.

Overall, the response to our question, Did you feel that the last museum you visited represented you and your interest?, was mixed with a significant percentage of respondents (P= 42.1%, S= 45.4%) selecting option 3 or below. This indicates an important area of focus as NMS develops its youth engagement work.

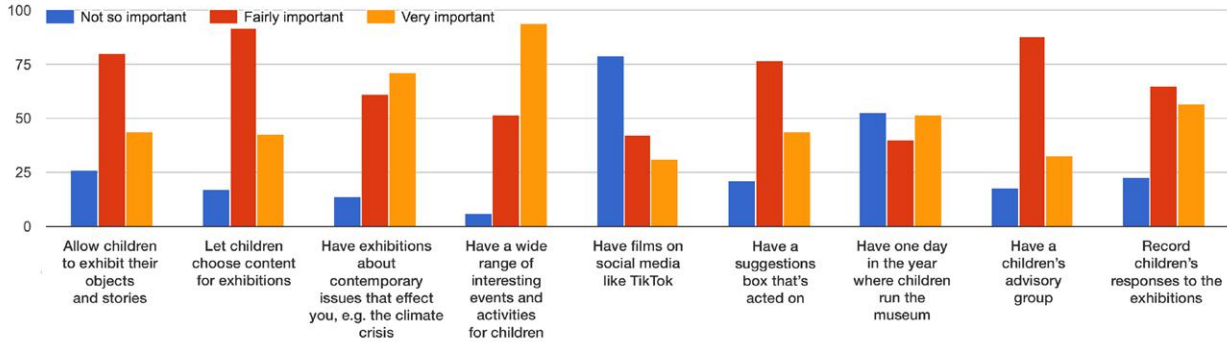
### How can museums better represent young people and their interests? A sense of community and meaningful involvement

As a follow-up to this, we asked respondents to share how museums might better represent 'you' and 'your interests' using a multiple choice question (Figure 7) and the option to include an additional open answer.

There was a **strong consensus among young people that museums should have more activities and events specifically for them** with 82.5% of Primary School pupils and 85.4% of Secondary School pupils saying this was very important or fairly important. Many young people responded that they would like to see the display of young people's objects and stories (P= 70.1%, S= 80.1% very important or fairly important). Pupils would also like museums to record young people's responses to the exhibits (P= 68.9%, S= 74.3%).

Primary School Pupils Survey

11a. How do you think museums can better represent you and your interests? You can tick as many boxes as you like.



Secondary School Pupils Survey

11a. How do you think museums can better represent you and your interests? You can tick as many boxes as you like.

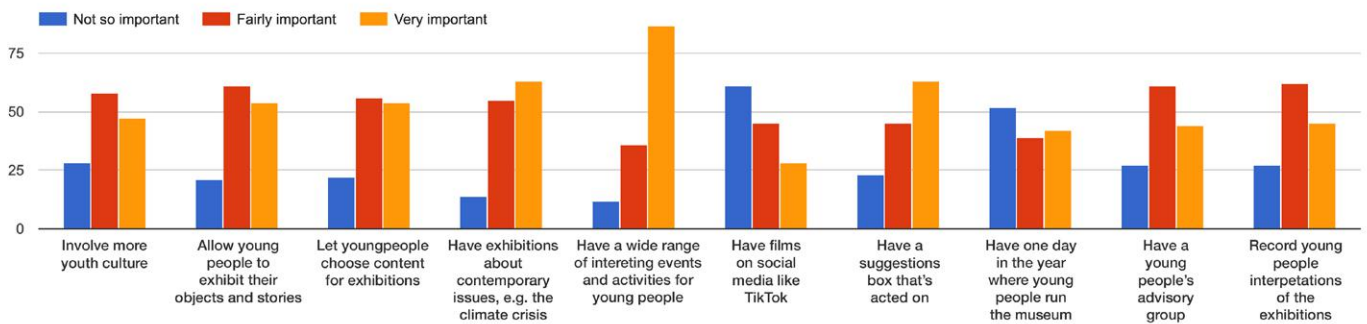


Fig.7. Primary and Secondary School pupils' responses to the multiple choice question, How do you think museums can better represent you and your interests?

The opportunity to participate in museum displays, both as visitors or contributors, was another popular choice. 68.4% of Primary and 75% of Secondary School pupils shared that they think it is either very important or fairly important to have a suggestions box 68.4% of Primary and 72.9% of Secondary School pupils think it is either very important or fairly important to have a children’s advisory group. This was further reflected in open answers from both Secondary School and Primary School pupils:

*“A digital suggestion box, offer oportunities [sic] for young people to volunteer or learn to work at/in the museum” (16, Midlothian)*

*“ask what people are interested about” (15, Edinburgh)*

*“Have a voting box each month for new expeditions [sic]” (12, Glasgow)*

*“Have lots of staff around to ask questions or to have a question box” (12, Glasgow)*

*“Ask young people what sort of exhibitions they would like, and make exhibitions based off of the results” (16, Edinburgh)*

The two options that received the lowest votes were ‘Have films on social media like TikTok’ and ‘Have one day in the year where young people run the museum’. We found this quite compelling as it suggests **a need to conceptualise youth culture and youth participation beyond temporary representative gestures or current trends**. Whilst Children Takeover Days can be extremely inspiring and exciting for children, there is clearly an appetite for activities that engage young people in longer-term relationships with the museum.

Further, the following open answers help us to think about youth engagement and participation as more than just inclusion in existing activities:

*“Let children learn and take notes of there [sic] experience” (10, Glasgow)*

*“Children can tell stories” (11, Glasgow)*

*“let children be tour guides” (11, East Dunbartonshire)*

*“let children run the museum for 1 week in a row” (11, East Dunbartonshire)*

*“Give kids or people a chance to share their knowledge about an exhibition to people around, and let there be a discussion about it.” (14, Glasgow)*

*“That children can share what they learn to other people” (11, Glasgow)*

*“Knowing that other people were there because they have the same interests as me, amd [sic] not being judged for finding inerest [sic] in something.” (13, Glasgow)*

Such comments suggest a desire to not only participate in museum culture, but with an understanding that **young people already hold a wealth of knowledge** and that they **enjoy the opportunity to share or grow what they know with others**. It opens onto an imagination of **the museum as a shared space of learning and knowledge production** in which young people are included and their interests and knowledge respected. We believe this is fundamental to developing lifelong connections from an early age.

## Make space for youth, their culture and concerns

As well as expressing a strong desire to represent youth culture and personal stories, young people also felt it was **important to have exhibitions on contemporary issues such as the climate crisis**: 40.1% Primary School pupils and 43.8% Secondary School pupils said this was very important and 34.5% (P) and 38.2% (S) selecting this option as fairly important. This also came up numerous times in the focus groups.

Pupils also demonstrated a keen sensitivity to the the injustices of museum displays and called for greater acknowledgement of where collections originated and how they came to be in the museum:

*“an easy way to see where the objects originally came from with commentary from the people who live there (people are very conscious of museums stealing artefacts from the culture they belong to, so there should be a easy way to tell if they are stolen)”*  
(16, West Lothian)

*“Prioritise consultation of marginalised groups, whose histories are often left out or erased.”* (18, Glasgow)

*“If stolen objects from foreign countries were returned I would be more inclined to visit.”* (16, Midlothian)

*“Better reflection of marginalised identities in museums.”* (18, Glasgow)



## Case Study of a Young Person who felt unwelcome

A 12 year old from a school in Edinburgh who had visited the National Museum of Scotland both with family and on a school visit, selected the second lowest option (2) for how welcome they felt on their last visit. They shared that they might have been made to feel more welcome, “If they [museum staff] help more”.

In response to our question – *What do you think a museum is for?* – the young person selected ‘entertaining people’ and ‘telling stories about the past’ as very important, and ‘helping people to learn’ as fairly important. Less important to this young person were ‘protecting objects and stories’, ‘spending time with friends or family’ and ‘helping us to understand the present or imagine the future’.

In terms of how they prefer to explore a museum and engage with its displays, this young person selected that they prefer to wander about and have enough time to stop wherever they like. Interactivity and touch are important to them: they would like to have the chance to hold objects, and liked the idea of scanning and 3d printing the objects or using social media as part of museum displays.

They thought that the best school year to visit a museum would be Primary 3 and suggested that for young people to develop a relationship for life, there should be *“More fiun [sic] suff to do.”* For their next visit to a museum, they placed greatest importance on free entry, great objects and exhibits, a place for you, evening night time events, interesting museum trails, interesting activities, interactive displays and information that supports their studies.

Their answers suggest how interactivity through playful, tactile and multi-media engagement tools might help a young person to feel more welcome, in the sense that they are actively involved in their own learning process. Their comment about wishing that museum staff might ‘help more’ also suggests that where interactivity is built into displays, the involvement of museum staff in introducing or demonstrating these displays to young people is just as important to design as the display itself, and is likely to make a meaningful impact on a young person who feels less comfortable in the museum.

The young person also indicated a desire to be involved in the museum. When asked how a museum could better represent them and their interests, they answered that the following were very important – have one day in the year where young people run the museum, have a young people’s advisory group, record young people’s interpretations of the exhibitions, and have films on social media such as TikTok. While they felt that involving youth culture and displaying young people’s objects were not so important, their answers place emphasis on youth engagement in terms of involving young people in curation and interpretation of the exhibitions.

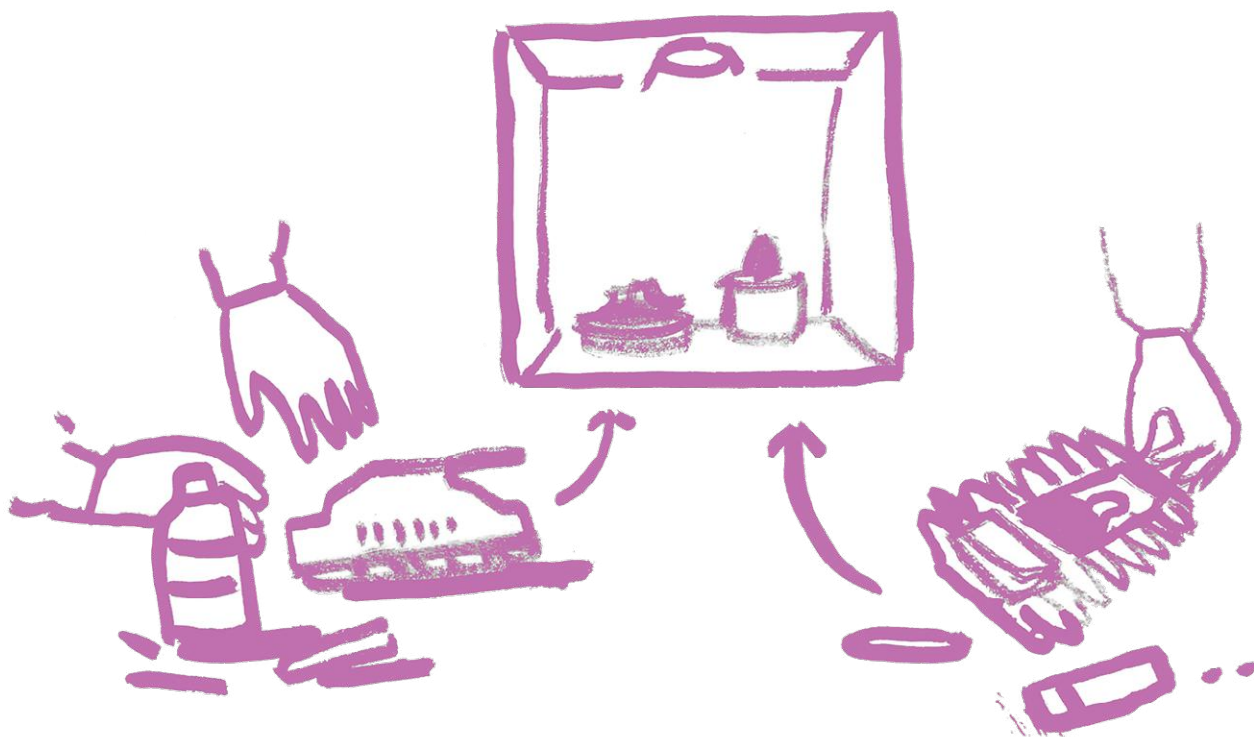
Their answers prompt us to think about what feeling welcome means for different individuals when visiting museums. For this young person, being actively involved in their own learning through engaging displays along with helpful attendance from and respectful interaction with museum staff in which the young person’s own contributions are valued, would foster a more welcoming experience of the museum.



## National Online Survey Responses

### Theme #2 : The Museum and School Relationship

Our second theme builds on the first, by positioning a YP's museum experience within the context of a school visit. For this reason, this theme brings in teachers' responses to some of the questions already shared in Theme #1, whilst also covering the practical considerations of organising a school visit and examining in closer detail the various infrastructures of support that lead to a positive and memorable first visit. We then hear from YP again in correspondence with the teachers responses, and compare data regarding the critical point in a YP's life when the first school visit would be most impactful in fostering a lifelong connection.



## The Museum and School Relationship: Key Findings

### Which museums are schools visiting?

4a. Have you visited any of our museums listed below, or any other museum?

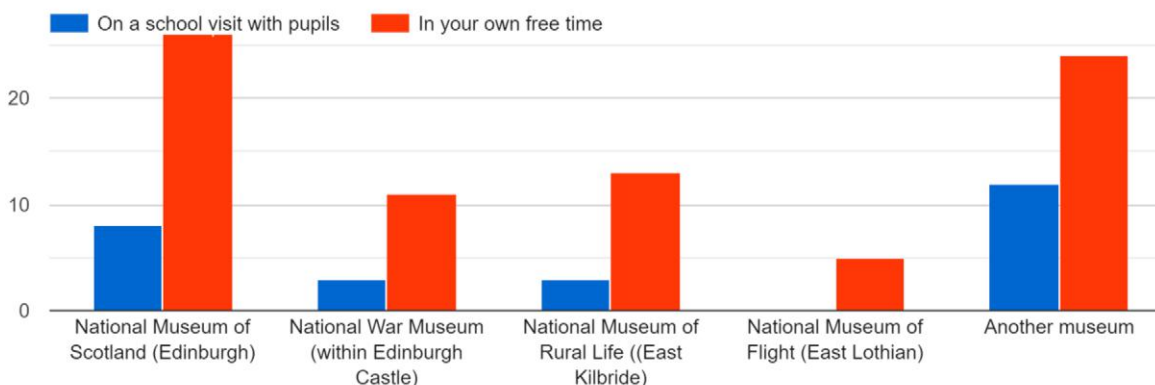


Fig. 8. Teacher Responses to the question: Have you visited any of our museums listed below, or any other museum, whether personally or with a class?

Out of 30 responses, all but 1 of the teachers surveyed have visited a National Museums Scotland museum, and **36.5% of teachers surveyed have visited an NMS museum with a class** (Figure 8). The most popular NMS site for school visits is the National Museum of Scotland, Edinburgh with 26.7% of teachers visiting at least once with their pupils. While this figure is higher for school visits to Other Museums (40%), this is likely to reflect the high numbers of respondents who are based in Glasgow with easier access to Glasgow museums and galleries.

### What motivates Schools to visit NMS museums?

The most popular reason that teachers gave for visiting an NMS museum was due to having visited before (33.5%). The most popular answer after this Word of Mouth (20.8%), followed by Email communication from the museum to the school or teacher (16.7%) (Figure 9).



5a. If you did visit one of our museums with your pupils, what prompted the visit? Tick all boxes that apply.

24 responses

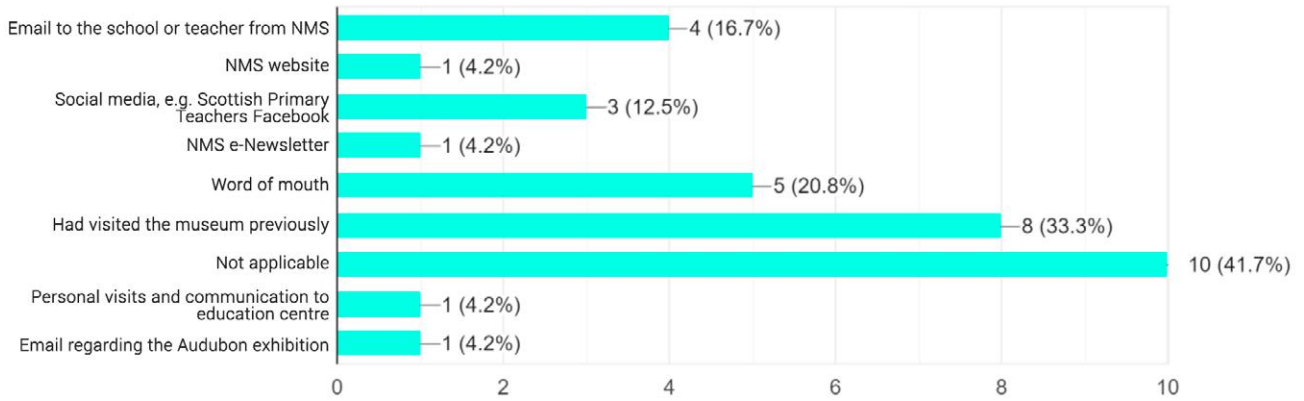


Figure 9: Teachers' responses to Question 5a, If you did visit one of our museums with your pupils, what prompted the visit?

### To what extent are pupils' visits to NMS museums through their school?

Through the survey, we wanted to understand which of the museums pupils were visiting as part of their school visits, but also how this compared with other visits they made, for example: with family or in their free time (see Figure 10). The survey data suggests that at the respective NMS museum sites, school visits account for 25.1% of youth engagement across Primary and Secondary School pupils, less than half that of the most popular answer: with Family (63.1%).

In comparison, School Visits to Other Museums account for a greater percentage of overall visits (34.1% for Schools Visits, compared with 53% With Family and 12.9% In their Free Time) and suggests that, from the perspective of young people, their schools appear to more regularly visit Other Museums. Again, this is likely to be due to the high number of respondents based in Glasgow. However, it raises an important question and challenge for NMS to consider how their museums might become the first choice for a School Visit regardless of the distance from the school.

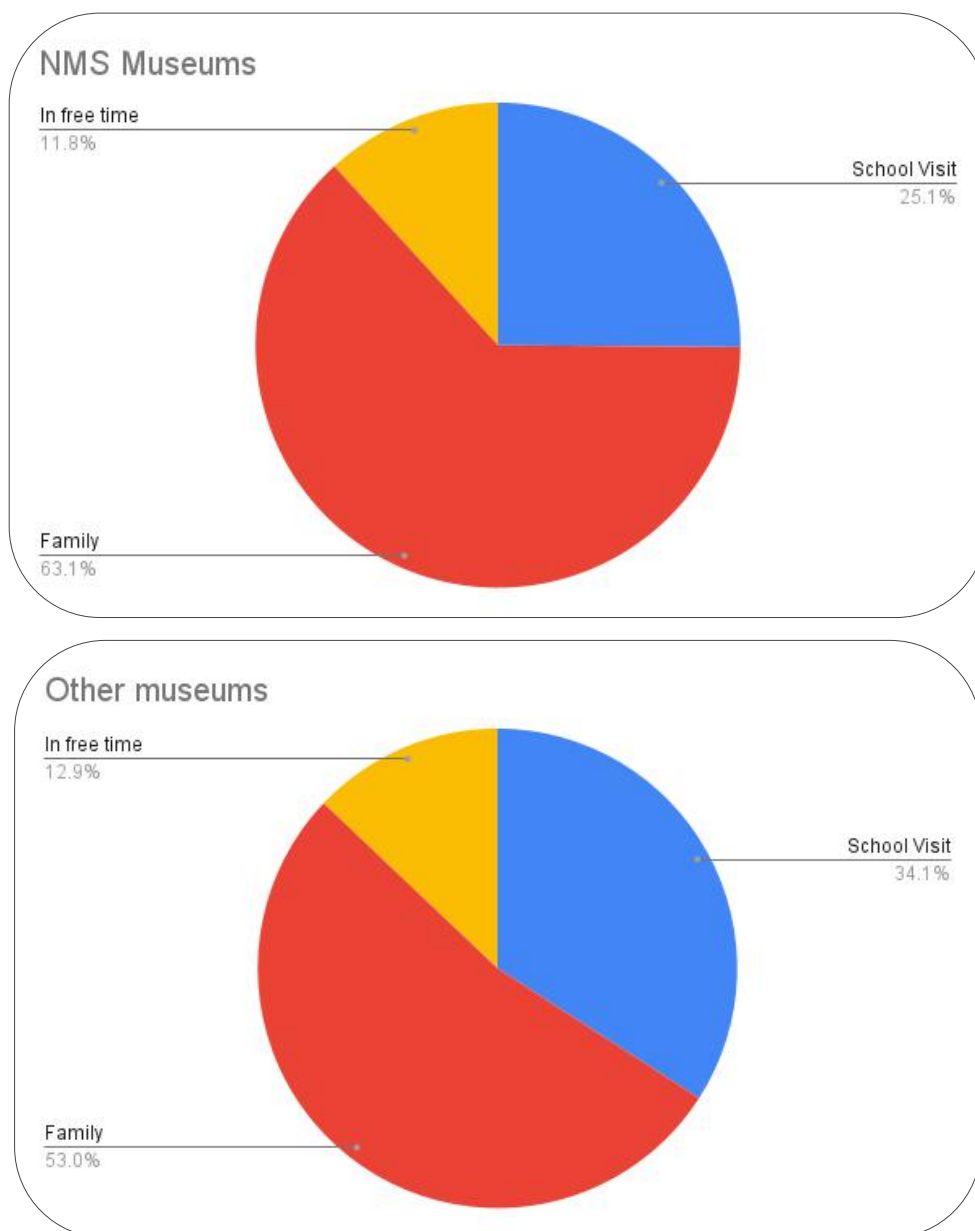


Figure 10: How are YP visiting NMS museums compared with their visits to other museums?

### Possible barriers and challenges to school visits

The following sections offer further insight into how NMS can foster stronger relationships with schools, what works well and what needs further development or transformation.

When asked to rate a selection of factors to consider when organising a school visit, **the cost of transport was considered the most important factor by a large margin** when considering organising a trip to the museum with 80% of teachers selecting this as very important from our multiple choice question, the highest rated of our choices (Figure 11).

8a. How important are each of these factors to you when considering organising a school visit to a museum?

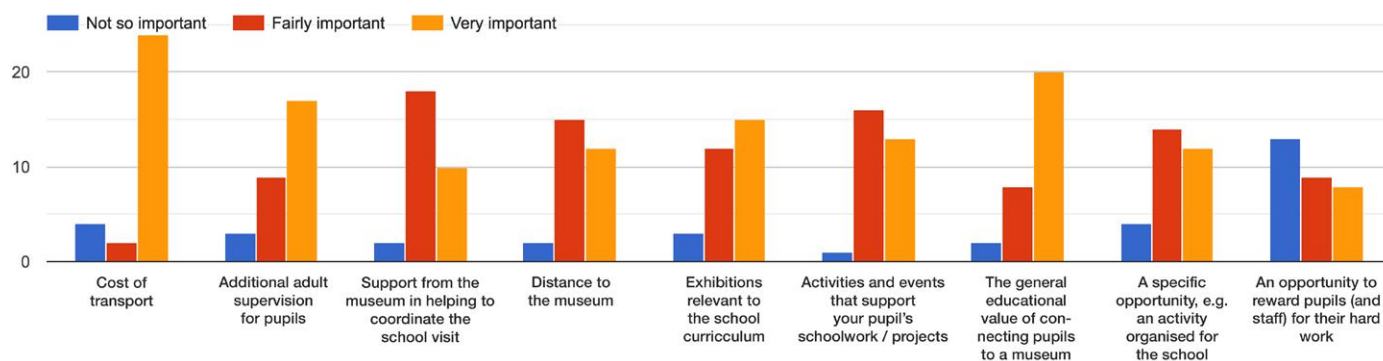


Figure 11: Teachers' responses to our question, How important are each of these factors to you when considering organising a school visit to a museum?

*“Managing costs of travel, perhaps creating partnerships with the cost of the trip itself.” (Teacher, Glasgow)*

*“A relationship will be formed if schools are able to attend more regularly. Bus costs prohibit that.” (Teacher, Glasgow)*

This was further supported in teachers' responses when asked what a museum could do to help facilitate a visit and make school groups feel more welcome, with the majority of open answers touching on either the cost of the experience or cost of travel.

*“I would love more cost effective tours” (Teacher, Edinburgh)*

*“Help arrange transport with scheduled providers to cut down cost” (Teacher, Glasgow)*

*“keep costs to a minimum” (Teacher, Fife)*

*“Make it low cost” (Teacher, Glasgow)*

*“Offer discounted/ free transport.” (Teacher, Glasgow)*

*“Support costs for transport” (Teacher, Highland)*

The need for a more affordable visit was also reflected in responses from pupils with 79.1% of Primary School pupils and 84.7% of Secondary School pupils voting Free Entry as either Very Important or Fairly Important when considering their next visit. Though this was less of a concern to pupils than access to 'Great objects and exhibitions' (P= 86.4%, S= 93.1%), 'Interesting activities' (P= 79.1%, S= 89.6%), 'Interactive displays' (P= 80.2%, S= 91%), and 'Welcoming museum staff' (P= 84.7%, S= 91.7%), it is clearly something that young people are thinking about. This was further reflected in their open answers regarding how they would change museums so that children and young people would visit more regularly and possibly even develop lifelong relationships with the museum:

*"I would change them by giving more children a free entry so that more people get to go" (11, Glasgow)*

*"To make trips to the museum cheaper maybe" (10, Glasgow)*

*"For it to be free so we can go more outing but to do stuff you have to play with it" (11, Glasgow)*

*"Free transport" (12, East Lothian)*

*"Free food. And deals sutch [sic] as 1 free entry for every 5 paid ones." (12, Glasgow)*

*"Free entry, more organised days during school holidays for groups of parents and kids (free buses from community centres with free entry for museums to welcome those who usually can't afford museum visits) [...] cheaper admission over holidays" (16, West Lothian)*

*"Make the entered [sic] free and have more things every time" (13, Glasgow)*

*"Make it cheaper entry fee" (13, South Lanarkshire)*

Besides concerns around costs, teachers noted that **a well-organised visit with enough time to see all of the exhibits was the next most important factor**. 90% of teachers said this was very important, with the remaining 10% saying this was fairly important. The second most important additional factor was 'How welcome the pupils feel in the museum' with 70% of teachers noting this as very important and the remaining 30% as fairly important.

When comparing this with How welcome teachers felt on their last visit to a museum with pupils (Q9a), 86.3% selected option 4 or 5 on a scale from 1 (Not very welcome) to 5 (Very welcome), suggesting that from teachers' perspectives, museum experiences are meeting and sometimes exceeding their expectations in the context of a school visit.

Teachers were prompted to share further information about their answer in open responses:

*"I would love museum staff to be more involved. I would love more cost effective tours, handling sessions and experts offering their knowledge and providing sessions on topics." (Teacher, Edinburgh - voted 3)*

*"Guides were knowledgeable and patient." (Teacher, Fife - voted 5)*

*"We were welcomed, given a guided tour around the various exhibits, but took more time and focus in the areas which more relevant to our studies. They also gave a bit more in depth information about the relevant artefacts, and provided some activities for interacting with the exhibit and provided other resources for our return to school. (Teacher, Angus - voted 5)*

*Kelvingrove for Tutankhamun a few years ago - staff were clearly glad to have us. Called to say we were running late and were told this was not a problem." (Teacher, South Ayrshire - voted 5)*

*"There was a welcoming atmosphere." (Teacher, West Lothian - voted 5)*

*"Staff welcoming and very helpful, spoke to pupils in child friendly language." (Teacher, Glasgow - voted 4)*

*"All museum staff made the children feel very welcome." (Teacher, Highland - voted 5)*

*"I was on an organised trip." (Teacher, Glasgow - voted 5)*

*"I think a warm welcome goes a long way to making you feel at ease and encourages you to ask questions." (Teacher, Glasgow - voted 5)*

*“Last visit was to Kelvingrove- staff were very welcoming, knowledgeable and patient. Kelvingrove drawing competition for s1 young people. Each young person chose an object to draw and spent the day in the gallery.” (Teacher, Glasgow - voted 4).*

*“The education officer at Elgin Museum was supportive, helpful and continued to support the project when we were back in school.” (Teacher, Moray - voted 5)*

*“Museum of Rural Life very helpful with delivering AH geog.”  
(Teacher, South Lanarkshire - voted 5).*

Other important factors for teachers were ‘The general educational value of connecting pupils to a museum’ (96.7% of teachers voted this as fairly or very important), ‘Support from the museum in helping to co-ordinate the school visit’ (93.3%), ‘Distance to the museum’ (90%) and ‘Additional adult supervision’ (86.7%).

When asked ‘What could a museum do to help facilitate your school visit?’, responses offered further reinforcement of key concerns and wishes:

*“Managing costs of travel, perhaps creating partnerships with the cost of the trip itself.” (Teacher, Glasgow)*

*“Distance is a major issue. As a school in the Highlands the ability to easily access and engage with museums is very challenging” (Teacher, Highland)*

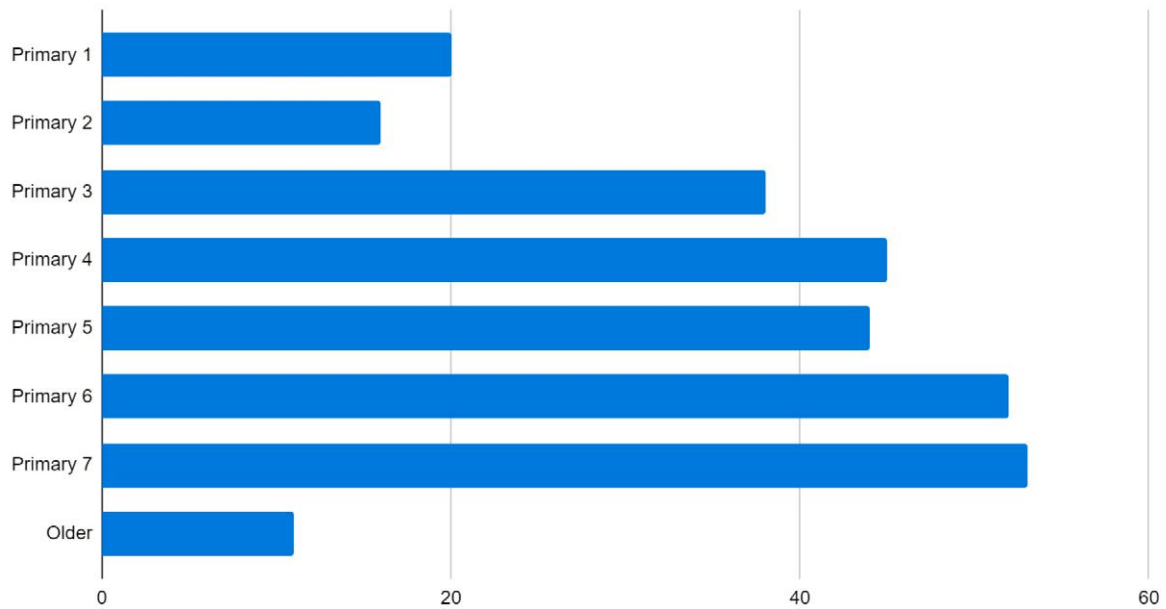
*“not sure. Curriculum links are obviously very important, but some problems are insurmountable, e.g. some museums are simply too far away to be visited on a day trip” (Teacher, Inverclyde)*

*“have an interactive workshop along with the visit” (Teacher, Glasgow)*

*“Outline the resources within the exhibit, discuss and plan a visit including activities interacting with the exhibit and at school.” (Teacher, Angus)*

## When do pupils think the best time for the first school visit to a museum is?

### Primary School Pupils' Responses



### Secondary School Pupils' Responses

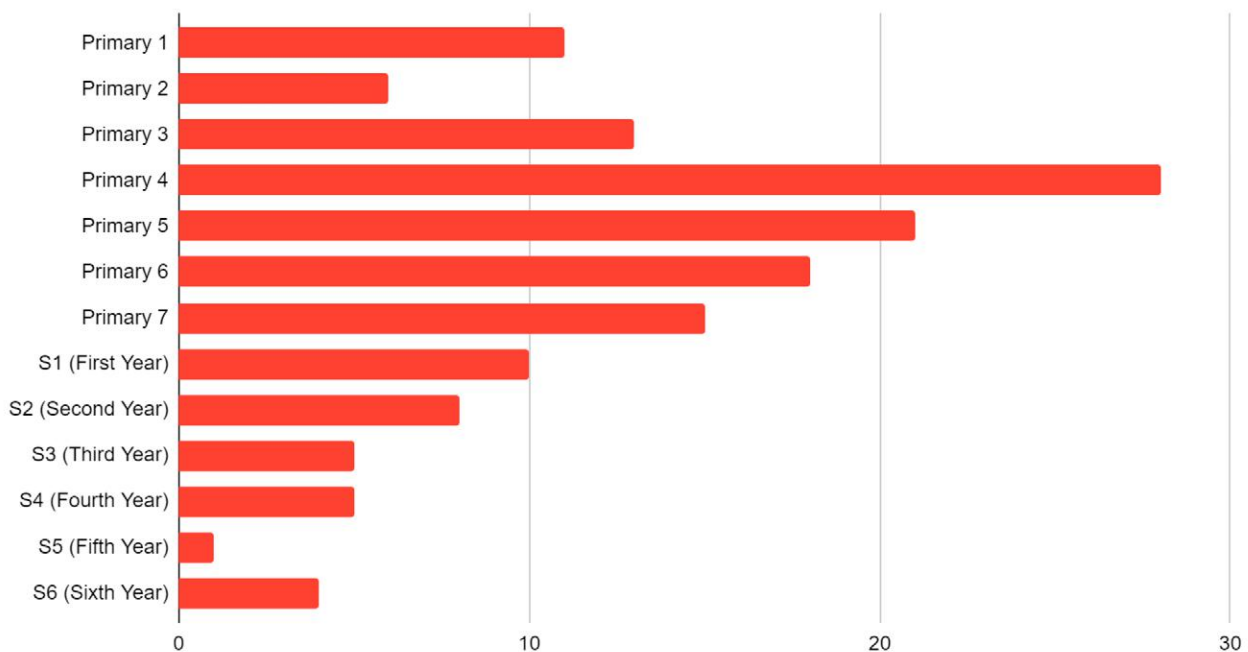


Figure 12: Responses from Primary and Secondary School pupils to the multiple choice question, 'Which do you think is the best school year for a first school visit to a museum?'

When comparing responses from Primary and Secondary School pupils, there is considerable **consensus that the age between P4 and P6 is critical for the first school visit from the perspective of the young people surveyed**. The following table shows a breakdown of these responses in percentages. As this question allowed pupils to select multiple years as part of their answer, the figures refer to the percentage of pupils who selected a particular year as one of their answers. Primary 7 was also a popular choice for Primary School pupils (31%) but less so for Secondary School pupils (10.3%).

	Primary	Secondary
P4	26.3%	19.3%
P5	25.7%	14.5%
P6	30.4%	12.4%

While young people’s answers showed a considerable overlap across the P4 - P6 range, the teachers’ responses differed. P1 was the most popular choice for teachers (24.1%), followed by S1 (17.2%) (Figure 12).

Teachers were invited to explain their choices using an open answer format:

### P1 Responses

*“Should have opportunity to visit, reflect and recognise historical importance from an early age. Instil the importance of appreciating skill. Museum visits should be a recurring feature on the school calendar for all ages and stages.” (Teacher, Glasgow)*

*“It is important to engage pupils from a early age in museums to ensure that they have an ongoing interest and understanding in what they can gain from a visit” (Teacher, West Lothian)*

*“Encourages families to continue taking their children to the museum.” (Teacher, Edinburgh)*

*“It opens pupils’ eyes to the wider world and things around them. And promotes from a young age they have access to all these free resources that otherwise they may not be able to afford. Also pupils who come to this country and have no experience of Scottish*



*history can integrate and adapt with the ability to see the culture and understand”  
(Teacher, Glasgow)*

## **Other Responses**

*S1: “Age when pupils curious” (Teacher, Glasgow)*

*P3: “They are interested - let us capture that interest.” (Teacher, Glasgow)*

*P4: “I think any primary age is fine to visit a museum, however, children in primary 4 would have a longer attention span/may spend more time engaged with something.”  
(Teacher, Edinburgh)*

*P5: “Pupils need to be old enough to fully engage and appreciate the context of the visit, as well as what they are seeing, but young enough to catch attention and inspire a life long interest. Anything before mid primary would be a trip for the sake of a trip.”  
(Teacher, Highland)*

*S3: “Because they have chosen their subjects and this would be a great experience before they start there National qualification.” (Teacher, Glasgow)*

*P6: “They are very enthusiastic and keen to learn more/ go to consolidate learning”  
(Teacher, Glasgow)*

*P6: “Any age benefits, but if I had to choose, P5 and 6 have maturity to understand what they’re seeing without the too cool vibe.” (Teacher, South Ayrshire)*



## National Online Survey Responses

### Theme #3 : Interactivity and the Senses

Our third and final theme offers a deeper exploration of YP’s perceptions and their hopes and desires for museums, through a consideration of interactivity and sensory experience. This theme was directly informed by our conversations during the focus groups, where YP frequently noted how important it was to think about different ways of interacting with museum displays as well as the diverse ways that YP experience museum spaces and objects through their five senses. Finally, we share responses that suggest the important role of interactivity and multi-sensory experience in how welcome and represented YP feel when visiting museums.



## Interactivity and the Senses: Key Findings

### How would YP like to experience and explore museums and their displays?

13. How would you like to explore a museum?

Primary School Pupils Survey

168 responses

Secondary School Pupils Survey

142 responses

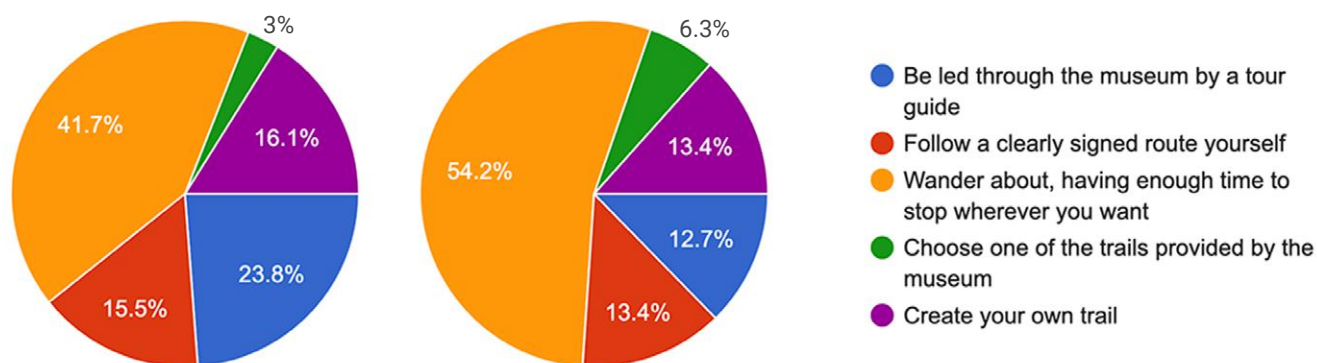


Figure 13: Pupils' responses to our multiple choice question asking, How would you like to explore a museum?

### The freedom to explore vs. structured experiences

Most Primary School and Secondary School pupils surveyed **preferred to explore the museum by wandering about themselves and having enough time to stop wherever they want** (P= 43.7%, S= 54.2%) (Figure 13).

*"make it so that kids can explore more freely" (10, East Dunbartonshire)*

*"If we could've explored more things and had less discussions on particular things." (13, Glasgow)*

A desire for independence and creative input is also reflected in this data, with the lowest option chosen being 'Choose one of the trails or resources offered by the museum' (P= 3%, S= 6.3%). When taking these responses into consideration alongside young people's need to be greeted by museum staff, to have access to good signage and interesting activities and events relevant to young people (see **Theme #1**), we can see an interesting tension between

a perceived freedom to explore and a safe, welcoming and stimulating environment. A balance may need to be struck between just enough structure to make young people feel welcome and capable to explore on their own terms/make it their own, but not so much that it becomes overly prescriptive or instructive.

### Teachers Survey

#### 14. What do you think is your pupils' favourite way to move through a museum on a school visit?

30 responses

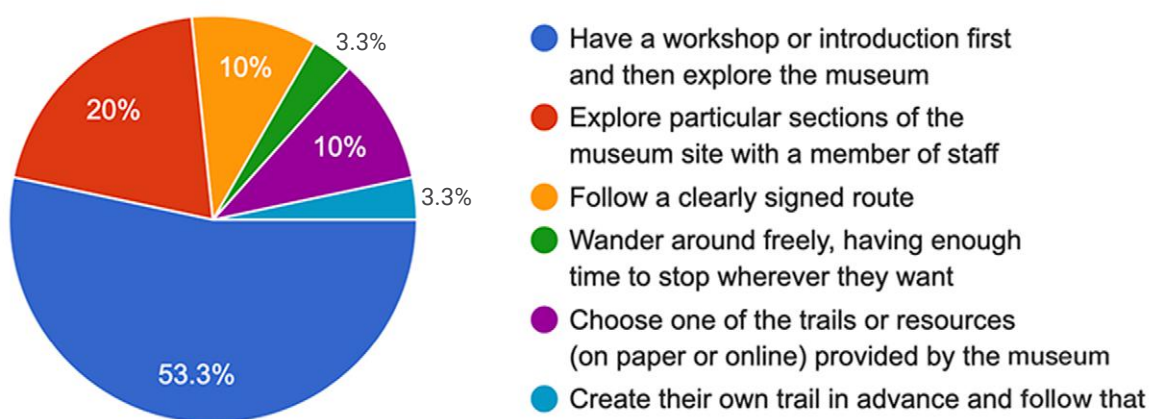


Figure 14: Teachers' responses to our multiple choice question asking, 'What do you think is your pupils' favourite way to move through a museum on a school visit?'

In contrast, teachers felt that their pupils' favourite way to move through a museum, would be to have a workshop or introduction first and then explore the museum, with 53.3% selecting this option, followed by 20% choosing the option, 'Explore particular sections of the museum site with a member of staff' (Figure 14).

### A strong desire for opportunities to interact with museum collections

When asked how they would like to interact with museum collections, there was a strong desire among YP to hold museum objects (P= 58.6%, S= 58.6%). Secondly, responses indicated that a desire to 'enter' or be situated in a display (ie. sit on a throne, or a tractor, or a pilot's seat) was very important with 30.2% of Primary School pupils and 45.5% of Secondary School pupils selecting this option as most important (Figure 15).

14. How would you like to interact with the museum's displays and objects?

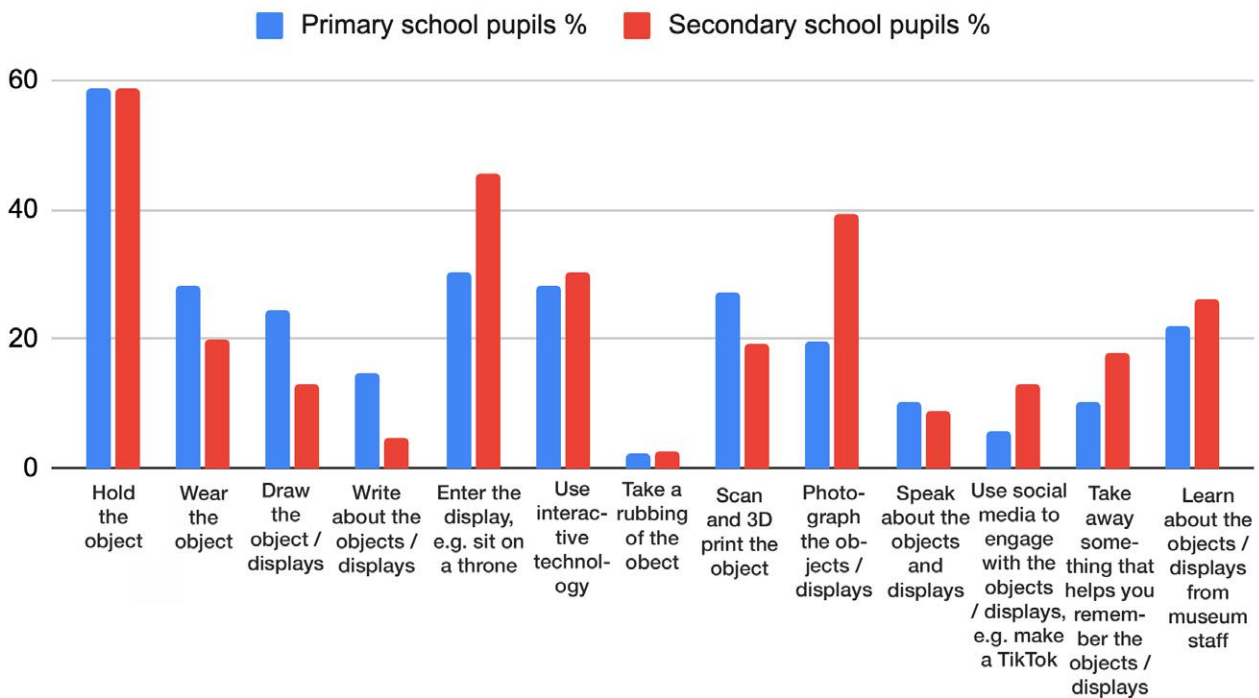


Figure 15: Pupils' responses to our multiple choice question asking, How would you like to interact with the museum's displays and objects?

This was also reflected in responses to our earlier question, What is important when thinking about your next visit to a museum (Q12), to which 54.8% of Primary School pupils and 68.1% of Secondary School pupils responded that they felt interactive displays will play an important factor. This was voted higher than trails, time with friends or the café for example.

The importance of interactivity was reinforced through pupils' open answers:

*"More interactive, more tech, its more appealing to kids - half of us cant [sic] read perfectly so we need to hear it. look at it, smell it (ie York Viking museum)" (10, East Lothian)*

*"More interactive things, such as online qr codes directing you to interesting items/ limited edition." (12, Glasgow)*

*"Colourful and interactive displays to learn about." (10, Glasgow)*

*"More interactive objects and exhibits" (11, Glasgow)*

*“Using interactive technology to make it fun will encourage young people to visit more regularly.” (18+, Glasgow)*

*“interactive pieces and maybe have handouts that give detail about that area” (15, Edinburgh)*

*“More things to do such as interactive games or online games that could interest the younger population” (12, South Lanarkshire)*

There was also consensus among teachers that interactivity is an important factor in creating a positive museum experience for their pupils. In response to the question, How do you think your pupils would like to interact with the museum’s displays and objects?, teachers voted overwhelmingly in favour of their pupils having the opportunity to enter the display as very important (90%) with the ‘Ability to interact with displays’ as a close second (80%) (Figure 16).

15. How do you think your pupils would like to interact with the museum’s displays and objects?

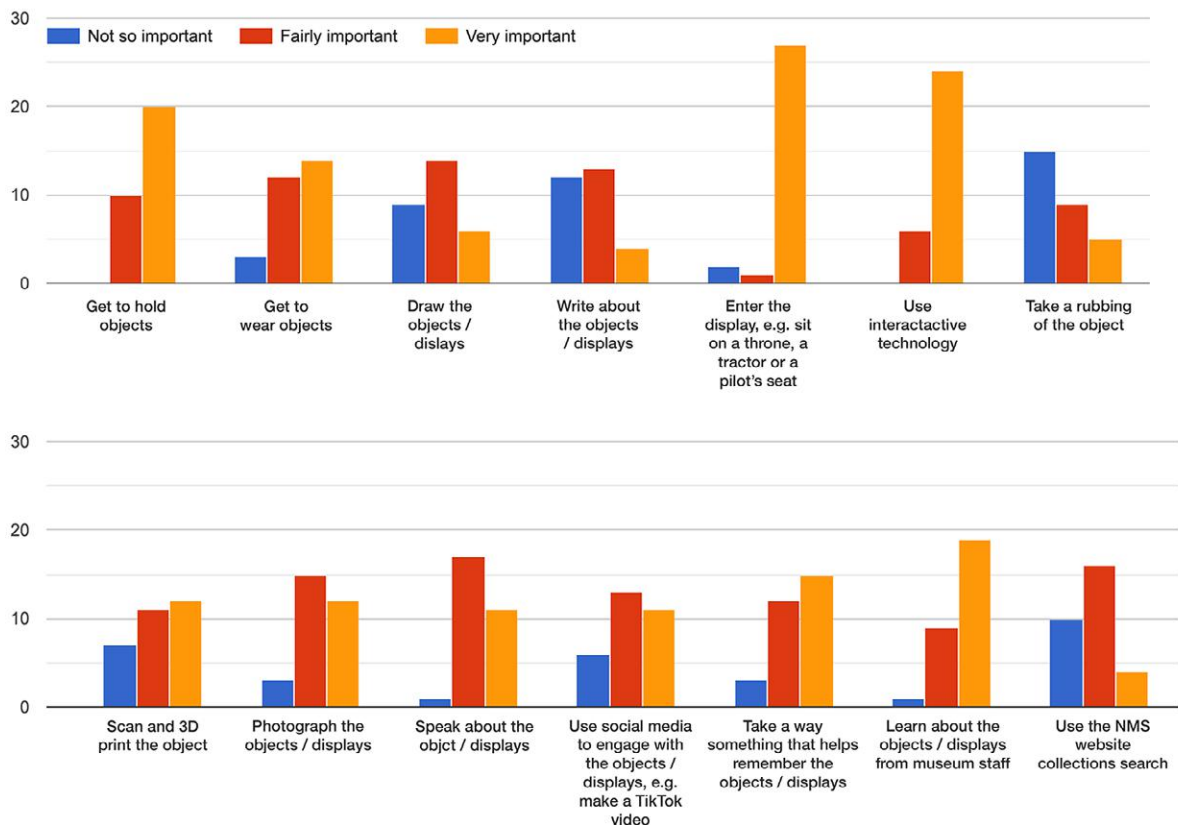


Figure 16: Teachers’ responses to our multiple choice question asking, How would you like to explore a museum?

## Differing notions of interactivity

Interactivity speaks to the specific way in which a person encounters and responds to an object, place or person. There is more to explore here in terms of how pupils from different backgrounds and with different abilities perceive the museum and which of their senses they use to interact and create memories. Data from the Secondary School survey suggests that young people may already have identified an interaction that consolidates the visual memory of a visit to a museum: 39.3% of Secondary School pupils said that they would like to photograph the objects and displays (Figure 15).

Interactivity was also articulated as a longer-term engagement. This is particularly reflected in a comment from a Secondary School Pupil, who wrote, in which response to how to develop a lifelong relationship with a museum:

*“Try to change around the exhibitions or have different events if you can’t change it. This will make people want to interact more and visit more as well.” (12, Glasgow)*

Refreshing exhibits that feel contemporary and topically relevant will keep young people engaged, building on their existing experiences and potentially create a sense of growing along with young people.

## How does the museum touch YP’s senses?

### Primary School Pupils Survey

9. Which of your senses did the museum appeal to?

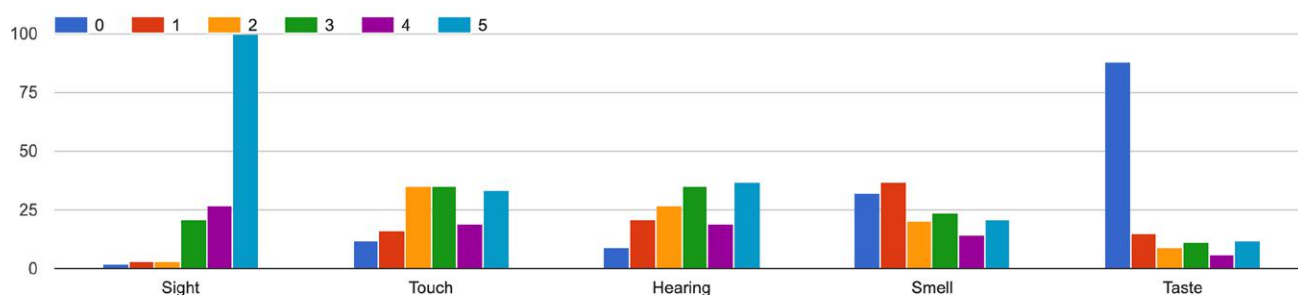


Figure 17a: Primary School pupils’ response to the question, Which of the senses did the museum appeal to? Pupils could select a rating of 0-5 for each sense, where 0= lowest and 5=highest.

## Secondary School Pupils Survey

9. Which of your senses did the museum appeal to?

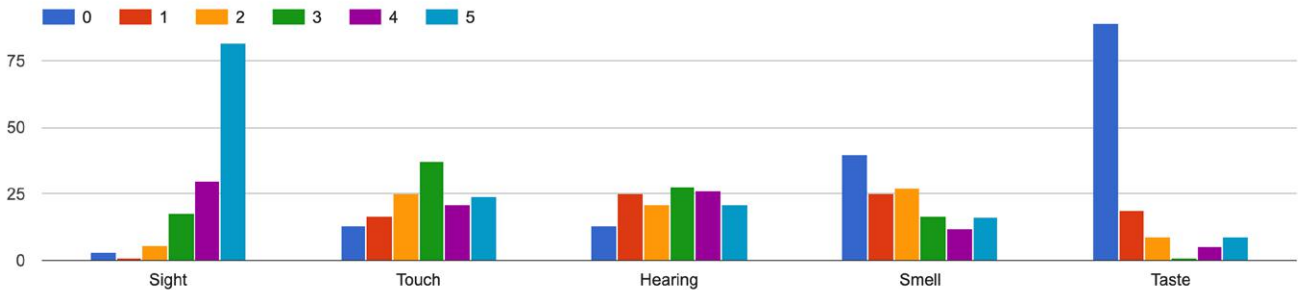


Figure 17b: Secondary School pupils' response to the question, Which of the senses did the museum appeal to? Pupils could select a rating of 0-5 for each sense, where 0= lowest and 5=highest.

As we might expect, pupils' selected Sight as the sense that museums most strongly appeal to, with 71.8% of Primary School pupils and 77.8% of Secondary School pupils selecting either 4 or 5 on a scale of 0 to 5. As our data shows however, young people are also noticing sound, touch and smell as part of their museum experiences (Figure 17). Taste was, overwhelmingly, least foregrounded for young people in their museum experiences.

While sight scored highly in the Senses question, YP's open answers helped to understand how they experience and wish to experience museums visually. Not just in the sense of reading displays and absorbing information, but in terms of displays being visually arresting and stimulating:

*"Not everyone wants to read a display board to learn." (15, Midlothian)*

*"Add more stuff that are interesting and catch People's eyes" (12, Glasgow)*

*"Maybe virtual reality when you're in the scene of whatever that's in the museum, you feel like you're experiencing it yourself and it'll probably be very fun." (12, Edinburgh)*

*"Not many kids are interested in reading about the past, but more visual and stimulating aspects would make a museum more fun. Buttomms, dressed up people, tvs with how it used to be, smell machines, noise and lights!" (10, East Lothian)*



## The role of touch

The most popular ways of interacting with the objects and displays (Figure 16) were to hold them with 58.6% of both Primary and Secondary School pupils selecting this as of high importance by quite a margin. As noted above in this Theme, young people are also very keen to as enter displays (P= 30.2%, S= 45.5%), use interactive technology (P= 28.4%, S= 30.3%), scan and 3D-print the object (P= 27.2%, S= 19.3%) or photograph objects (P= 19.5%, S= 39.3%).

*“To be able to feel the actual textures of exhibits and more sounds of extinct animals”  
(12, Glasgow)*

*“let them touch the best thing there” (10, East Dunbartonshire)*

*“i personally find museums boring because you have to listen to people talk for a while and i would like to do more hand on [sic] stuff” (11, Highland)*

*“People can take pictures of the statues” (11, Glasgow)*

*“You can hold the item that are [sic] interesting” (10, Glasgow)*

*“let them examine the stuff” (10, East Dunbartonshire)*

*“I would add some cosplays so young people can experience what it was like”  
(12, Glasgow)*

*“Make 3D video and let them touch some of the things cause just look at them and people talking about it it not that fun to go to” (13, Glasgow)*

## The role of hearing, smell and taste

The senses of hearing, smell and taste received lower ratings but some open answers prompt us to consider the potential of how these lesser-attended senses can heighten young people’s engagement with museums, and how they are in fact sight is intimately connected to our other senses:

*“Have night-time museum visits because museums close early. Have a nighttime sky ww2 projection in the museum at night, so people can experience the blackout and see planes in the sky. Give kids or people a chance to share their knowledge about an exhibition to people around, and let there be a discussion about it. A tour guide should be around and easy to approach, so that you can ask about the exhibit; because not everyone can read... Faibt [sic] music should be in the background to get you into the museum historical feel.” (14, Glasgow)*

*“I would make a huge music studio in the museum where people could use old instruments sing she facts about music from long ago and singers too” (10, Glasgow)*

*“Not many kids are interested in reading about the past, but more visual and stimulating aspects would make a museum more fun. Buttoms [sic], dressed up people, tvs with how it used to be, smell machines, noise and lights!” (10, East Lothian)*

These responses touch on the immersive possibilities of museums to make young people *feel* part of something larger both in the sense of the object/topic on display and the people they experience it with.

### **The role of the senses in supporting young people to feel welcome and want to return**

Alongside requests for playful, energetic and noisy spaces, came thoughtful consideration for those who may need time out or a safe place where they know that they can go to within the museum, whether to have a break from stimulating or even frightening displays, or as spaces to process or reflect on what they have experienced so far. This is an important reminder that interactivity and engagement is not always about being “on”:

*“I think that there should be a few rooms that people can just chill in if it gets too busy and need some room to breath [sic].” (11, Glasgow)*

*“A PLACE TO relax and chill” (10, East Dunbartonshire)*

*“Give children a place to go when they are scared of anything on display” (10, Inverclyde)*

*“They should make the design more bright to attract other people and kids to come” (10, Glasgow)*

*“Times for kids with sensory needs (less people, quiet)” (12, East Lothian)*

*“Have a game room that is on for on,y [sic] 30 minutes then of [sic] for 30 then back on 30 minutes later and a chill room” (11, Glasgow)*

The survey also received many requests for colour, art and spaces filled with warmth and personality. It is widely accepted that colour and memory are strongly connected. These pupils identified ways that colour would make the museum space significant for young people’s lives in particular:

*“Make the place more bright and lively” (12, Glasgow)*

*“Make them a bit more colourful so young children find museums more interesting” (12, Glasgow)*

*“Add more colours to places that people would see, but not too much.” (12, Glasgow)*

*“I would put eye catching and relatable arts” (13, Glasgow)*

*“Make them a lot brighter and different areas for different age groups.” (10, Glasgow)*

Many of the requests shared above were offered as open answers in response to our questions, How do you think museums can better represent you and your interests? and, How would you change museums so that young people would visit more regularly, and maybe even develop a relationship for life? This suggests that when NMS considers and plans how best to foster lifelong connections between young people and museums, that the experiential and sensory dimensions of museum spaces play as vital a role to young people as the content of museum spaces. Often, these two things are entwined.

# RECOMMENDATIONS

## Reflecting on our brief

We would state from the onset that we appreciated and valued the aspiration underpinning our brief: to endeavour to fathom how a child might have a relationship to a museum for life. In the times in which we are living through, with the political and cultural vicissitudes, the economic turmoil, the inequity in society, the alarming statistics on young people's mental health, the unfriendly futures that threaten with war, climate change, low employment, and increasing costs of living, within all this, the idea of our museums as a sanctuary, a place for life-long learning, a place seen as a friend for life, a retreat, a safe place, a haven in a storm, these ideas are so welcome, vital even, in our turbulent times. In addition, in the midst of tensions between countries, races and faiths across the world, the idea that a museum is a place where your heritage is treasured, your voice is amplified, your culture is recognised... seem to present an opportunity and a challenge of critical importance, enshrining and redefining at the same time the role that museums play in all our lives.

## An overview of our process

We were commissioned to design an online national survey and lead a series of focus groups to draw out the responses of young people and their teachers. We ultimately designed 3 surveys and held 12 focus groups- returning, in some cases, to initial schools/focus groups a second time, and from these we have drawn out a set of key recommendations.

It has been interesting and inspiring to meet and spend time with staff across the four National Museums Scotland sites and to get a sense from them of the general and bespoke opportunities and challenges which we held in mind as we engaged with schools. It was likewise insightful to meet the young people and their teachers, and to draw from their first-hand experience and their unfettered imaginations and to bring these responses back to staff. We met a great diversity of children and young people in the course of the focus groups, including children who have left brothers and sisters in war-torn countries, children and young people who spoke to personal loss, and those, of course, with the lightness and joy of children curious and enthused about the world around them and their life within it.

In the chicken and egg conundrum of framing and asking questions that set parameters for determining the bandwidth of the answers, and searching for the actual questions that might provide insightful answers, we feel satisfied that a significant number of questions that have gone into the online national survey have actually arisen from in-classroom discussions, (using the Museum of You which tapped into what was important to each individual pupil), alongside academic desk-based research.

## Developing recommendations

We have drawn the Recommendations below from 4 sources- our desk-based research, our focus groups with children and young people (including with their teachers), conversations with the National Museums Scotland staff and meetings with Scotland 365 project partners, and the feedback from the online survey.

We have done our best to do justice to our brief whilst all the time mindful of the need to test aspirations with pragmatism, recording general concepts but also testing the deliverability of the ideas suggested with our contributors.

We feel it is important to give a sense of how our key recommendations have been developed- for example in response to the question of how a young person would ensure that children and young people formed a relationship for life with a museum, a regularly occurring suggestion from pupils was that exhibitions change constantly. We presented this 'outline' recommendation as a bit of a conundrum back to the pupils so that they could try and answer this potentially impossible ask with some brilliant ideas. These ideas, where they occurred, have become an example of a detailed key recommendation. An example of this process from a West Calder High School focus group, on-site at the National Museum of Scotland on 22nd February is as follows:

*“What would keep bringing you back to this Museum?”*

*“If the exhibitions were constantly changing,”*

*“But what if you had a favourite exhibit and you came back to see it and it was gone”*

*[thinks] “Maybe things about the exhibit could change...”*

Elsewhere at another table, the debate about how museums could provide more interactive experiences raged:

*“Virtual Reality!” “... “animatronics”... “interactive environments”*

*“Augmented Reality...”*

In the feedback session these ideas fused together and so, a recommendation emerges about how to keep everything the same whilst changing everything at the same time! Interactivity through new technologies offers the opportunity to layer the interpretation of objects and artefacts on display, for example by using augmented reality to add a menu of perspectives, stories, subjective takes on the objects / artefacts on display whereby people choose alternatives from using a smart device.

The key to this are the endless possibilities to layer interpretation through the interface with a display. As a pupil from West Calder High School suggested, augmented reality is relatively inexpensive compared to virtual reality, animatronics or fully immersive interactive environments. It provides the opportunity to add layers to objects already on display so that, for example, subjective, imaginative, playful interpretation sits alongside official received wisdom and scientific fact. This offers the opportunity to devolve authority and to include perspectives and histories as yet unconsidered, (of course, National Museums Scotland have already built up great expertise in this area, through the museum trails which allow for additional themes and connections to be woven). It transpires that layered interactivity / augmented reality has been taken up by leading museums across the world in the last few years.

So, the focus groups allowed for framing, stimulating, listening, interpolating, interconnecting, problematising, gathering, and seeing great questions connect to great answers.

**We have grouped Recommendations under 3 themes:**

- Addressing perceptions and senses
- Working closely together: Museums and Schools
- Interactivity

The subheadings for each of our themes are:

### **Addressing perceptions and senses**

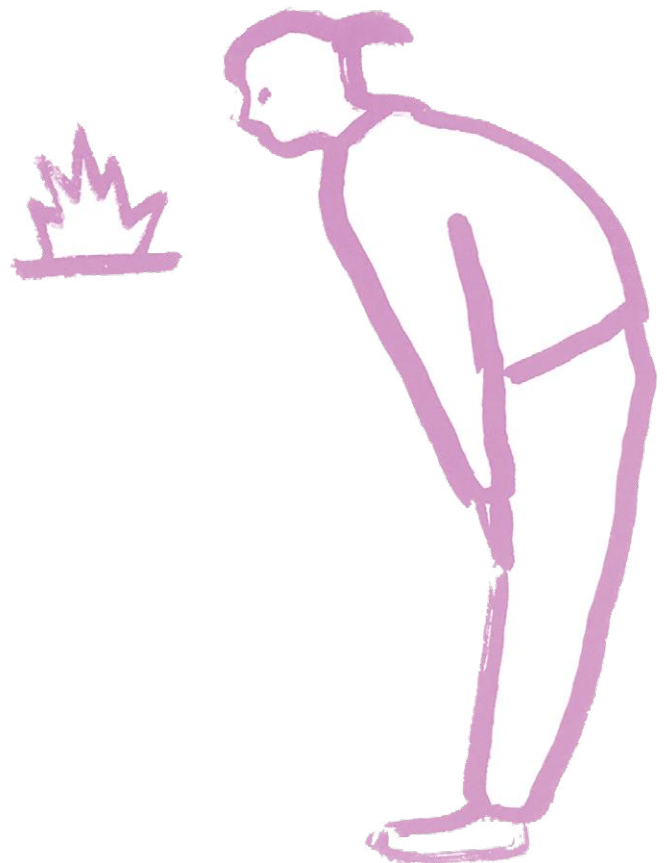
Costs- The Affordable Experience  
Addressing perceptions of who museums are for  
Address the Margins  
Museum of You  
Address how the displays got there...  
How value is decided and who decides it

### **Working closely together: Museums and Schools**

Connecting to the curriculum  
Get the first visit right  
Harness NMS staff knowledge and expertise  
Support the schools' need for additional adult accompaniment  
Consolidate the memory  
Fill the education spaces with life  
Let young people wander  
Play your way through

### **Interactivity**

Refreshing exhibits  
Interactive Technologies- Yes please!  
The Noisy Museum  
Hands-on/Hands-off  
More immersive experiences  
Speak to my Heart



## Recommendation #1 : Addressing perceptions and senses

### Costs

National Museums Scotland should continue to foster relationships with teachers and with schools currently prevented from visiting in-person because of distance or cost. These were the two factors that teachers cited that influenced a decision to undertake an in-person school visit. For example, a teacher from the Highlands said, *“as a school in the Highlands, the ability to easily access and engage with museums is very challenging”*. Another teacher said, *“if it’s not possible to do the visit within a day then it’s not possible”*. And another teacher, *“A relationship will be formed if schools are able to attend more regularly but bus costs prohibit that.”*

### The Affordable Experience

Make it affordable: There is a perception amongst Primary and Secondary pupils that museums are expensive. Pupils, particularly those who live in areas of deprivation, have said clearly that free entry to the museum is very important, therefore it is important to communicate if free entry is available at the various NMS sites. This comment extends to the need for affordable gifts in the gift shops, and pupils have come up with multiple suggestions as to how this could be achieved, including the 3D printing of objects, as one pupil said. *“Have amazing cool fun stuff in the gift shop but don’t make it that expensive :))”*

### Addressing perceptions about who museums are for

Make the museums accessible for everyone: teachers in a secondary school in a deprived area said that one of the main reasons their pupils do not visit museums is because the pupils think that *“museums aren’t for people like us.”* This suggests the importance of inclusiveness and a positive bias towards areas of deprivation for those children and young people for whom the museum is not a place they’d naturally visit. NMS have done significant work in this regard, (for example the work with Castlebrae CHS), but resources should be allocated to make an impact, and that work shared across all the museum sites.



## **Address the Margins**

Represent marginalised people's interests and contemporary issues by having regularly refreshed exhibits and displays that are informed by young people's advisory groups led in partnership with schools. For example, ongoing dialogue with teachers and young leaders can inform what the advisory group addresses. This will help build a relationship for life.

*"Prioritise consultation of marginalised groups, whose histories are often left out or erased."* (Secondary school pupil).

## **Museum of You**

Feature exhibitions that are by, with and for children and young people and what they're interested in. Display objects that are relevant so that young people see themselves and their culture represented.

## **Address how the displays got there**

Be transparent about imperialism / colonialism and tell a range of stories about objects, as pupils are aware of objects being on display that belong to other cultures; *"an easy way to see where the objects originally came from with commentary from the people who live there - people are very conscious of museums stealing artefacts from the culture they belong to, so there should be an easy way to tell if they are stolen."* (Secondary school pupil).

## **How value is decided and who decides it**

As evidenced by the story of Mya's £5 note, museums need to ask children and young people what is of value to them and then represent this in the museum displays.

## Recommendation #2 : Working Closely Together: Museums and Schools

### Connecting to the Curriculum

Foster an ongoing dialogue with teachers and schools, reaching out to new audiences each year, and keep in touch regularly, and with plenty of notice, to tell the schools about exhibitions / topics that are relevant to the school curriculum, particularly for those who do not currently visit the museum. *“If children visited museums on a yearly basis, or every second year, a lifelong relationship may start to develop. What would be helpful, is if the museum sent out emails at start of school year (August) and throughout the year as a reminder, informing teachers what will be on in your museum that school year.”* (Secondary school teacher).

### Harness NMS staff knowledge and expertise

Gather together NMS staff from across the organisation more regularly, to share their own insights about school visits and engagement with children and young people. A possible model could be a pecha kucha event for museum staff, where staff come together and exchange knowledge and expertise via a series of presentations in which each person talks through a series of slides at 20 seconds per slide. It’s an innovative way to get to the heart of a topic.

### Support the schools’ need for additional adult accompaniment

One of the obstacles cited by teachers and NMS staff in organising a school trip was the number of additional adults required to accompany the pupils. In response to this is an idea that NMS could offer a short course for an adult/parent, resulting in a “helper” certificate, and also offer a course/certificate for 16 – 18yr olds, who could become School Assistants, gain work experience, and tap into the employability skill set. This connection to employability was an aspiration flagged from previous NMS work with young people and would seem to offer a literal answer to the question of how to cultivate life-long relationships between Young People and museums.

## **Get the first visit right**

From a visit to meet staff at the National War Museum we gained an unexpected insight that now frames a key recommendation. The insight was to consider that a life-long relationship could be formed by one visit. If that visit creates emotive WOW moments then that epiphany can endure for a lifetime, like other formative memories in our lives. This emerges as an opportunity to really make the most of that first visit and in the online national survey question: *“Which do you think is the best school year to make your first school visit to a museum?”* The consensus answer, between P4 and P6, could inform a concerted approach between schools and NMS to work together to deliver that experience at the right time, in co-ordination.

## **Consolidate the memory**

A related suggestion was that through interaction, children and young people could be encouraged to tell stories about their time at the museum and thereby help them create strong memories of their visit. A pupil from a secondary school had experienced such a great visit with their class to the NMoS as part of a Maths Week Scotland prizegiving event, they told their teacher that they would remember their visit forever.

## **Fill the education spaces with life**

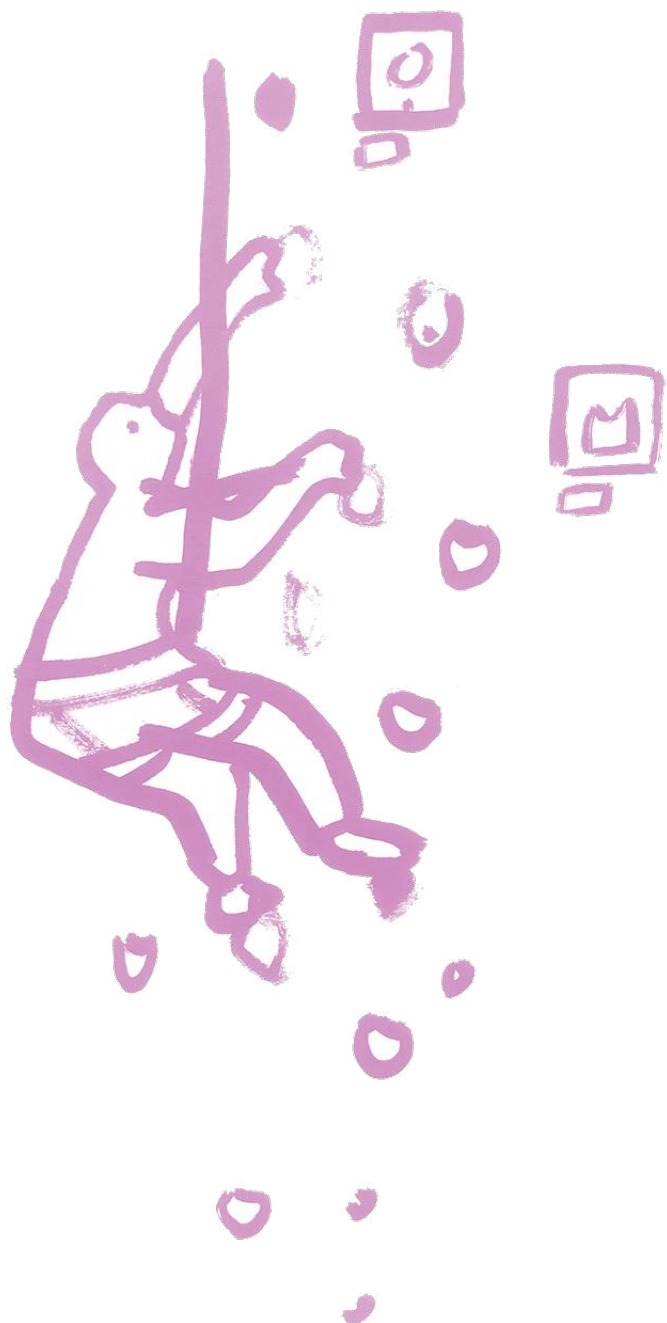
Introduce colour and warmth to make education spaces at NMS sites more welcoming and inviting for pupils. The contrast was noted between the cosy, colourful education space of the Wartime Life Room in the National War Museum and the vibrant art-filled walls of the NMoRL, as opposed to, for example, the very white Seminar Room in the NMoS. This was reinforced in the online survey by pupils’ identification of colour as an important factor in their museum experience.

## **Let young people wander**

Allow for a balance between independence and exploration and being shown and led, (though it is important to note that under 16s cannot be unattended). Allow pupils to have dwell time and to find something special on their own terms, in their own time, and to have that sense of discovery. Many Secondary school pupils wanted to explore the museums by themselves, stopping whenever they wanted, whilst many of the Primary pupils opted for a guided tour or a clearly signed route.

## Play Your Way Through

Make museums more fun, less serious: this is an overarching theme that has come through again and again, from requests from children and young people for cartoons and animes to night-time projection events, from golf carts to go-karts to travel through a museum, from playing hide and seek to gaming. Make them fun places to be, where young people are allowed to make noise, laugh – and not just on special Family Days or Takeover Days, but every day. As one young Primary school pupil wrote in their survey have: *“Nice funny staff to make kids laugh and fun pictures, objects and stuff for them to feel”* and another wrote *“Make it adventuress! [sic]”*



## Recommendation #3 : Interactivity

### Refreshing exhibits

Where possible refresh the exhibitions and add to these with relevant events and activities that change each year. Children and young people have said they want to see change, want to *“see something new, rather than the same old things over and over again”* and *“have exciting events every week, that have many opportunities for young people to participate in”*. (Secondary pupil). As evidenced by the discussion with the West Calder High School pupils, there are endless possibilities to layer interpretation through the interface with a display. The trails devised by NMS are a great precedent.

### Interactive technologies

Leverage technology for interaction, for example 3D printing and digital or augmented experiences. There have been a wealth of ideas and suggestions offered by Primary, and especially Secondary pupils, around NMS using more technology to facilitate inter-activity, from interactive displays to virtual reality, to augmented reality.

### The Noisy Museum

Change the perception that there is an unwritten rule that a museum is a place where children and young people can't make noise. Primary and Secondary pupils talked about a fear of being too noisy and a fear of disturbing other visitors. Being afraid of being too noisy is a barrier that prevents young people from feeling welcome in museums. Multiple solutions suggested by pupils included a Make a Noise Day. It is important to note here that there were a few pupils who also wanted access to a quiet space or *“chillout time”* when visiting a museum.

### Hands-on versus Hands-off

Where possible, change the Do Not Touch message and allow for tactile objects and exhibitions. Primary and Secondary pupils have said that the Do Not Touch message given by museums is off-putting, that they want to touch / hold objects. When given a series of options as to how they'd prefer to interact with museum objects, the response from both Primary and Secondary pupils is that to be able to hold the object is very important,

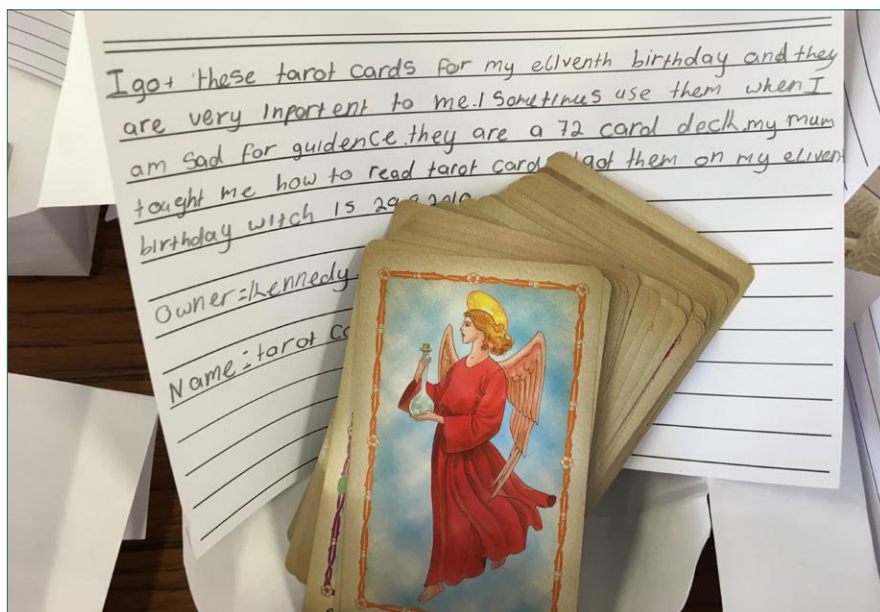
followed closely by being able to enter the display. There's a strong perception amongst children and young people that museums are for precious ancient objects that are kept in glass cases to protect them from damage or prevent them from being stolen.

### More sensory experiences

Create multi-sensory spaces that spark children and young people's imagination. For example, they can enter displays and hold objects and have all of their senses engaged. Exhibitions that appeal to more of the senses would open up engagement for children and young people. Primary and Secondary pupils indicated that visits to museums are very visual, very much about looking and seeing, and children and young people feel limited by this.

### Speak to my Heart

Museums should appeal to the heart. The majority of objects presented by children and young people for our Museum of You activity had an important emotional connection for them, given to them by, or representing, a loved one- from Leo's lemon sherbet, his gran's favourite sweet, to Tyler's grandad's wedding ring, who'd passed away. What was really clear was the importance of that emotive connection, and the suggestion that museums should be, not just places of seeing and thinking, but places of feeling. As an S1 pupil at Duncanrig Secondary School said after the Museum of You activity, *"Museums should have artefacts that give you an emotional response, all of the objects on the table have an emotional response from all of us"*.



Above: A Sacred Heart PS pupil's contribution to the Museum of You.

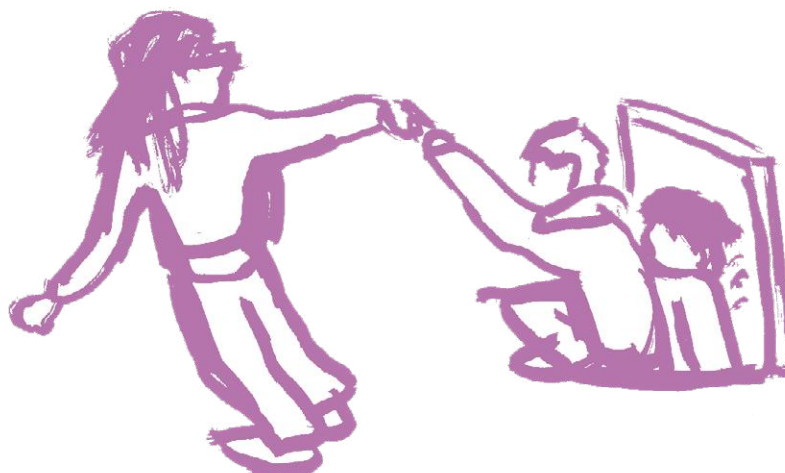
## LOOKING TO THE FUTURE

The underlying opportunity here has been to explore the possibility that the museum's role in all our lives, and particularly in the lives of children and young people, can be lifelong.

This project, from the initial brief and the subsequent desk-based research, to the resultant live research, site visits, staff interviews, focus groups and online surveying, has underscored the great potential of the museum as a critical location for the deep reflection, engagement, and planning around longtime.

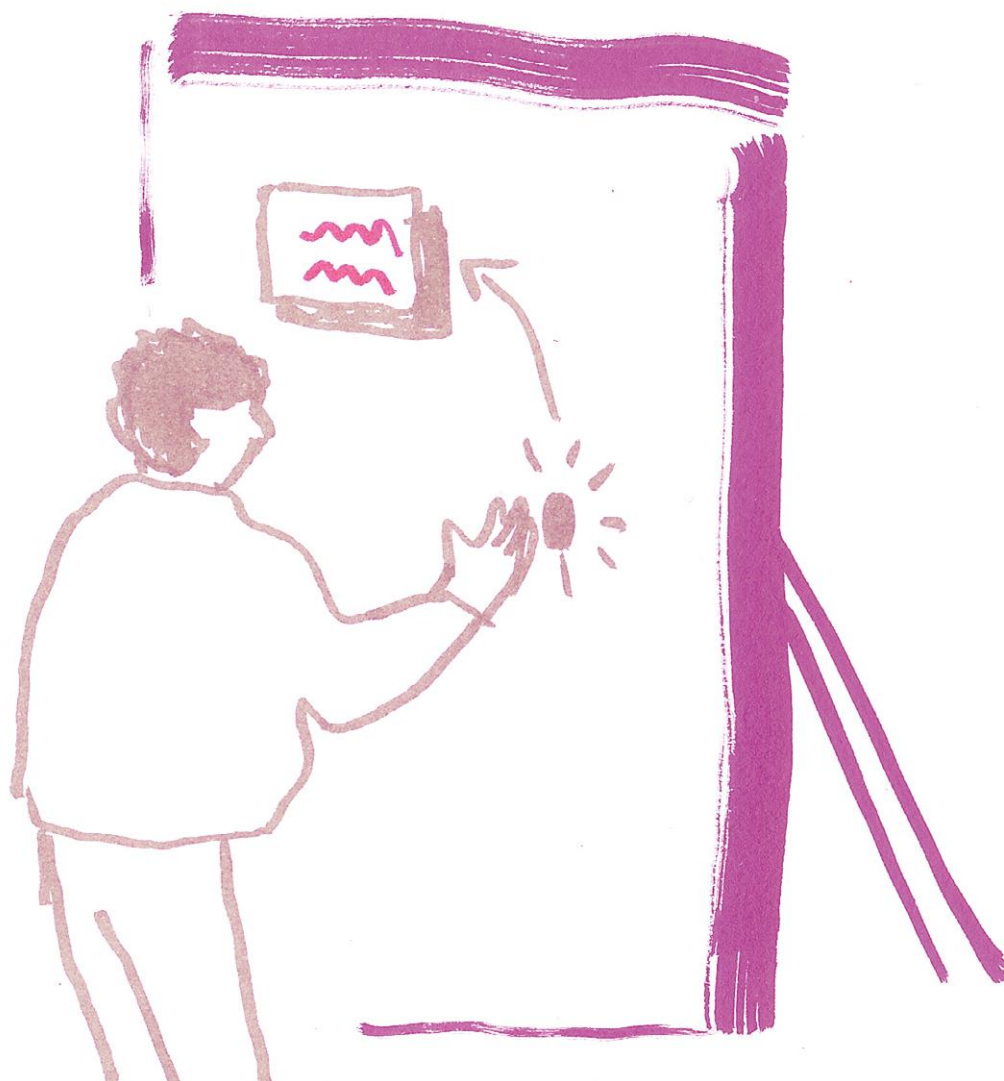
As highlighted in the 70-Year-Old You activity, the next 60 years in the life of a child who is currently 10 years old, and by then will be 70, is absolutely critical for that child and for the planet. From the NMoRL's work with the Young Farmers and an understanding that, whilst reflecting the past, that museum can also explore the future of local food production, to the pupils who suggested the Museum of Extinction with displays of already extinct species and those that are currently being made extinct, we feel that it is clear that the demand is there for the NMS to play a vital role in such critical areas as species extinction, climate change and food sustainability.

Why Museums? From the principles of Scottish polymath Patrick Geddes' Past, Present, Possible- reflection on the past, as we travel through the present, to envisage the future. Where better than a museum to begin such a journey? Who better to have on that journey than a young person, with their life in front of them, and all that potential to impact their own, and all our futures.



# SCOTLAND 365, SCHOOLS CONSULTANCY

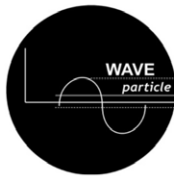
## APPENDICES





## FOCUS GROUPS AND CREATIVE TOOLS

In advance of the early focus groups we delivered with Castlebrae CHS and Royal Mile PS we circulated a series of questions as a prompt to give the pupils time to think about their answers.



We are an art organisation, *WAVEparticle*, and we're working with the National Museums of Scotland to help them think about how to encourage young people to develop a relationship for life with their museums. With that in mind we have a few ideas and questions that we'd like you to think about.

Have you visited any of the National Museums of Scotland? These are: The National Museum of Scotland on Chambers Street in Edinburgh; the National War Museum at Edinburgh Castle; the National Museum of Flight at East Fortune airfield; and the National Museum of Rural Life in East Kilbride

If you've been on a school trip to a museum, is there anything you think would have made the school trip better?

When thinking about visiting a museum, how would you rank the list below on a scale of 1 – 12, with 1 being the most important thing on the list, and 12 being the least important:

- Free entry
- Great exhibits
- A place for you
- Welcoming museum staff
- Evening / night-time events
- Easy to follow signage
- Interesting museum trails
- Interesting activities
- Interactive displays
- A good café
- A gift shop
- Information that supports your schoolwork/projects

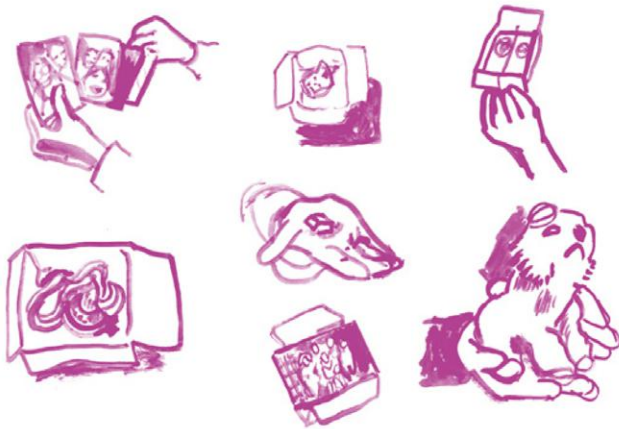
What's been your best experience of visiting a museum in Scotland or anywhere else?

Do you feel a museum that you've visited recently represents you and your interests? If not, what would you do to improve this?

Would you be interested in volunteering at a museum?

How would you change museums so that young people visit them more regularly and develop a relationship for life?

Is there any other question we should ask young people about museums?



## The Museum Of You

*The Museum of You* is an activity that supports a conversation about museums, values, personal experience and heritage. It can also open up discussions about whose heritage is celebrated by museums and whose story is told. We are interested in how museums can be more responsive to the heritage of visitors, and those who don't currently visit, so that more diverse representations are reflected in a museum visit.

We devised *The Museum of You* workshop based upon a basic "show and tell" principle, that's used widely across the school curriculum, to present the objects and images that are important to pupils, and to learn how these can be framed and annotated to confer them with a value similar to the objects that are presented in museum display cabinets.

*The Museum of You* focuses on each individual pupil, it taps into what is important to them, their words, their object, and provides learning around how to frame that and how to articulate that, so that it can be shared.

### Teachers Notes

Each pupil is asked to bring in a small, palm-sized object or small image that is of personal significance, an item that reflects something about them, their heritage, their place.

Each pupil writes up to 50 words on the history and personal significance of their selection. The writing could include a description of the object, its age, what material it's made of, and the story of why it's important to them, (see template below).

Their small object is then framed by a box to complete their contribution to a *Museum Of You*. The pupils can either make a box or simply place their object on a printout of the image of the box below. To make a box out of a sheet of A4 paper, (please see <https://www.youtube.com/watch?v=-jCQZBWgaJk4>: How to Make a Box out of an A4 sheet of paper).

*We'd love to see your objects and stories! Share them with us by tagging our Twitter page @NMSEngage using #NationalMuseumOfYou.*

Some examples of pupils' objects for *The Museum Of You*:



**Template for a museum-style description:**

Title:

Description of the object:

Its age: (best guess)

The material it's made of:

Why it's important to you:

The 3D box which can be printed out:





## 70 Year Old You

How do we help a young person think about a lifelong relationship with a museum? National Museums Scotland sincerely wish to encourage this reflection and would love young people to make a museum a friend for life.

One way we've explored this idea in focus groups with primary and secondary pupils is that we invite them to imagine themselves at 70, and then to look back at a life where a museum has had a significant role in that life. We started the discussion by inviting pupils to roleplay being 70. How will you walk, talk, look? This seemed to really help them embody the idea of being "old". We then asked them to write about three instances of significance, across those 70 years, when visiting a museum, starting with a first encounter, (if they've had one) and inventing two others.

### Teachers Note:

Help the pupils to embody their 70-year-old self, help them to empathise with their older selves.

Invite the pupils to write down the date of their 70th birthday and make a list of their characteristics at 70 or draw themselves.

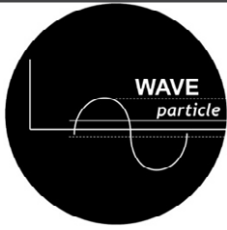
Invite pupils to consider how their voice will be and how talking and listening is.

Invite children to consider how they will look and move at 70. Act out moving around the classroom.

Finally invite the children to imagine and write about the following:

**You are 70 years old, and you have had a lifelong relationship with a museum. Describe three moments in those 70 years that were important to you.**

*We'd love to see some of your stories! Share them with us by tagging our Twitter page @NMSEngage using #NMSSchools.*



## The Halving

### Workshop Briefing Note For Teachers

The Halving is a mathematical idea centred around plotting a particular ratio that occurs in everyday life. The Halving uses some basic mathematics to draw people into a consideration of long time in their own lives.

The Halving marks a very particular rite of passage, centred on the moment a child becomes half their parent's age. Unlike other family celebrations, birthdays, Mother's Day, Father's Day, The Halving only happens once in a lifetime- so, whilst the calculation is simple enough, the moment is unique.

Take a 30-year-old new mother. When her child is just born, the ratio of ages between this mother and her child is 30 years old to, say, 1 second old. As a pure ratio that involves big numbers:

946080000 : 1

Over time, as parent and child grow older this ratio moves towards 2:1 which we choose to name as The Halving.

32: 2      16: 1

35: 5      7: 1

40:10      4: 1

60:3.      2: 1

The Halving is something everyone can get interested in. All you need to know to calculate it is your birthday (day, month, year) and your parent's birthday (day, month, year).

With young people the calculation is always a day in the future. Sometimes for older people The Halving date is in the past (but it still feels valuable to work it out and

# NATIONAL SCHOOLS SURVEY

## Primary School Pupils Survey - Questions

### National Museum of You – Primary School Pupils Survey

National Museums Scotland are inviting children and young people across Scotland to tell us what they think visits to museums should be like. We want to know what is enjoyable about visits to our museums and in fact to any museum. What do children and young people think might be changed or improved? With that in mind we have a few questions that we'd like you to think about. Your answers are important and will help us to create a better experience for children and young people visiting our museums.

The survey should take about 20 minutes to complete.

#### Prize Draw

If you complete this survey by Friday 25th March 2022, your class could win an exciting prize! Your teacher will be able to tell you more about some of the amazing prizes that are on offer.

1. 1. What age are you?



Mark only one oval.

9

10

11

12

Other: \_\_\_\_\_

2. 2. What is the name and postcode of your school?

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3. 3. Which local authority area is your school based in? Ask your teacher if you don't know.

*Mark only one oval.*

- Aberdeen
- Aberdeenshire
- Angus
- Argyll and Bute
- Clackmannanshire
- Dumfries and Galloway
- Dundee
- East Ayrshire
- East Dunbartonshire
- East Lothian
- East Renfrewshire
- Edinburgh
- Falkirk
- Fife
- Glasgow
- Highland
- Inverclyde
- Midlothian
- Moray
- Na h-Eileanan Siar
- North Ayrshire
- North Lanarkshire
- Orkney
- Perth and Kinross
- Renfrewshire
- Scottish Borders
- Shetland
- South Ayrshire
- South Lanarkshire
- Stirling
- West Dunbartonshire
- West Lothian



4. 4a. Have you visited any of our museums listed below, or any other museum? Tick as many boxes as you need to.

*Check all that apply.*

	On a school visit	With family	In your own free time
National Museum of Scotland (Edinburgh)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
National War Museum (within Edinburgh Castle)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
National Museum of Rural Life ((East Kilbride)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
National Museum of Flight (East Lothian)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Another museum	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Never visited a museum	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

5. 4b. What other museums have you visited?

\_\_\_\_\_

6. 5. What do you think a museum is for?

*Mark only one oval per row.*

	Not so important	Fairly important	Very important
To have fun	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To help people to learn	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To protect objects and their stories	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To tell stories about the past	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To help us understand the present	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To help us imagine the future	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To spend time with friends, family or classmates	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

7. 6. Which do you think is the best school year to make your first school visit to a museum?



*Check all that apply.*

- Primary 1
- Primary 2
- Primary 3
- Primary 4
- Primary 5
- Primary 6
- Primary 7
- Older

8. 7. Thinking about your last visit to a museum, how welcome did you feel during your visit?

*Mark only one oval.*

	1	2	3	4	5	
Not welcome	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very welcome



11. 10. Did you feel that the last museum you visited represented you and your interests?

*Mark only one oval.*

	1	2	3	4	5	
It didn't represent me or my interests	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	It very much represented me and my interests

12. 11a. How do you think museums can better represent you and your interests?  
You can tick as many boxes as you like.

*Mark only one oval per row.*

	Not so important	Fairly important	Very important
Allow children to exhibit their objects and stories	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Let children choose content for exhibitions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Have exhibitions about contemporary issues that affect you, e.g. the climate crisis	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Have a wide range of interesting events and activities for children	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Have films on social media like TikTok	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Have a suggestions box that's acted on	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Have one day in the year when children run the museum	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Have a children's advisory group	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Record children's responses to the exhibitions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

13. 11b. Or your own suggestion? (optional)

\_\_\_\_\_

14. 12. When thinking about your next visit to a museum, which of the following are important? You can tick as many boxes as you like.

*Mark only one oval per row.*

	Not so important	Fairly important	Very important
Free entry	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Great objects and exhibitions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A place for you	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A place to spend time with family and friends	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A place to visit with your class	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Welcoming museum staff	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Evening / night-time events	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Easy to follow signage	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Interesting museum trails	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Interesting activities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Interactive displays	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A good café	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A gift shop	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Information that supports your schoolwork/projects	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A loyalty card with reward tokens for the café / gift shop	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

15. 13. How would you like to explore a museum?

*Mark only one oval.*

- Be led through the museum by a tour guide
- Follow a clearly signed route yourself
- Wander about, having enough time to stop wherever you want
- Choose one of the trails provided by the museum
- Create your own trail

16. 14. How would you like to interact with the museum's displays and objects? Tick the three that are most important to you.

*Check all that apply.*

- Get to hold objects
- Get to wear objects
- Draw the objects/displays
- Write about the objects/displays
- Enter the display, e.g. sit on a throne, or a tractor, or a pilot's seat
- Use interactive technology
- Take a rubbing of the object
- Scan and 3D print the object
- Photograph the objects/displays
- Speak about the objects/displays
- Use social media to engage with the objects/displays, e.g. make a TikTok video
- Take away something that helps you remember the objects/displays
- Learn about the objects/displays from museum staff

17. 15. How would you change museums so that children and young people would visit more regularly and maybe even develop a relationship for life?



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**THANK YOU!**

Thank you so much for completing the survey.

Explore more about our museums at [www.nms.ac.uk](http://www.nms.ac.uk)

# Secondary School Pupils Survey - Questions

## National Museum of You – Secondary School Pupils Survey

National Museums Scotland are inviting young people across Scotland to tell us what they think visits to museums should be like. We want to know what is enjoyable about visits to our museums, and in fact to any museum. What do young people think might be changed or improved? With that in mind we have a few questions that we'd like you to think about. Your answers are important and will help us to create a better experience for young people visiting our museums.

The survey should take about 20 minutes to complete:

### Prize Draw

If you complete this survey by Friday 25th March 2022, your class could win an exciting prize! Your teacher will be able to tell you more about some of the amazing prizes that are on offer.

1. 1. What age are you?



*Mark only one oval.*

- 11
- 12
- 13
- 14
- 15
- 16
- 17
- 18
- Other: \_\_\_\_\_

2. 2. What is the name and postcode of your school?

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3. 3. Which local authority area is your school based in? Ask your teacher if you don't know.

*Mark only one oval.*

- Aberdeen
- Aberdeenshire
- Angus
- Argyll and Bute
- Clackmannanshire
- Dumfries and Galloway
- Dundee
- East Ayrshire
- East Dunbartonshire
- East Lothian
- East Renfrewshire
- Edinburgh
- Falkirk
- Fife
- Glasgow
- Highland
- Inverclyde
- Midlothian
- Moray
- Na h-Eileanan Siar
- North Ayrshire
- North Lanarkshire
- Orkney
- Perth and Kinross
- Renfrewshire
- Scottish Borders
- Shetland
- South Ayrshire
- South Lanarkshire
- Stirling
- West Dunbartonshire
- West Lothian



4. 4a. Have you visited any of our museums listed below, or any other museum? Tick as many boxes as you need to.

*Check all that apply.*

	On a school visit	With family	In your own free time
National Museum of Scotland (Edinburgh)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
National War Museum (within Edinburgh Castle)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
National Museum of Rural Life ((East Kilbride)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
National Museum of Flight (East Lothian)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Another museum	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Never visited a museum	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

5. 4b. What other museums have you visited?

\_\_\_\_\_

6. 5a. What do you think a museum is for?

*Mark only one oval per row.*

	Not so important	Fairly important	Very important
To help people to learn	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To protect objects and their stories	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To entertain people	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To tell stories about the past	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To help us understand the present	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To help us imagine the future	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To spend time with friends, family or classmates	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

7. 5b. Or your own suggestion? (optional)

\_\_\_\_\_

8. 6. Which do you think is the best school year to make your first school visit to a museum?



*Check all that apply.*

- Primary 1
- Primary 2
- Primary 3
- Primary 4
- Primary 5
- Primary 6
- Primary 7
- S1 (First year)
- S2 (Second year)
- S3 (Third year)
- S4 (Fourth year)
- S5 (Fifth year)
- S6 (Sixth year)

9. 7. Thinking about your last visit to a museum, how welcome did you feel during your visit?

*Mark only one oval.*

	1	2	3	4	5	
Not welcome	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very welcome

10. 8. What would have made you feel more welcome?



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11. 9. Which of your senses did the museum appeal to?

*Mark only one oval per row.*

	0	1	2	3	4	5
Sight	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Touch	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hearing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Smell	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Taste	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

12. 10. Did you feel that the last museum you visited represented you and your interests?



*Mark only one oval.*

	1	2	3	4	5	
It didn't represent me or my interests	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	It very much represented me and my interests

13. 11a. How do you think museums can better represent you and your interests?  
You can tick as many boxes as you like.

*Mark only one oval per row.*

	Not so important	Fairly important	Very important
Involve more youth culture	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Allow young people to exhibit their objects and stories	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Let young people choose content for exhibitions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Have exhibitions about contemporary issues, e.g. the climate crisis	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Have a wide range of interesting events and activities for young people	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Have films on social media like TikTok	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Have a suggestions box that's acted on	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Have one day in the year when young people run the museum	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Have a young people's advisory group	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Record young people's interpretations of the exhibitions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

14. 11b. Or your own suggestion? (optional)

\_\_\_\_\_

15. 12a. When thinking about your next visit to a museum, which of the following are important? You can tick as many boxes as you like.

*Mark only one oval per row.*

	Not so important	Fairly important	Very important
Free entry	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Great objects and exhibitions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A place for you	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A place to spend time with family and friends	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A place to visit with your class	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Welcoming museum staff	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Evening / night-time events	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Easy to follow signage	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Interesting museum trails	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Interesting activities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Interactive displays	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A good café	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A gift shop	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Information that supports your schoolwork/projects	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A loyalty card with reward tokens for the café / gift shop	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

16. 12b. Or your own suggestion? (optional)

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17. 13. How would you like to explore a museum?

*Mark only one oval.*

- Be led through the museum by a tour guide
- Follow a clearly signed route yourself
- Wander about, having enough time to stop wherever you want
- Choose one of the trails provided by the museum
- Create your own trail

18. 14. How would you like to interact with the museum's displays and objects? Tick the three that are most important to you.

*Check all that apply.*

- Get to hold objects
- Get to wear objects
- Draw the objects/displays
- Write about the objects/displays
- Enter the display, e.g. sit on a throne, or a tractor, or a pilot's seat
- Use interactive technology
- Take a rubbing of the object
- Scan and 3D print the object
- Photograph the objects/displays
- Speak about the objects/displays
- Use social media to engage with the objects/displays, e.g. make a TikTok video
- Take away something that helps you remember the objects/displays
- Learn about the objects/displays from museum staff

19. 15. How would you change museums so that young people would visit more regularly, and maybe even develop a relationship for life?



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# Teachers Survey - Questions

## National Museum of You – Teachers Survey

National Museums Scotland are inviting teachers, and pupils (aged 10-18), across Scotland, to tell us what they think visits to museums should be like. We want to know what is enjoyable about visits to our museums, and in fact to any museum. What do you think might be changed or improved? With that in mind we have a few questions that we'd like you to think about. Your answers are important and will help us to create a better experience for teachers and pupils visiting our museums.

The survey should take about 20 minutes to complete.

### Prize Draw

If you complete this survey by Friday 25th March 2022, your class will be entered into a draw for some amazing prizes.

First Prize: Your class will be given special behind the scenes access to one of our museums.

Second Prize: Find out more about some amazing objects in our museum without leaving your classroom! We will bring the museum to your class, through an exclusive video call just for you.

Third Prize: A goody bag from our museum shop, including a range of resources to use in your classroom. We will tailor the contents to suit your class.

1. 1. Your name



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2. 2. Your school and postcode

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3. 3. Which local authority area is your school based in?

*Mark only one oval.*

- Aberdeen
- Aberdeenshire
- Angus
- Argyll and Bute
- Clackmannashire
- Dumfries and Galloway
- Dundee
- East Ayrshire
- East Dunbartonshire
- East Lothian
- East Renfrewshire
- Edinburgh
- Falkirk
- Fife
- Glasgow
- Highland
- Inverclyde
- Midlothian
- Moray
- Na h-Eileanan Siar
- North Ayrshire
- North Lanarkshire
- Orkney
- Perth and Kinross
- Renfrewshire
- Scottish Borders
- Shetland
- South Ayrshire
- South Lanarkshire
- Stirling
- West Dunbartonshire
- West Lothian



4. 4a. Have you visited any of our museums listed below, or any other museum?

*Check all that apply.*

	On a school visit with pupils	In your own free time
National Museum of Scotland (Edinburgh)	<input type="checkbox"/>	<input type="checkbox"/>
National War Museum (within Edinburgh Castle)	<input type="checkbox"/>	<input type="checkbox"/>
National Museum of Rural Life ((East Kilbride)	<input type="checkbox"/>	<input type="checkbox"/>
National Museum of Flight (East Lothian)	<input type="checkbox"/>	<input type="checkbox"/>
Another museum	<input type="checkbox"/>	<input type="checkbox"/>
Never visited a museum	<input type="checkbox"/>	<input type="checkbox"/>

5. 4b. What other museums have you visited?

\_\_\_\_\_

6. 5a. If you did visit one of our museums with your pupils, what prompted the visit? Tick all boxes that apply.

*Check all that apply.*

- Email to the school or teacher from National Museums Scotland
- National Museums Scotland website
- Social Media e.g. Scottish Primary Teachers Facebook
- National Museums Scotland E-newsletter
- Word of mouth
- Had visited the museum previously
- Not applicable

Other:  \_\_\_\_\_

7. 6. If you have visited any of our museums with your pupils, which year group did you visit with? Tick all that apply.



*Check all that apply.*

- Primary 1
- Primary 2
- Primary 3
- Primary 4
- Primary 5
- Primary 6
- Primary 7
- S1 (First year)
- S2 (Second year)
- S3 (Third year)
- S4 (Fourth year)
- S5 (Fifth year)
- S6 (Sixth year)
- ASN/ASL group

8. 7a. Which do you think is the best school year for a first school visit to a museum?

*Mark only one oval.*

- Primary 1
- Primary 2
- Primary 3
- Primary 4
- Primary 5
- Primary 6
- Primary 7
- S1 (First year)
- S2 (Second year)
- S3 (Third year)
- S4 (Fourth year)
- S5 (Fifth year)
- S6 (Sixth year)

9. 7b. Please tell us why

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10. 8a. How important are each of these factors to you when considering organising a school visit to a museum?



Mark only one oval per row.

	Not so important	Fairly important	Very important
Cost of transport	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Additional adult supervision for pupils	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Support from the museum in helping to co-ordinate the school visit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Distance to the museum	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Exhibition/s relevant to the school curriculum	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Activities and events that support your pupils' schoolwork/projects	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The general educational value of connecting pupils to a museum	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A specific opportunity, e.g. an activity organised for the school	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
An opportunity to reward pupils (and staff) for their hard work	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

11. 8b. Which factor is the most important?

*Mark only one oval.*

- Cost of transport
- Additional adult supervision for pupils
- Support from the museum in helping to co-ordinate the school visit
- Distance to the museum
- Exhibition/s relevant to the school curriculum
- Activities and events that support your pupils' schoolwork/projects
- The general educational value of connecting pupils to a museum
- A specific opportunity, e.g. an activity organised for the school
- An opportunity to reward pupils (and staff) for their hard work

12. 8c. Other (please specify)

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13. 9a. Thinking about your last visit to a museum, how welcome did you and your pupils feel during your whole visit?

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*Mark only one oval.*

1      2      3      4      5

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Not welcome                  Very welcome

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14. 9b. Tell us about your answer

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15. 10. What could a museum do to help facilitate your school visit?

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16. 11a. What additional factors do you think are important in your pupils having a great experience on a school visit to a museum?

*Mark only one oval per row.*

	Not so important	Fairly important	Very important
Pre-visit resources to help prepare them for the experience	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Comprehensive accessibility information and support	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The journey there and back	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The moment of arrival	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A well organised visit with enough time for the whole experience	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The group dynamic between pupils	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How welcome the pupils feel in the museum	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How the pupils feel their heritage is visible in the museum	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

17. 11b. Other (please specify)

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18. 12. Do you feel that the last museum you visited represented your pupils' interests?

Mark only one oval.

	1	2	3	4	5	
It didn't represent their interests	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	It very much represented their interests

19. 13a. How do you think museums can better represent your pupils' interests?

Mark only one oval per row.

	Not so important	Fairly important	Very important
Involve more youth culture	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Allow young people to exhibit their objects and stories	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Let young people choose content for exhibitions/new displays	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Have displays about contemporary issues, e.g. the climate crisis	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Have a wide range of interesting events and activities for young people	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Share interesting and entertaining content on social media channels they use such as TikTok	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Have a suggestions box that's acted on	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Have one day in the year when young people run the museum	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Have a young people's advisory group	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Record young people's interpretations of the exhibits	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ongoing dialogue between the museum and your school	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

20. 13b. Or your own suggestion

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21. 14. What do you think is your pupils' favourite way to move through a museum on a school visit?

*Mark only one oval.*

- Have a workshop or introduction first and then explore the museum
- Explore particular sections of the museum site with a member of staff
- Follow a clearly signed route
- Wander around freely, having enough time to stop wherever they want
- Choose one of the trails or resources (on paper or online) provided by the museum
- Create their own trail in advance and follow that



22. 15. How do you think your pupils would like to interact with the museum's displays and objects?

*Mark only one oval per row.*

	Not so important	Fairly important	Very important
Get to hold objects	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Get to wear objects	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Draw the objects/displays	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Write about the objects/displays	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Enter the display, e.g. sit on a throne, or a tractor, or a pilot's seat	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Use interactive technology	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Take a rubbing of the object	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Scan and 3D print the object	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Photograph the objects/displays	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Speak about the objects/displays	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Use social media to engage with the objects/displays, e.g. make a TikTok video	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Take away something that helps remember the objects/displays	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Learn about the objects/displays from museum staff	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Use the NMS website collections search	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

23. 16a. When thinking about what might encourage your pupils to make a return visit in the future, which of the following are important?

*Mark only one oval per row.*

	Not so important	Fairly important	Very important
Free entry	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Great objects and exhibitions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A place that is theirs	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A place to spend time with their family and friends	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A place to visit with classmates	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Welcoming museum staff	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Evening / night-time events	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Easy to follow signage	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Interesting museum trails	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Interesting activities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Interactive displays	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Information that supports their schoolwork/projects	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A good café	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A gift shop	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A loyalty card with reward tokens for the café / gift shop	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

24. 16b. Your own suggestion

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25. 17. Could you suggest one way that museums and schools could work together to ensure that young people develop a lifelong relationship to a museum?

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26. 18. Do you have a lifelong relationship to a museum? Could you tell us about it?



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27. 19. Please provide your email address. We will only need to contact you if your class wins a prize.



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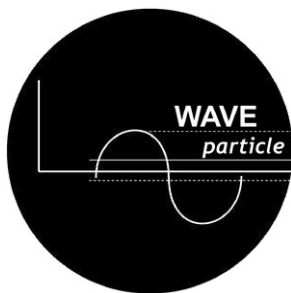
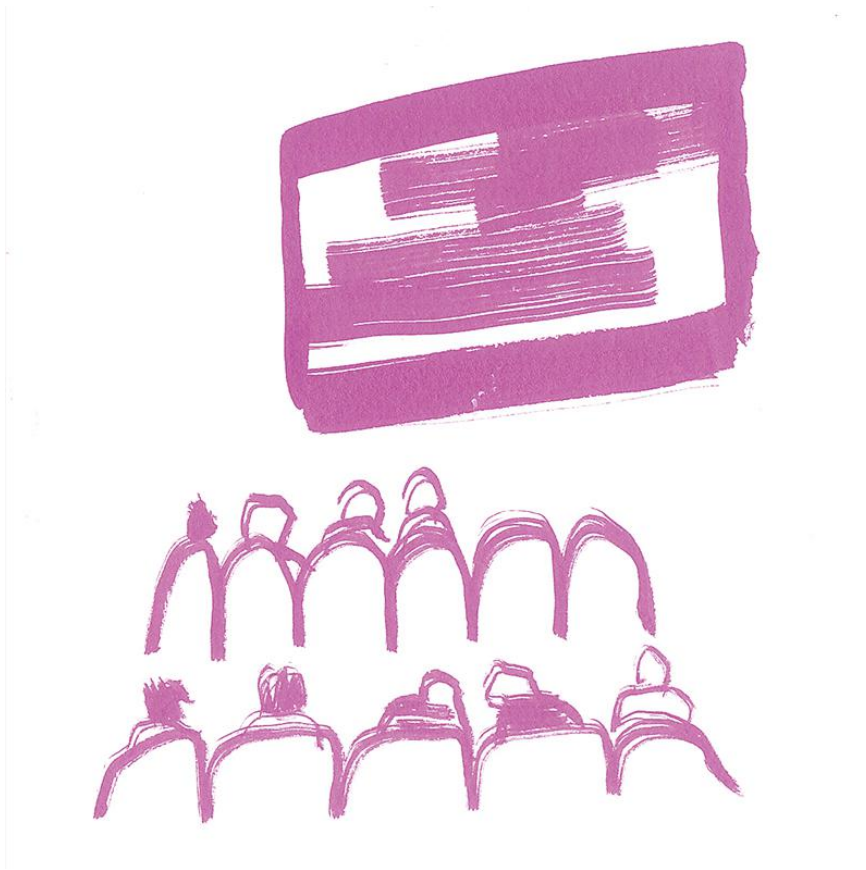
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This Report was prepared by  
WAVE*particle* for Scotland 365, Schools  
Consultancy.

All illustrations by Danielle Banks.

[www.waveparticle.co.uk](http://www.waveparticle.co.uk)  
[info@waveparticle.co.uk](mailto:info@waveparticle.co.uk)

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