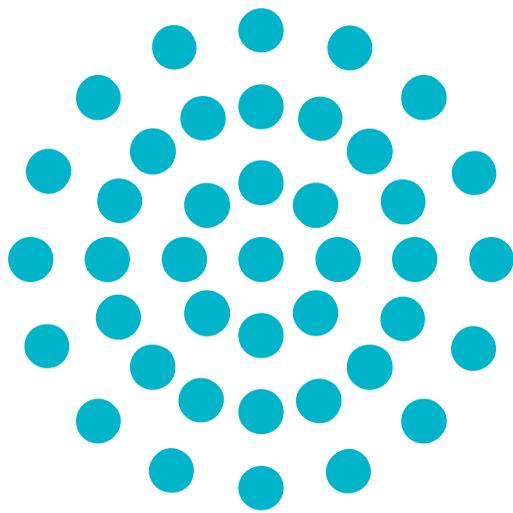


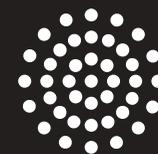
A
CATALYST
FOR

CHANGE



THE SOCIAL IMPACT OF THE OPEN MUSEUM





A CATALYST FOR CHANGE:

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This research project was commissioned
by the Heritage Lottery Fund

Research Team:

Jocelyn Dodd

Helen O'Riain

Eilean Hooper-Greenhill

Richard Sandell

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Research Centre for Museums and Galleries
(RCMG)

Department of Museum Studies
University of Leicester,
105 Princess Road East,
Leicester LE1 7LG

Tel: +44 (0)116 252 3995/3963

Fax: +44 (0)116 252 3960

Email: rcmg@le.ac.uk

Website: <http://www.le.ac.uk/museumstudies/rcmg>

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7 Holbein Place

London

SW1W 8NR

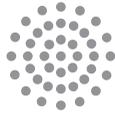
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FOREWORD

Simon Olding

Director of Policy and Research, Heritage Lottery Fund

The decision of the Heritage Lottery Fund (HLF) to commission this evaluation of the Open Museum was an unusual step. It has marked a change and an important development in our approach to evaluation, since this is the first piece of work in which we have deliberately considered the gathering of qualitative evidence. The Fund's present approach to evaluation has been incremental: we have steadily collated information on the results of completed HLF projects, and this undertaking is now gathering pace. We have stepped up the range of our evaluation to look in more detail at the impact of HLF programmes such as the Townscape Heritage Initiative, our pioneering Urban Parks Programme and, of direct interest to the museums sector, the 1996-1997 'major assessment programme' which directed capital funds to museums, libraries and archives. In this latter body of work, we have begun to assess the wider range of impact, looking, for example, at the social and economic consequences of the lottery grant. Our concern is to understand in a richer detail the benefits of HLF expenditure on the heritage asset, and on the services that it provides for its public. Understanding how the quality of life can be improved for people around the UK brings us into the territory of individual hopes and expectations, and the potentially rich relationship between people and the cultural institutions that serve them. The heritage world has much to offer this dynamic relationship, as well as much to do in order to fulfil its potential.

The Open Museum has been an iconic project for the museum sector. The research that we commissioned demonstrates the moving impact on personal lives that can be made by offering a compelling museum engagement on terms that have been negotiated between the museum and the individual: the conversation has been two-way. This is not a museum lecture, it is a rich dialogue. The Greater Pollok Kist project, funded by HLF over a three year period, was designed to extend the work of the Open Museum. The movement to involve local people as the decision-takers and initiators impressed us. It presaged the Fund's own thinking about developing the great theme of 'Broadening the Horizons of Heritage' which is secured within our new Strategic Plan (2002-2007). The fact that the Open Museum was driven forward by the involvement of people, in the facets of heritage that meant specific things to them, was a powerful message. It exemplifies our own commitment to 'involvement', which is another new theme, in our strategic thinking.

This evaluation of the Open Museum is an honest and moving account of personal and institutional change. It also marks a partnership between the Heritage Lottery Fund, Glasgow Museums and the Research Centre for Museums and Galleries at the University of Leicester (RCMG). It is a model that can apply for future evaluation work, and it expresses HLF's commitment to see the outcome of evaluation in the public domain.

PREFACE

Mark O'Neill

Head of Glasgow Museum Service

The Open Museum is based on a number of ideals. One is that Glasgow Museums simply wanted to provide a museum service to people where they were. While in some ways there is no substitute for a visit to a museum, where the quality and quantity of objects in a custom-built setting, shared with other visitors is a special experience, many citizens rarely if ever visit. This may be because they are exercising their democratic right not to be interested in the subject of the museum, but in many cases it is because of a sense that museums are not for them. This may be due to a whole range of factors, from transport availability and cost, to outdated perceptions of what museums are like. It may also be a lack of confidence, which is experienced as a fear of embarrassment for not knowing the rules, a sense of being unfamiliar with the rituals and etiquette of museum visiting. Above all it is an anticipation of not being made welcome, by staff who will detect their inexperience, and by other visitors, who will resent the presence of outsiders.

While Glasgow Museums were working hard to encourage people to visit, we still felt there was a need to offer a museum service to people who for one reason or another seldom, if at all, came to museums, by providing displays in more accessible venues - libraries, community centres, hospitals, prisons, old people's homes. But rather than just creating touring exhibitions, we wanted to share the curatorial experience, to work in partnership with local people to create displays. We hoped that their experience of objects would be as meaningful as ours, and that, by being shared in the process of

creating the displays, would be more easily communicated to viewers not directly involved

People who believe passionately in museums often make extravagant claims for the impacts they can have for people. In some ways this is a natural idealism which is common to many involved in cultural and educational activities, a desire to share a profound pleasure and to inspire people to grow and to fulfil their potential. Subjecting this idealism to evaluation can sometimes seem like breaking a butterfly on the wheel, as many of the inspirations we aspire to provide are fragile, subtle and may take place long after the actual museum visit. Evaluation is based on making explicit elements of museum work so that they can be improved or applied in different contexts. Many museum staff are wary of evaluation per se, resisting the emotional and intellectual effort of the level of self-consciousness involved. There are good reasons for evaluation, however. A pragmatic one is that funding agencies which share our aspirations and support them with cash have a reasonable desire to see evidence that their money is being well spent. It is also a matter of integrity, as well as of great interest, for museum staff to see if at least some of the effects we claim for our work actually happen at any level other than anecdote or projection.

The other reason for evaluation is that there is a need to justify this kind of work within the museum 'profession' itself. Many traditional museum workers assume that the kind of impacts aimed at in the Open Museum - an increase in personal self-confidence, a

greater sense of being able to generate meaningful experiences - are not appropriate objectives of museums. These they see as presenting the facts of history or science or enabling a purely aesthetic experience, sometimes based on taxonomic or provenance research. Implicit in this is a narrow definition of the role of museums as places where those with the appropriate background can go to learn more about what they already feel confident about. Nick Merriman (1991) has shown that those with a stake in society feel that they have inherited its valued public culture - its 'heritage'. Excluded people do not feel this sense of belonging or inheritance. Ground breaking research by the RCMG and Lois Silverman of Indiana University is revealing that the idealised visitor of this tradition underestimates the complexity of people, who use museum visits and encounters with museum objects to make sense of their lives in all sorts of ways, and gain precisely the kind of benefits described in this study. If self-confidence is a precondition for a positive approach to the task of making sense of life, and for visiting and enjoying museums, then providing museum services which develop self-confidence seems perfectly appropriate. If museums are amongst the civilising, culturally fertilising agencies in our society, restricting their use to those who by traditional definitions are already cultured and civilised seems ungracious, if not downright mean.

Many of those interviewed were already members of a group designed to increase inclusiveness, being involved, for example, with an arts centre; others were in care. The Open Museum, despite its high ideals, recognises that it is just one contributor among many to inclusion. Just as exclusion is a result of a complex of reinforcing factors (poverty, ill health, poor education, unemployment, racial discrimination, disability), inclusion comes about when a system of reinforcing support enables individuals to break through to a place where they can take advantage of the opportunities offered by society. For some of those interviewed the experience of museum objects delivered to them through the Open Museum process was the final element which enabled the breakthrough. For others the museum experience was a background factor supporting a move towards an inclusive cycle - the breakthrough may come from something else. The research is not based on a large number of people: it does not tell us how widespread the experiences described are, nor does it reach the most excluded people the Open Museum worked with. But it does show the nature of the impact on some people. This gives us a solid basis for continuing the work of the Open Museum and learning from the first eleven years of its operation. Glasgow Museums were particularly keen on the evaluation taking place when it did, as the service was undergoing a major renewal, using the Best Value Review process as the driver for change. The evaluation team raised a great number of questions which we were attempting to address:

Where does the Open Museum go from here?

The territory of access and social inclusion is rapidly changing - does the vision on which the Open Museum was established reflect these agendas?

How does the Open Museum fit into the mainstream inclusion agenda?

What impact will the mainstream inclusion agenda have on the whole museum service?

Would a strategic rather than visionary approach be more helpful at this stage?

Who are the important strategic partners that the Open Museum might now develop?

How can the impact of the Open Museum be extended and maximised?

Is the focus on the objects and material culture constraining? Might this be integrated with other starting points to connect with communities?

How can journeys and pathways be created for participants to enable them to become mainstream museum users?

Funding opportunities and partnerships abound for social inclusion and access initiatives: how can there be more access to these?

The radical restructuring of Glasgow Museums is an attempt to answer these questions. The Best Value Review praised the Open Museum as one of the great achievements of Glasgow Museums. It recommended the staffing level be increased so that it could become a seven day week service - or rather become an official seven day week service, so that it was not relying solely on the goodwill and voluntary extra hours of staff. However, rather than expand the staff simply to create a larger Open Museum unit which could deliver a larger service, the review decided that it would be more strategic to generalise the Open Museum approach throughout the museum service, and develop the partnerships that were identified as fundamental to developing inclusion. The opportunity to do this existed for a number of reasons. In 1998 Glasgow Museums had been incorporated into a larger Cultural and Leisure Services Department (CLS), which included Libraries, Archives, Arts, Sport, and after 2000, Community Education. The new CLS department created a new network of Community action teams, based in each of eight areas of the city, whose job was to link up the many activities designed to support inclusion which were going on. There was also a new commitment to work with other Council Departments, especially Social Work and Education, as well as the voluntary sector. Together these added up to an opportunity to go beyond individual projects and work strategically to create pathways out of exclusion. From a position where individuals might take part in an arts or a sports project, or be taken to an induction session at a library on a one-off basis, there was now the opportunity to offer them chances to move on to

something else which gave them stimulus and access to services. Museums have a role to play in these pathways, a role which is appropriate and unique to them because it relies on the power of objects. This report demonstrates both the efficacy of the museum experience and importance of placing that experience in a network of pathways so that individuals can take what they need in their journey out of exclusion. The future we intend to build on these foundations is set out on page 44 of this report.

The other element in the equation is the displays themselves - unless they are welcoming and inclusive, bringing in new visitors will simply raise expectations which will be disappointed. Again the Open Museum has played a vital role in developing Glasgow Museums display strategy. It has supported the consultation process for the development of the St Mungo Museum of Religious Life and Art (1993) and the redisplay of the People's Palace (in two phases 1995 and 1998). The planning of the redisplay of Kelvingrove has involved the most comprehensive consultation process we have ever undertaken. As well as an Education Forum and specialist Peer Reviews, a Community Advisory panel drawn from Open Museum client organisations has taken part in every major decision about the shape of the new museum. Physical access into and within the building, orientation, the themes selected for display and the style of interpretation have all been influenced by this panel. At a pragmatic level this level of consultation gave the Heritage Lottery Fund the confidence to make the highest award ever made in Scotland to the Kelvingrove project. More than this

however, when Kelvingrove reopens we are not only confident that it will be a world class museum in traditional terms, but also that every citizen, whether a frequent or a first time visitor, will feel welcome and find something inspiring or of interest in the new displays.

The Open Museum will continue to provide a reliable, high quality service to its existing users, it will provide networks and partnerships which will bring new audiences to Glasgow Museums, and it will continue to innovate in finding new ways to work with people and the objects which they as citizens own.

INTRODUCTION

The Open Museum was established at a time of change for Glasgow Museums. Julian Spalding was appointed as Director in 1989 and there followed a whole raft of radical changes to the museum service, not least the establishment of an innovative project to take museum collections out to those communities which the museums were failing to reach. This was The Open Museum, which began as a pilot project in 1990.

This study traces the roots of the Open Museum, to establish the principles and ethos that have shaped its development and the impact it has had on those individuals with whom it has engaged. It considers the challenges facing the service and raises some questions that can be explored to inform future development.

In recent years the roles that museums can play in the community have increasingly been recognised, particularly as social inclusion agendas have become established. However, long before the language of inclusion had emerged in the sector, and when many museum services had thought little about their role in the community, Glasgow Museums pioneered a model for museums' engagement with communities through the Open Museum.

For over a decade the Open Museum has worked consistently taking museum collections out into the community, making connections between the objects and individuals and groups, particularly working with people who have had little access to museums. Connecting with the lives of people living in their own

communities, developing a new social relevance for the museums' collections, the Open Museum is now well established and ready to find out what impact it had on people's lives. Could participants be tracked down to see what they could recall of their Open Museum experience? Was the impact of the museum fleeting or long-term? Could testimonies from participants be collected? How important had the use of objects been? How far has it achieved the objectives for which it was set up?

These questions emerged in discussions between Stuart Davies, (Policy Advisor Archives and Museums, Heritage Lottery Fund) and Nat Edwards from the Open Museum, in a desire to better understand the significance and impact of the work of the Open Museum, and to inform future developments, and they form the basis of this evaluation.

In the autumn of 2000, The Heritage Lottery Fund (HLF) approached the Research Centre for Museums and Galleries (RCMG), University of Leicester to undertake this research into the impact of the Open Museum, because of their experience of similar projects including *Museums and Social Inclusion*, *The GLLAM report* (2000) and staff experience in the sector. In response to this, RCMG developed their approach around the following key areas:

- To establish the basis, principle, philosophy, and ethos on which the Open Museum was set up
- To establish the historical context and development of the Open Museum
- To identify the impact the Open Museum has had on individuals' lives
- To identify the impact of using objects
- To consider implications of this evaluation for future developments



BACKGROUND TO THE ESTABLISHMENT OF THE OPEN MUSEUM

Established at a time of great change, the Open Museum emerged from the Director's vision, combined with fertile political circumstances and the inspiration of a successful model of a local community museum initiative.

1.1 The vision

'The museum is not the building - the museum exists when somebody looks at something with greater understanding. It doesn't matter where that happens...'
[Julian Spalding, interview]

Julian Spalding, Director of Glasgow Museums (1989-1998) identifies his concept for the Open Museum as being inspired by previous failures to reach people who do not go to museums. Previous work in Sheffield had shown him that museums going out into the community to provide exhibitions and events often generated expectations that the service would be continued regardless of its use or relevance to the community. Efforts made to sustain such provision inevitably meant resources being diverted from reaching others, from responding to real interests or needs and from crucial growth and learning. So Spalding tried a totally different approach when he moved to Manchester:

'I tried to bring the people in to the museum and galleries and get them involved.' (ibid)

This meant establishing links with the community, first consulting about what would interest them in the galleries and then producing projects in response. The results were equally difficult to sustain. Too much seemed to depend on too few personal contacts and it was felt that the projects were probably reaching people who would come to the gallery anyway.

Once in Glasgow, Spalding was determined to find a third model. He wanted to combine the two approaches by getting people to come in to the museum, look at the collections and find things they wanted to take out.

'The intention was to deliver what people wanted rather than what the museum thought they wanted or what the museum thought they ought to want.' (ibid)

The museum would do projects with people or enable them to do exhibitions in their communities, but they were expected to take an active role, as projects were not to be curator-led. Partnerships were to play a central role in achieving these aims.

1.2 The Glasgow context

In the late 1980s and start of the 1990s there were two strands to regenerative cultural development in Glasgow: on the one hand big initiatives such as the Burrell Collection (1983), the Garden Festival (1988) and the title of European City of Culture (1990) and on the other, the enormous challenge of responding to the city's social problems, high on the Labour Party agenda. It was important for the museums to respond to both of these.

One forerunner of the Open Museum was the Springburn Museum, started in an area of high unemployment in 1986 with funding from an Urban Programme initiative. The museum told the story of Springburn, using community objects. Displays did not avoid difficult issues but were brought right up to date in order to include the contemporary disorientation and disempowerment felt in that locality. As a consequence, residents began to view the museum as important to the area.

The Springburn Museum was perceived as a success. Politicians wanted more. Providing small museums scattered across the city replicating central provision and run by the museums service was not the answer, as this would have led to inevitable long-term difficulties with funding and sustainability. But Springburn was an exciting first step, and provided experience of partnership working with community groups which could be used to turn the vision of the Open Museum into a reality. These initial steps, combined with Glasgow's strong tradition of continuing education with, for example, the University of the third age (U3A), the Workers Educational Association (WEA), Labour Party and Communist Party education initiatives were all involved in taking education out to the communities. The Strathclyde Region Social Work Department had developed an Arts Strategy to try to ensure that some of the benefits of the Year of Culture activities were

accessible to the excluded and, as part of the discussions in the city around this, Spalding connected with Bob McKay, Deputy Director of Social Work, who offered to co-fund a pilot project.

Spalding's vision, the then current political need to address the social issues of the community, the model of Springburn Museum, the tradition of continuing education in the community and the Social Work Arts Strategy combined to create the right climate for the establishment of the Open Museum - a capital-free solution that might be sustainable and would work with local people, local communities.

This statement from an early promotional video, best sums up the essence of the Open Museum:

'The Open Museum is dedicated to widening ownership of the city's collection. It aims to free the reserves, which lie hidden in the stores and cupboards, and to forge a link between the skills of our staff and the needs of interested groups. Above all we want to create a museum, which is related to the lives of the people in their own communities.'



DEVELOPMENT OF THE OPEN MUSEUM

The story of the Open Museum since 1990 falls into three parts: 1 - an early, visionary, experimental phase; 2 - a more confident, adventurous phase when a process of consolidation took place; and a more pragmatic third phase in the wake of local government re-organisation.

2.1 Context: turning the ideas into reality

The development of the Open Museum was part of a larger master plan, creating a massive culture of change in the whole of Glasgow Museums organisation. Between 1990 and 1993 the organisation was restructured from a buildings-based approach to a museum-service-wide approach. These changes enabled the infrastructure for the Open Museum to be established. Collections were to be thought of as a whole, not as disparate parts, and managed accordingly. A loans policy was established that any object could be loaned unless there were demonstrable good reasons for not lending, such as safety risks or high insurance costs. In other words, the presumption was in favour of lending rather than the opposite. Central to the Open Museum philosophy was that the loaned objects would be registered museum objects - the objects owned by the citizens of the city - , not a handling collection of disposable objects. The media made the most of the various fears and scares - The 'Degas in the shopping centre' scare and the curators' fear that it would become 'The Oxfam of Glasgow Museums' - but the challenge

to re-think the purpose of the collections was a powerful one.

Conservation was a fraught issue. The conservation department wanted the same conservation standards to be maintained when objects were off site. It became their job to 'make things safely accessible' rather than just 'safe'. A collections policy was to find things that would survive, that could be handled and freely used. But these were enormous changes to achieve and the whole approach ran against the tradition of museum practice.

2.2 Phase 1 - The Beginnings: pilot and experimentation

'In a traditional Museum you visit the objects; with this museum the objects visit you'.

Open Museum 1991

The Open Museum began in October 1990 with five members of staff funded by Glasgow District Council, with running costs funded by Strathclyde Regional Council and with expertise from both. This partnership was crucial. Glasgow District Council had the collections and Strathclyde's education and social services departments could give the required support. Posts were funded for a year. Consultation was undertaken with social services, hospitals, the community relations office, Age Concern, an Arts Centre and other museums. The Open Museum was

managed jointly by Mark O'Neill (Keeper of Social History and founding curator of Springburn Museum) and Jem Fraser (Head of the Museum Education Service).

At first it offered three main services to the public:

- **lending** (objects, paintings, small exhibitions - the smallest of which would fit on a table top - and handling or reminiscence kits)
- **advisory** (providing expertise to enable people to develop collections and exhibitions of their own), and
- **partnerships** (community groups coming in to explore collections and use them in exhibitions).

Any group or individual could apply for these loans or services. The groups specifically targeted at first were: elderly people; people with disabilities; young people; women; those living in Areas for Priority Treatment and minority communities.

Of the first three projects to be completed one was lending, one advisory and one a collaborative exhibition. The collaborative project was 'Wear it Well' by a group called the Wellhouse Women who searched through museum store-rooms and borrowed clothing and accessories that reflected women's roles in various societies (boned corsets; heavy neck rings, tiny shoes made for women with bound feet in China etc). This became a touring exhibition with the women (in costume) taking it in turns to talk visitors round it. (Further details of this project are in section 3.2).

Also in the first six months, six other projects began; 23 named groups/individuals expressed an interest in working with the Open Museum and those from completed projects wanted to do more.

'The groups we have worked with have enjoyed and benefited from meeting each other. We have the potential to play an important networking role, enabling people to share skills and ideas.'

(Open Museum 1991)

Motivation was high because groups kept control of the direction of their projects and Open Museum staff were impressed by *'the diversity of their ideas'* (ibid). It was felt that the support given by staff, together with the stimulus provided by the objects, made a powerful educative tool. Projects encouraged the development of individual and group self-confidence, *'making people feel better about themselves and their communities.'* (ibid). It was felt that there was a clear need for the service and the Open Museum aimed to maintain contact with all groups after projects had been completed.

Restructuring of the service in 1991 was the first of a series of re-organisations that continued throughout the 1990s.

One positive spin-off of the conservation furore was that the Open Museum began training programmes to show people how to look after objects and artefacts. It also had to do some collecting, but the fundamental principle that it uses registered objects from the city's collection remained. The vast majority of objects in the displays and kits are registered, and in eleven years, only three have been lost.

However, a proportion of the museum's collections seemed to be of little relevance or interest to the public, which prompted the important questions:

'Who were the people we were trying to do it for? Whom were we trying to reach?'

(Julian Spalding, interview)

Whatever the questions left unanswered at this time, the Open Museum had made its debut, its links with the people of Glasgow were strengthening.

The Open Museum's first full year after pilot status

By March 1993 the Open Museum had grown apace. Loans had doubled from 169 in 1991-2 to 360 in 1992-3. There was a rising demand for reminiscence kits (71 bookings), some of which were booked 10 months in advance, and more duplicate tabletop exhibitions and handling kits had been produced. New kits were being planned. Some handling kits (e.g. fossils) had been found to be useful with visually impaired people.

Partnership projects included one on South Asian music, which used instruments from the collections and resulted in an exhibition displayed at eleven different venues and four complementary music workshops. Another called 'Mirror on the Past' worked with elderly people with disabilities and also resulted in an exhibition at eleven venues. 'Unity in Diversity' had focused on a range of different religions found in the city and was similarly exhibited. [Partnership work on this can be seen in the video]. Events and workshops included the Food Education van (cooking 1940s food) and a Reminiscence conference. The Open Museum produced a publicity leaflet; a video; held a promotional week; gave talks to potential users and looked forward to devoting more time to partnership work with community groups in the following year.

A Senior Curator - Nat Edwards - was appointed to manage the Open Museum in April 1993. There was a need for a curator with senior status to be part of the management team, with the respect of curators, so that the Open Museum could play an influential part in the whole Glasgow Museums Service.

'I...wanted the Open Museum to become a learning aid for the museum as a whole. It's really important; it's a two-way thing'.
(Julian Spalding, interview)

2.3 Phase 2 - The Open Museum: confident, adventurous, and consolidated

A year later, in March 1994, it was estimated that over 200,000 people had come into contact with the Open Museum service at venues and events over the year and targets of 500 loans and 450 bookings had been met. Along with this, the Open Museum was extending itself to take more risks, in particular tackling difficult issues with more disempowered and marginalised citizens of Glasgow. Projects included work with a mental health arts group (Project Ability) and the Barlinnie high security prisoners' art project. Kits focused on more controversial issues such as child-rearing and the Breast versus Bottle debate. 'Bigot Busters' involved community education with young people on the subject of religious sectarianism; 'The Big Issue' project confronted homelessness and 'Glasgay' gave a voice to gay Glasgow. The Open Museum was demonstrating its ability to connect with the people and sustain considerable growth even while handling internal change. There developed a pride in *'the resilience and popularity of the Open Museum and its continuing relevance to the needs and interests of the community'* (Open Museum Report March 1993).

Over the following year there was a shift in emphasis, with the feeling that the best route forward would be to *'devote more time to innovative exemplary projects that will continue to have a life and influence beyond the museums. We want to undertake a qualitative growth in terms of empowerment rather than simply visiting more venues'* (Open Museum 1994b).

It was considered essential to do more evaluation of community needs, to increase the level and quality of community control and access, to hold more strategic discussions with other agencies in local government and the arts, to broaden the Open Museum's resource base and to provide an example and advocate wider community empowerment, acting as a model for other museums.

On a practical level, this meant choosing new projects and exhibitions through evaluation, feedback and consultation with colleagues, teachers and community leaders. It meant encouraging partners to keep exhibitions longer-term or permanently or to determine their future circulation, all of which increases a sense of community ownership and extends display time.

The Open Museum continued to grow and achieve, but in 1995, this took place against a backdrop of growing threat from local government reorganisation, which not only affected the Open Museum but also its community partners, clients and many other agencies. Despite this, within the Glasgow Museums Service, there was wider participation in projects by museum staff, with all curators committed to having at least one Open Museum project on their forward work plan. The creation of the Gallery of Modern Art was seen as an important step forward in building a community-led museums service and the Open Museum contributed by collaborating on the 'Fire' gallery. Initiatives towards making a difference in the community included a dedicated community-led display area in the People's Palace - 'Our Glasgow', - programmed by the Open Museum. It also continued to work with the council in developing an anti-poverty strategy; to conduct research into barriers to access with two in-depth community surveys (in Milton and Moss Park); and to contribute to the development of a youth strategy for the city. New relationships were made with Housing Associations and new resources produced.

Exhibitions and displays were evolving to become smaller in scale and easier to support and maintain so that they could be used more easily by a wider range of communities and venues. Issues covered in projects included work on the senses with deaf-blind students; on food poverty with the 'Skool Dinners' display; on natural history with prisoners at HMP Low Moss; on sexuality and teenage girls ('Images of Women'); on Asian and Polish identities (both communities with very strong identities); on wartime with schoolchildren and elderly people doing cross-generational work to produce a display for the foyer of a geriatric unit; on crime, women's issues ('Wonder Women') and the environment.

In line with the aim that users should take more control and continue by running things themselves, the environmental project on 'Building Stones' was produced by schoolchildren and then made available for borrowing from the school itself. The Open Museum therefore only needed to give minimal support to this project (e.g. by disseminating information) as the project itself achieved sustainability. This example of good practice was one the Open Museum worked to replicate.

2.4 Phase 3 - 1996 onwards: cutbacks and challenges

Local government reorganisation resulted in the disappearance of the Strathclyde region and Glasgow became a far smaller unitary authority. This hit hard, reducing the rate-paying base of the city, the funding and staffing available and the morale of those in the Open Museum. Partnership funding from the Strathclyde Social Services was lost, as were all the connections built up with communities in the old Strathclyde area.

It took a considerable time for the shock waves to subside. Furthermore, the introduction of the Scottish Parliament meant the more experienced Glasgow

politicians tended to become MSPs and so were not available to help tackle what amounted to what Nat Edwards called '*a crisis of identity for the city*'. For the Open Museum, Spalding describes this as '*a tremendous cutback - and the cuts were going deeper, deeper, deeper and we were being destroyed*'. (interview)

The Open Museum had to struggle to survive - a situation which is not conducive to innovative planning or risk-taking. The restructurings continued, with a major change almost every year until the Best Value Review in 2000.

1998 saw the publication by the Scottish Museums Council of the consultation document '*Taking Responsibility: a national strategy for Scotland's Museums*'. This recommended (p2) that the sector develop: better audit systems; more research; better standards and performance indicators; the strategic targeting of resources, support and advice to projects/ groups/ networks; greater accountability with peer group reviews; using users to set objectives and measure success.

The Open Museum is cited as an example of good practice in outreach work and extending access, along with the Fife touring bus and the National Museums Loan Service. The strategy identified a need for:

'a simple registration scheme for exhibition spaces which are not museums to encourage greater physical outreach while at the same time protecting the collections.'
(Scottish Museums Council, 1998)

There was a fear that if this idea was not developed the only real means of collections being seen out in the community was through the National Loan Scheme.

Open Museum Venue-Based-Teams Projects Reports 1998-9 and 1999-2000

Over this two-year period 21 projects, displays and events were achieved. These included the following projects: Cranhill Children's Centre; 2000 Glasgow Lives; Glasgow Central Mosque; Tiles; Gorbals Science Festival; Francis Primary School Goes Pop; Faslane Peace Caravan; Jewish Kit. This period also saw the development of display space at the museum at Scotland Street. In addition, Information Kit Packs were produced in 1998, including an introduction to the Open Museum.

By July 1999 the key objective by which the Open Museum supports the city's and Glasgow Museums' objectives had evolved:

'To support sustainable community development by making Glasgow's museums more inclusive.'
(Open Museum 1999)

The Open Museum could demonstrate continued growth in service uptake and its support for lifelong learning and corporate initiatives while establishing a new team. Its key challenges were: sustaining the level of service delivery; a bigger workload as a result of departmental restructuring; out-growing its accommodation, and staff development. This contrasts with earlier challenges, which had been: making new partnerships, finding new venues, producing more innovative kits, and reaching more people.

The stark facts are that, despite a steady growth in the scope and uptake of the Open Museum's service, its core operating budget, affected by local government savings, fell from £24,000 in 1993 to £10,000 in 1999; that 40% of technical staff time had been lost; that more staff (outreach assistants) and the re-grading of current staff was needed; that staff

working on evening or weekend events received no pay for that time; and that conditions at their base at Scotland Street School Museum were cramped and inadequate. The conclusion to the 1999/2000 Annual Review (Open Museum, 2000) is clear: the potential of the Open Museum to deliver key aspects of corporate initiatives and to provide a way in to further projects for Glasgow's communities is threatened by *increasing operational problems* without more investment.

The socially inclusive nature of the Open Museum's initiatives in Glasgow were clearly stated in this review:

'A key element in the social inclusion strategy of the museum service is the provision of outreach services through the Open Museum.'

As the Open Museum moved into the 21st century, it could report 884 exhibitions and handling kits seen by an estimated 374,750 people. A major highlight was that young people from the Castlemilk Youth Complex, in an area of high unemployment and deprivation, received accredited Scottish Vocational Qualifications (SVQs) as part of the 'Football Fans' Bus' collaboration with the Scottish Football Association.

Cultural and Leisure Services Annual Review 1999-2000 and The Best Value Review 2000

The Cultural and Leisure Services Annual Review 1999-2000 recognised that the most important value to society of Glasgow Museums is the contribution they make to education and lifelong learning. This suggested a significant role for the Open Museum, with a key performance target related to raising the percentage of visitors from C2, D and E social groups.

The Best Value Review 2000 of Glasgow Museums identified a major service-wide weakness: *it is not successful enough in reaching or attracting Social Inclusion target audiences*. The Best Value Review's first 3 of 18 policy objectives reflect the importance of social inclusion, intellectual and cultural access and the role of museums as an agent for social change. These pose questions about the future relationship between the Open Museum and the rest of the museum service.

The future

A year after the Best Value Review was agreed by the City Council in February 2001, considerable progress has been made at taking a strategic approach to learning from the experience of the Open Museum. Rather than simply expand the staffing of the Open Museum in numbers, the Review recommended that the entire museum service take on its philosophy. As this Report goes to press the radical change required to give effect to this aim has just been approved by the City Council. Each of the seven main museums will have an Education and Access curator, who will link with the Open Museum network and the other new networks established through libraries, sports and arts being linked in the Cultural and Leisure Services Department and in particular through the community action teams. Reporting to the Education and Access curators will be twenty new Learning Assistants, (in addition to customer care and security staff). As well as facilitating workshops and activities for groups and families, this new team of thirty is designed to transform the culture of museums to create the friendly and welcoming atmosphere which is essential to making museums genuinely inclusive.

The need to remove 140,000 objects from store in Kelvingrove Museum to make better use of the space (as a temporary exhibition area) created an opportunity to improve access to the reserve collection. The City has agreed to spend £7.4 million

to create a new store which will be open standard museums hours, 7 days a week, 361 days a year, revolutionising access to the collection. This new facility will become a home for the Open Museum and will take on its name. The conjoining of the Open Museum staff with accessible storage of the reserve collection on which their work is based will revolutionise access and ensure that the service to non-museum venues will continue to develop, in parallel to development of the pathways to museum visiting.

In November 2001 the first display of the Pollok Kist opened. This project, (to train a group of local people to programme, theme and manage permanent and rotating displays of museum objects from the city's collections in a community venue in the Pollock area), will be supported by a full-time worker for two years, after which the group will be self-managing, drawing on the Open Museum staff for occasional support. The closure of Springburn Museum in 2000 demonstrated that it would not be sustainable to create community museums in each area of the city. With a citywide network, which includes 34 community libraries as well as Leisure and Community Centres, the opportunity exists for any area to manage its own museum/gallery service drawing on the city's collection. The Open Museum accessible store, which will be ready by the middle of 2003, is an essential prerequisite for this level of expansion.

In terms of raising funds, the Open Museum has been hindered like the rest of Glasgow Museums from a lack of capacity - maintaining the basic service has made the very time-consuming process of grant applications nearly impossible. The reinvestment in museums will give the staff the time to take up the opportunities offered by the new funding streams, by new partnerships and by the new museum facilities.

The success of the Pollok Kist in attracting Heritage Lottery Funds is a sign of the kind of support that will be available for the strategic direction of the Open Museum.

The Open Museum itself has proved its adaptability and responsiveness to change: the Asylum Seekers dispersal policy resulted in a large number of new people from a wide range of ethnic backgrounds suddenly finding themselves in Glasgow. The Open Museum was in a position to respond very quickly and to organise projects in Sighthill which brought the children of asylum seekers and of locals together.



IMPACT ON INDIVIDUALS

While the previous section in this report concentrated on the development of the Open Museum, the focus in this section is on the experiences of individuals, key workers and facilitators who have participated in a wide range of Open Museum projects over the last decade. What impact has the Open Museum had on these people?

3.1 Tracking participants

One of the principal objectives for this study was to track down participants who had been involved in Open Museum projects over the years it has been operating. This proved both challenging and problematic.

The Open Museum has focused its work on those communities that traditionally have had little or no access to museums; many of these are marginalised groups, some on the fringes of society. For many, stability, structure and consistency are missing from their lives. The Faslane Peace Project represents this in an extreme way. It involved working with the Peace Camp where the population at the time is constantly shifting, where traditional channels of communication are not used, where people move in and out of the community and where lifestyle choice is the antithesis of structure and consistency. Similarly, in work with young people, the population is transitory, the changes and shifts in the numbers and individuals can be rapid. Young people's lives and circumstances

can change quickly and drastically, at a time of experiment and assertion of their independence when a few years can be a long time in their lives. The circumstances of users of mental health services can sometimes change daily especially with less structured care provision following the introduction of care in the community. Even where the infrastructure of provision is highly organised, for example working with elderly people in residential care, the nature of degenerative diseases like dementia means that though participants may be tracked down their experiences may be difficult or impossible to capture.

Together these factors imply that it is especially problematic to introduce retrospective evaluation. Tracking people proved more fruitful either in organisations that are characterised by consistency and structure, for example schools and established cultural organisations, or with people at more settled times of their lives, for example the Wellhouse Women's Project where participants were caring for children. Despite being limited by the constraints of this study being retrospective it was possible to interview people with diverse experiences and from very different backgrounds.



Members of the Wellhouse Women's Art Group work on *Wear it Well*

3.2 Case Studies

This section focuses on the experiences of four individuals. Their testimonies use a combination of their own words and reflections from the interviewer to explore the impact of the Open Museum on their lives.

Marie Hopkins: Wellhouse Women's Group

Marie Hopkins participated in one of the very early Open Museum projects; the experience enabled her to develop new skills, opened up a whole new range of possibilities in her life and developed her confidence.

My first glimpse of Marie was of a woman with a small boy and a lot of shopping bags hurrying down the grass slope to her house on a large estate in Glasgow 52 (this covers the Cardonald and Mosspark areas of Glasgow on the south side of the city about two miles from the centre, with access to amenities). She was full of smiles and apologies as she invited me in. A single mother (divorced) with three children, she was obviously delighted to have moved recently from Easterhouse (a post-war peripheral estate seven miles from the city centre with little access to shops and amenities) and to have a house with a garden. Her youngest child - still a toddler - played quietly on the floor during the interview. Although she did not mention it until asked, her sunny front room had curtains she had printed and made up herself; her fireplace and display shelves were cleverly designed from reclaimed wood and she had decorated everything herself, all on minimal income. Her story - largely in her own words - tells how her Open Museum involvement with one of the very early projects transformed an interest into a new direction for her future.

'I was a member of the women's art group - there were 8 -12 of us. We got together through a notice board at primary school and started a very basic arts and crafts group. We got a grant from the Easterhouse Initiative for two years and had exhibitions from the very beginning. But we wanted to go further...

The Open Museum heard of the group and someone came out from Kelvingrove and did a few classes with us. They invited us to become involved... There were a few discussions, meetings, visits to museums... They had loads of time for us.

We tried new mediums, printing and everything on the arts side. We visited different museums. We went to libraries and researched through books... We were a bit dumb in the beginning. It took us a while to learn and get into the history and I would say that's because history wasn't out there for us in the first place. Museums were never something we made regular visits to'.

The group's exhibition looked at how women's roles and attitudes towards them have been expressed through fashion. [See also section 4.1.2]

'For the title, we chose something for women and fashion: 'Wear it Well'. We held it in the Wellhouse Community Centre so all the local people could see it. The fact that we were mixing with people from Art Galleries - you wouldn't think that.....We were all dressed up. We really got into this and began to know what we were talking about.



Reminiscence workshop

We used the exhibition in libraries - took turns to go with it. We went to a primary school. The boys were just as interested in it. We... had our photographs taken [in costume] - that was great. We tried on different things. One woman dressed in a white cotton dress with gathers at the midriff and a large bonnet. She sat at the window and she looked gorgeous. It definitely touched my life that project. We experienced it together, shared it. Three of us got divorced over that period. We were more independent. Local people were really amazed. A lot had never ever been to museums - with schools or on their own; they just wouldn't have thought of it.

I felt as if before we done that project we...were dabbling - just a wee bit of know how, and it being explained that things were possible and we could do it...But now: I realise you can almost do anything. It's easy to go out and research. There's always people to help and even people to phone up... and being involved with the museum staff they are always there to phone up and speak to... I couldn't even work an Applemac to start with and now I've taught myself ... I think I got that through the research with the museum. I think that gave me that know how - how you can go out, get a book, go to the library...that's what done it for me, definitely.

I know it sounds a bit silly but it gave me more energy. I had more interests. It gave me things to look forward to. As a group we got together even if it was cups of coffee; even after finishing the exhibition we still spoke about it and [it] actually gave us a lot more ideas for future exhibitions. It's encouraged me to have lots more ideas, some of them I've never got around to doing but I want to... I think my future is definitely to do all that. I've incorporated art and children for years, and now I feel as if I want to do art for me, but use it ...so that I can earn money. I've got to do it'.

Marie was adamant that it had made her happier: *'Well definitely. It affected my lifestyle. Being confident and going out and being able to tell about art work and ... I would go out and do things I would never have dreamt of doing before and ...doing things I like is making me happier.'*

Clare McLafferty: Diverse Groups Placement Scheme

Clare's experiences represent her growing confidence and self-esteem and the broadening of opportunities.

Clare is a university student (Politics) who had a placement with the Open Museum during summer 2000. She had applied for the placement through the council's Diverse Groups Placement Scheme, designed to assist those who have or might have difficulties gaining employment. Clare was eligible because of her disability. She was placed with the Open Museum at Martyr's School over the summer vacation. As Clare had never been involved in museum or art activities before her placement, this was a completely new experience for her. The Open Museum gave her a week to read and learn about its services and then she planned her own work. She appreciated this freedom: *'It was brilliant. I was very impressed.'* She chose to concentrate on a teachers' resource pack on Victorian tiles and visited groups facilitating sessions with children aged 5 to 12.

The artwork was a real departure for Clare. *'I never thought it was my forte... I had to learn not just about art, but know most things about tiles ...'* Despite her doubts, she made up a teachers' pack: *'I never thought I was capable of doing it and it's about to go to the publishers. I've just got to go through it once more and see what I think of the graphics that have just come back.'* Clare's surprise and delight at her achievement were clear, but this was not all. *'I've learnt how to write official letters, how to interview*



'Putting
the Boot in'
sculpture
by David
McCracken

people, how to take groups of children and go through the Open Museum boxes with them ...' Work with the children provided another challenging learning curve: *'In the beginning I went with Laura (Open Museum Curator) and then I did my own session and Laura said, "You're a natural" - that was exciting... I became more wise to the kids - this is Glasgow - and where the fossils were being put! I became more confident.'* Other learning with the Open Museum included visiting new places, beginning to learn a little about asylum seekers and their needs and being given access to two days of training on child work (Children's Play Schemes).

Clare enjoyed all the new learning and experiences - so much so that she did have a fleeting wish to leave her degree course and get a job 'in the real world'; she resisted the temptation but the important thing is that she knows she has a choice.

'It's changed my ideas about myself - I've realised I can come out of a politics degree and hopefully go into the council, into the museums and so on.' She had discovered that there were more possibilities for her than she had imagined: *'It's made me see that the Council, anyhow, will give you a fair interview and won't go against me for the disability - that I can actually stand the same way as other people.'* She can now picture herself succeeding in other settings, becoming involved in other projects and helping organise things: *'I would actually feel capable now of going in and knowing I had something to offer a local group.'* And she is planning more learning for when she graduates: *'I have decided that when I finish the university I want to go and do a counselling course at night, pay for it myself, and then a language...'*

Clare made many friends on the placement and hopes to return. Altogether she feels happier. *'Knowing that you can do something like a teachers' pack and work... all summer with a professional*

environment, (not just the old YTS when I left school - sweeping floors) - just feeling that instantly makes you more confident, you feel better about yourself.' She has decided to take an 'education direction' after her degree. The Open Museum has provided a life-changing experience for Clare. *'Basically it teaches you... you can turn your hand to anything.'*

David McCracken: Trongate Studios, Project Ability

David's experiences have been profound. They have enabled him to express his ideas. He describes this as *'...it is my whole life. That's the reason for me, aye. That was deep in my soul. This is the meaning for life'.*

'I didn't think I had any rights as a child. I felt totally denied and I've felt that all my life. The first step for me was the Trongate Studios and the projects after that have made me realise that I do have rights - I am a human being and I am allowed to express myself, how I want to express myself - and no-one can restrict me from doing that. Doing stuff like this makes you more aware you have a place and there is something for your life.'

The Trongate Studios (part of Project Ability) have been open since 1994 for people with mental health experiences; after leaving hospital members are referred through community services, social services or GPs. They aim to enable those with an interest in art to develop their own artistic abilities to get themselves out of clinical situations. Around half become very ill again and go back for more treatment. The belief is that there are many people needing something between treatment and life in the community. It is therapeutic work but is run by artists who do not analyse or institutionalise. Nobody gets judged.

'My name is David McCracken and I've been here for about 5 or 6 years and in that time I've learnt how to express myself in different forms of art... It was a huge change in my life. I was able to express myself for the first time...'

The workspace is a huge airy room divided into different sizes and shapes of work areas by the members, some of whom display work on the walls. David's corner is full of photos of the many amazing sculptures he has made. For the Open Museum he made 'Putting the Boot in' (the Boot) - a display case in the shape of a large red boot. It contains symbols of all those things that can hold people back - from schoolbooks and symbols of various authorities to drugs. The Boot is constructed in papier-mâché made from pulped poll tax demands.

'The Open Museum gave us a good bit of freedom to do what we wanted to do. They let us plan what we were going to make... The reason why I did Putting the Boot in - about how I felt when I was younger - was all to do with being restricted and that was me sort of getting back at whoever was involved - for not letting me express myself physically and emotionally at that time, and how they held me back.'

Doing the Boot inspired me to do things because when you first come into a place like the Trongate Studios you already have a feeling of inferiority and that takes a long time, a long number of years to conquer - and when something like this project comes along it gives you an opportunity and you start to get a bit frightened because you think no-one is interested in what you're doing and you don't know how to proceed at first - it takes a while for it to sink in...

When the Boot first opened communication skills was a very, very low thing, as for most people about here - and it took a bit of time for that to come... If you'd

have known me, say, five or six years ago I wouldn't have spoken at all because I didn't know if I had the right to - there's a whole difference here.

I've made quite a lot more friends since making the sculpture for the museum, but the amount of people that have come back to me because I've made it - I couldn't actually count how many ... People that are interested in what you've done, people that just like it for what it is - that's a huge confidence booster. Some people understand it, some people don't - but they still like it. The project has...made me realise I have potential and other people think I have potential, whereas I thought it didn't matter to anybody. Before it didn't matter whether you lived or died.

The project's added to the pleasure of being in the studios, made the pleasure wider than I thought it was going to be. It's given me opportunities and what that brings.

I couldn't have lived my life without this now... this is my reason for getting up in the morning. I seem to constantly try things I haven't done before. When I was actually doing the Boot it would give me dozens of ideas about how I could make something else. I've learned a lot of skills from the point of view of dealing with the public - there's a whole huge set of rules that apply to you, like fire regulations, insurance, public safety. This project was the first thing to do that for me.

Since making the Boot I've learnt about more art museums and exhibitions and how other people think. I've been learning how the Eastern world thinks differently. Just recently we watched the Scottish Opera, we were up there learning about...how to build an opera set.'

David is now considering further training in set design.

Roberta McLellan: 2000 Glasgow Lives

Roberta's experiences demonstrate the value of everyday histories through which she gained confidence to explore new opportunities.

'The original reason I got involved with the Open Museum was that I saw an article in the local newspaper and they were looking for anecdotal documentation and photographs and I sent in a little piece I had written about growing up in Springburn - that's the north side of the city in Glasgow - and I received a lovely letter back from the curator... saying that she was delighted with my piece.... They came out and interviewed me with the video camera... My lasting memory of the curator at the end of that interview was her clutching two folders of my father's black and white photographs which was the visual evidence of my story... I was so delighted. The family were thrilled that my father's photographs were used in this context, and in the various projects. The Open Museum went out into the local libraries, the community and the schools, and they take these photos and use them - and in the People's Palace.

One day...I was going to the Open Museum in Scotland Street when I saw a huge banner advertising the museum and I stopped in my tracks when I saw this photograph - taken of my brother at Easter 1955 munching huge Easter eggs. I could feel myself filling up and the tears coming down and I thought if my father was here - and I contacted the family and told them how my father's photographs had been used and how they were highly regarded - and I mentioned that all the archive material was going to be put on an internet web site - and they were thrilled.'

This is part of Roberta's own story. She comes from the north side of Glasgow and has always lived in the city, is married, and she and her husband are both

close to retirement age. They live in a neat flat on a housing estate and neither had been involved in museum or arts activities before 2000 Glasgow Lives, an oral history project collecting the life stories of 2000 Glasgow citizens and making them available to all. Roberta became one of a team of 30-40 volunteers - *'we were all enthusiastic, we were all keen and wanted... to do our best because we felt it was a very important thing for Glasgow, for the people of Glasgow, for all generations of the city.'*

Roberta interviewed some of her neighbours. *'I always liked meeting people and felt that everyone had a story to tell ... One was in the trade unions and used to have beer and sandwiches with Harold Wilson. Another lady has an OBE for her work with the community. You got a kick out of hearing about history, about what happened in your own city that you were unaware of.'*

Roberta also went out into a day care centre and worked with some of the elderly people. *'When I was interviewing these ladies they were excited and felt valued and were enthusiastic about the project. They didn't think they had anything wonderful to say, but I was absolutely enthralled...'* She felt she gained a better understanding of the older generation and their experiences, in particular during the war, and of Polish families in Glasgow.

'It's given me confidence... interviewing other people and meeting other people. It's given me skills I didn't think I had. I've always been sort of nervous and apprehensive and I've found that I was sort of on the other side, helping people to relax and the people that I interviewed - particularly the elderly ladies living alone - I needed to reassure them that I was bona fide and genuine... I've learned to listen - I'm a chatterer and I have learned to listen.'

Roberta also gained from the project in other ways. She discovered that *'museums are not as stuffy as they used to be when... it was just a glass case with a stuffed animal behind it and that was an animal - that was it and sshhh - don't speak. It is fun now and an experience.'* As a family they visited museums when the children were growing up but had long since stopped, so the project rekindled their interest.

Furthermore, she became interested in social sciences, took a course on computing and joined a writers' group. She is interested in further projects, maybe even in organising them, and has gained enormously in confidence. *'I now am not frightened - I think that's the correct word to use - because...there is assistance to help you and I now know where to go, and how to apply.'*

3.3 Outcomes from the research on the impact on individuals

How can these four individual accounts be interpreted? What threads can be drawn from these case studies? What does the research show us? The experiences have been really significant for the individuals concerned both in terms of the acquisition of new skills and new experiences, and also, at an emotional level, increasing self-esteem and self-confidence. Moreover the case studies show that this is not just through recent experiences but extends over a much longer term. The impact on the individuals can be considered under three main categories: -

New opportunities

All the case studies demonstrate that a multiplicity of new opportunities was created by involvement in the projects. Participants became motivated to do new things, develop new skills, to open up new horizons, develop more interests, to express themselves more effectively. Participants were surprised by an increase in enthusiasm, in having more ideas, even having more energy. Their expectations were raised. The involvement with the museum acted as a catalyst to propel the individuals into a new and more productive phase of their lives.

Confidence

During and after their involvement with the Open Museum, all the participants exceeded their own expectations of themselves. The most significant impact is enhanced self-confidence. Confidence for the four people presented in the case studies is very precious - not tied to specific actions, place or time but spilling over into all aspects of their lives. They feel less marginalised, less insignificant, less unheard. These increased feelings of self-worth will affect whatever else they choose to do.

Changing perceptions of museums

All of the individuals in the case studies were surprised in some way by the museum - an institution they had previously not had time for, considered irrelevant to their lives or found stuffy. The Wellhouse Women were surprised to find themselves at an arts reception; David was surprised by the feedback he received about his sculpture; Clare was surprised to find herself good at working with children and having a teachers' pack published; Roberta was surprised at the skills and talents the Glasgow 2000 Lives Project brought out in her. It is the Open Museum, which has been the catalyst for this change in perceptions.

Conclusions: the museum as a catalyst

Permeating all of these outcomes is the notion of the museum as a catalyst for change. The museum has enabled a process of transformation to take place in these individuals; a process that has impacted on individuals' knowledge, skills, behaviour, attitudes, life condition, and their status.



IMPACT OF THE USE OF OBJECTS

Central to the philosophy of the Open Museum is the focus on using objects from the museum's main collection. This focus distinguishes it from many other outreach initiatives where the starting points for the projects can be diverse and are often initially not focused on using collections. Rarely do community-focused activities have such wide-scale access to the museum's main collections and rarely are such projects so closely connected with the idea of material culture.

Individual objects have been available from the start of the Open Museum through exhibition projects, but increasingly kits and boxes are at the heart of much of the Open Museum service. This section looks at the evidence of how they are used and what impact they have. There are three sources of evidence:

- from the users themselves
- from the facilitators
- from the compiler of a kit

4.1 Direct user evidence

4.1.1 Jennifer and Zoë:

King's Park Comprehensive School

Jennifer and Zoë, pupils at King's Park Comprehensive School, talk about the use of bug boxes and skulls in their Art classes during their 2nd and 3rd years:

Zoë: *I remember when I opened it (the box) there was a lot of surprised faces, because some people hadn't seen these insects before, they were quite exotic.*

Jennifer: *we'd get the actual bugs themselves and copy them and do colour studies.*

Zoë: *... there's lots of unusual shapes you can develop. I was designing a tile and you could get all the different shapes from the insects and experiment with them. It was quite exciting ... it helped a lot with my design unit.*

Jennifer: *...when we used the objects in the school you realise there will be interesting things in the museum as well so you might want to go and find out what else there is.*

Zoë: *... a couple of the boys did really large charcoal drawings of the skulls and you could see all the different tones within the skulls - it was interesting.*

Jennifer: *Quite a lot of people were really interested ... Once they had finished drawing an insect they would see what their friends were drawing... they'd work together and want to draw all the really good images all their friends were drawing as well.*



Children using the *Fossils from the Sea* handling kit

So, it was exciting to do design work with real objects. Motivation and skills were increased: the objects stimulated individual creativity and group involvement. Also the possibility arose of going to find out more in the museum.

4.1.2 Marie Hopkins and the Wellhouse Women

Marie explains the impact of finding collections in the stores at Kelvingrove.

'We got things from storage in Kelvingrove. I remember going down the stairs and looking at all the clothes and there was that old smell - a bit creepy. We were amazed.'

'I'd never been interested in historical things, but we used some really small Chinese shoes and metal collars from Africa. I remember we had a half mannequin of a pregnant woman in a case with these corsets put round her. Fashion corsets brought back memories - the young people were amazed these were actually worn.'

The Open Museum made history real for me. Before that it had been something unreal, like heaven. We had jewellery made of human hair. We bought new fabrics to put beside the old ones to show the different textures. You could almost feel them by looking at them. Next to the Chinese shoes we had a pair of Doc Martens. They were like working boots to the older people but fashion to younger ones.'

We even tried doing artwork that they'd done years ago. The hairmaking jewellery, although we didn't use real hair but we tried to, just for the sake of being involved - it was just a feeling of the history.'

As a result of their museum experience, The Wellhouse Women created an exhibition which went to several community venues with individuals from the group acting as enablers.

The very process of discovering these objects and making history real was powerful. Some objects brought back memories and needed to be re-experienced in the light of the present. The women made new connections with the past and gained a deeper understanding of what that past was like and they explored it to find ways of communicating that learning to others.

For visitors to the exhibition there was the surprise of confronting real museum objects in their own environments:

'Some people we got speaking to through the exhibition had never been in a museum. They were amazed these were actual real items from years and years ago and had been brought to the community.'

4.1.3 Clients of the Eastvale Resource Centre for older people.

The women were in a workshop making Easter bonnets, trying them on and comparing them with bonnets of the past. They called out their comments about the Open Museum kits as they worked:

'We've had: old medicines, embroidery, clothes, washing/ steamies (with long knickers and soap), tenements, street games...'

'We all enjoyed it. We did it in groups of 9 or 10. She opened the box and sometimes there was a mannequin to try the clothes on.'

'There was one about picking out place names... street games ...tenements and back lawns. And how everyone looked so poverty stricken. But people were happier, shared more. Oh and the bogs! [shared outside toilets].'

'We can share memories, find 'new' old memories.. It helps us appreciate what we've got now... what our parents went through...'

'Other generations wouldn't be interested in our boxes, maybe we're the only ones who can share these memories now.'

Nostalgia is mixed with realism; the objects brought them pride in the way they had coped in the past or an insight about their parents' lives. Responses came from one woman at first and then the others joined in. Even the shyest woman (identified by the others!) participated. The objects had 'spoken' to all of them, given them a feeling of some value, a moment of understanding or a shared enjoyment.

4.1.4 Faslane Peace Camp

Faslane is the oldest permanent peace camp in Britain, beginning in 1982 when a group of anti-nuclear protestors set up camp on a strip of land opposite the Gareloch in Dunbartonshire. The tents were replaced with caravans as they set about planning a long series of non-violent actions. In the past year, there have been over 800 arrests at actions at Faslane.

(This section does not include direct quotations which were difficult to collect against a background of traffic.)

A very different use of objects, the Faslane exhibition was largely the campers' material displayed through a collaboration with the Open Museum. Objects were used by the campers to represent themselves, their lives in the camp and their ideals. They wanted to raise awareness of their own current plight as well as the wider nuclear issues, to leave some tangible message if they were evicted. They wanted a record of their culture: life in tepees and caravans,

transitory, convivial times around the fire - the central focus of the camp. Collecting objects meant thinking about what they were doing and how to represent that culture and how others might view it. It meant rethinking what was important about the peace camp and their ideas. The museum's involvement made it a possibility that others might understand the peace message and way of life.

The campers felt it was important to show people that things which may be profoundly bad can be fought against and that you can challenge authority. It also allowed them to re-appraise themselves *'Seeing what it was like to be viewed from the outside in'*. The collaboration made their Peace Camp feel more significant and important; made them value it more.

Here objects were used to represent and to teach. The Open Museum and the public learned - from the campers' objects - about their culture; the campers learned that the museum service was also for them and that they, too, could make their voices heard.

4.2 Facilitator evidence

4.2.1 Castlemilk

At the time of the evaluation visit in March 2001, the Youth Centre was busy - there was a play on there in the evening (a love story about people with disabilities) and preparations were being made for a large audience. Scott talked about his experience as a volunteer working on a recent Open Museum-backed IT-based project with 16-17 year olds in Castlemilk Electronic Village.

'There were at least ten to begin with - a boisterous group with behavioural problems. It was definitely positive that they were involved in (the project) even though some of them didn't finish. They were designing a web site for a football team - Celtic etc.'



The launch of *Mirror on the Past*

They got complimentary tickets for Partick Thistle and Celtic and other matches. We visited the Scottish Football Museum at Hamden Park. They took some of it for granted (facilities) but they were learning IT skills and the football was great.

... we got some merchandise to make a display. They were pleased about this, even those who were not so passionate about football. It was breaking down barriers. They were Rangers or Celtic supporters, both going to see Clyde. Normally they wouldn't do that. It also broke down barriers between friendship groups. Territorial boundaries - these issues are really big. Anything that breaks down these boundaries and brings them together is good. Not much can do it apart from music and football.

There was one special needs boy in the group. He wanted to research Hoovers - he dared to go against the flow [very difficult with this group where being different is considered negatively]. We got a tour round Hamden Park. He loved the industrial floor buffer in the museum. The others were really tolerant and he stayed right through. He cheered for goals whichever side scored which could have been difficult but he wasn't excluded by the others; he was just like the others.

I wouldn't have given up my Saturday afternoons if I hadn't believed in it. Football boxes about their own teams would be good to use. There's a lot of stuff at Hamden - stuff like that in boxes maybe? Anything to do with football would be good - they've got a thirst for it.'

Here again, the objects used are not from the museum's collections but represent the football interests of the boys. In a world in which the wrong colour strip or an outdated logo can trigger exclusion, tolerance of each other's interests and affiliations was the only way to agree together on a display; objects represented their interests but also symbolise

their compromises. Even the outsider was allowed his object. Participants learned to work collaboratively, to develop specific skills and a sense of empathy and tolerance. It was their experience with the Open Museum and symbolic objects that helped to make this learning possible.

4.2.2 Reminiscence material

Evidence in this section comes from two hospital or day centre staff who use or used the boxes with elderly clients.

Linda Reid is an ex-Care worker at the Lightburn Hospital which is a day hospital, rather than a day centre with nursing. Patients were all over 65 with varying medical complaints and came from all kinds of backgrounds. She used reminiscence kits there.

'We used the kits with dementia patients who liked the interaction. It worked very well. Many of the patients would just sit there and not communicate but as soon as you brought out one of these kits it was amazing how they began to chat about them. The best one was the clothing. We would help them try on the shawls etc and they would remember when they wore them. The other one was the 'steamie' box - a washing kit. Lots of items like wooden washing tongs, green soap, old washboard - this was popular. They used to laugh when the box came in with the box lid down, waiting to see what was in there today. (Without stimulation they don't get talking - they just doze off in their chairs. It's dreadful, absolutely dreadful.)

The aim was to stimulate - it improved their mood; to communicate - which increased their feeling of well-being. It was also good for checking powers of memory and concentration. Some patients were usually very quiet but contributed at times with the kits. Some were reluctant to talk because they were frightened of making a fool of themselves, aware of

their lessening mental powers. The familiar objects gave them confidence to communicate more freely. Patients with poor vision could touch and hold. Boxes with smells went down really, really well, especially with two blind patients - we requested that box for them.

I did find there were very few [items] suitable for men. We needed a football box - something with reminders of the old Glasgow teams. They liked the shipbuilding one - I didn't recognise the contents but the men could tell me. They were delighted to be able to tell me - I didn't even know how to hold them - were they upside down? Childhood toys were good for all. We had the space for them to try them out - hoop and whip and 'peerie'. Patients were bright and alert when they used these things. We couldn't do these things and they could show us how to do it. They thought it was great.

There was the WWII box - with ration books etc. One man walked out - didn't want to remember. But the others did. One lady in particular loved it. One mention of Vera Lynn and she burst into song and the whole day room joined in. I remember it well. It was a lovely afternoon.'

Objects as reasons to communicate, to share memories, to help include the silent, to raise morale and for the patients to use to teach their carers and so feel of value. They were a source of confidence for those ashamed of growing older. Even this man's rejection of the opportunity to reminisce is as powerful evidence as there is of the deep resonance of objects. Kits are borrowed by a wide variety of groups and Open Museum staff inevitably rely on those facilitating group discussions to ensure that proper care is taken of people for whom difficult feelings are aroused.

Maria - Assistant Occupational Therapist, Greenfield Park Home

The home has 120 residents aged over 60 living in four newly built connected houses.

'There are so many people sitting around doing nothing. Physical needs get dealt with and then there's no time for talking etc. They need a trigger to get them thinking. It was excellent to have the photos, the objects, the smells and tactile stuff - the senses being well used. There was even an old record player with an old record. Suddenly their faces light up. It did stir memories, get them chatting and reminiscing... With most of the kits it was happy memories, especially of community spirit and shared memories: 'I remember that too.' It was a social thing too. Even though they knew the others in the group, they discovered things about each other they never knew, like going to the same steamie.

The kits gave them an opportunity to share their past history and this is so important because no-one listens to them otherwise. It can lead on to life-story books - they keep these very carefully and often leave them to relatives. This gives them a sense of value.

We want to create some of our own kits - we got the inspiration from the Open Museum kits - we'll still want to use the Open Museum kits as we can't ever get all the things we'd like. Only the Open Museum can do this because it's the real thing - the objects and smells and so forth.'

Here objects have awakened residents' senses, bringing a sharper focus into monotonous hours, connecting people unexpectedly through shared memories. Open Museum kits have inspired other home-made kits to be created - to supplement the supply those from the Open Museum, but not to replace them. Kits have also inspired the creation of biographical records to remember past days, and memories for inheritors.

4.2.3 Doug Miller - Art Teacher, Secondary School

Doug Miller gets kits twice a year and uses them with all year groups. Kits used include: Bug boxes (the most popular); Big skull of a hippopotamus (also popular); Traditional ceramic wall tiles; the Polish box; Paintings - even one really valuable one, (he was obviously impressed that he had been allowed to borrow this painting) and the War kit.

'Opening the box in front of the students is a nice way of doing it. We say the things come from Kelvingrove, tell them that these things belong to them, as they are Glasgow students. Then hopefully they'll feel more able to visit. We take them on trips anyway, but it contributes towards them wanting to go. So they don't see the museum as separate from the school. We live with a socialist council, with funding tight; we use the things so the kids feel they are theirs. It's really important to say - "This is yours but you have to look after it. You've paid for it so you use it."

We had an exhibition of the butterfly art in Scotland Street. The kids and their parents were as chuffed as hell..

When I've shown the boxes to colleagues out of Glasgow they are desperate for them but they can't have them.

There'd be no point in doing it if the kids didn't get better grades. At the end of the day that's what we get assessed on. The fact that we use it as an integrated part of our course means it's working. Four years of heavy use of material has contributed to rising grades. This is only possible with real objects'.

Specific outcomes include: more exciting practical work; improvements in written work and understanding of the work; better motivation; higher levels of interest; improved access to museums and

galleries and multicultural advantages. The show at Scotland Street raised the profile of the department and the school. It also raised the profile of art galleries at the school. So, the use of objects here serves to better interest and motivate the pupils and above all to produce higher art grades.

4.3 Evidence from the compiler of a box

4.3.1 Ravinder Nijjar

Ravinder had found that despite there being other faith boxes there was no kit about the Sikh faith, so the Open Museum suggested she plan one.

'Had a look at all the other kits and what they contained and we made one especially for Sikhs for 1999 - basically it was to tell youngsters a little bit about the basic beliefs of the faith, to have a look at some of the musical instruments...

They had one of their designers out and I had a word with him and I told him the kind of things that should go in so people get enough information and then he sort of designed it himself and came back to me - and said do you think this is good or should we change it? So they were very forthcoming, there was a lot of talk and communication, but the ideas of what should go in it were mine - I don't think the people in the Open Museum had enough knowledge. The kit included a model of the Golden Temple, worksheets and a lot of photographs of Sikh Temples. There was also a video of the singing of hymns and audio cassettes so people could listen to the musicians and instruments. So there was quite a variety in the contents.

If people have a knowledge of someone else's faith and culture then it takes away from the ignorance that people have which hopefully leads to less prejudice and attitudes sometimes. Because sometimes where people wear different types of



The Veil in Glasgow

clothes - they think they have to be wary of these people, so if they already know why people wear a certain mode of dress, costumes, articles of faith - that would probably help. I think Sikhism is the most obvious - the physical identity is unique. If they know why the five articles of faith are kept then people have a better understanding between the cultures.'

So the pack was to inform others about Sikhism rather than being for the Sikh community in any way. For Ravinder there was some learning about museums:

'In terms of being a mother, for my own children and also as a teacher - I didn't realise they had such activities specifically geared to special age ranges and lots and lots of workshops. You see a museum and you think there are fuddy duddy things in there, but museums have moved on.'

But as far as Sikh artefacts in the museums are concerned, she felt anxious since they are categorised under 'Asian' so that they were now difficult to trace.

'I'm sure there are loads sitting in their vaults, this is our heritage and we don't know anything about it.'

There is also an expectation that people will come from the Open Museum and teach in some way: *'They haven't come to us at all. Not proactive - have never known of anybody coming to any of the groups. We have got Sikh Youth Forum and things like that - none of the Youth Groups have been shown any objects.'*

There is a complex web of messages here: that the Open Museum has been encouraging and supportive in the creation of the kit; that a well made kit can help to combat prejudice; that the kit planner learned about the wealth of workshop and activities the museum provides. But, on the other hand, that classification may well be an obstacle in finding objects of special significance to the Sikh community; that it is essential that all community groups are consulted and represented, but that it is nevertheless essential for groups and communities to choose what they would like to receive or work with in terms of objects and kits before the Open Museum's duty to represent to the satisfaction of all becomes too onerous.

4.4 Outcomes from the research on the impact of the use of objects

The use of objects is the defining resource of the Open Museum, so what impact do these objects have? Do they play a unique role? The research clearly demonstrates that objects are powerful tools. All of those who took part in the research were able to articulate a substantial and significant experience from having used objects. The depth and breadth of the impact on those involved clearly illustrates the significance of objects. Whilst each of the users constructs a meaning for the objects through their past experiences, we can nevertheless consider the impact of objects under four main categories:-

Stimulation

Findings suggest that objects can stimulate in a diversity of ways. They can act as a catalyst for both a range of cognitive and emotive processes and for action. Use of objects stimulated individual creativity, particularly of artwork, and opportunities for discovery and learning. They acted as a trigger for the recall of memories and for social interaction both between participants and between, for example, carers and those they care for.

Representing diversity and validating diverse experiences

Objects and ways in which they are displayed have a symbolic and political significance. They can play an important role in contributing towards a sense of place and identity for marginalised individuals and communities and in helping to promote understanding, respect and tolerance between communities. The research highlighted ways in which objects could be used to help acknowledge, validate and give recognition to minority cultures and ways of life.

Communication and making connections

The research highlighted the potential for objects to act as a catalyst for increased self-expression. Objects enabled individuals to make connections with the past, to 'make it feel real' and to develop a deeper understanding of what the past was like. In many examples, objects gave participants a reason to communicate with others and to share their memories and emotions.

Enhancing formal and informal learning

In relation to learning, engagement with objects led to very concrete outcomes. In many examples, use of museum objects led to not only higher levels of interest and motivation but also tangible improvements in written work, more exciting practical work and improved examination grades.



IMPACT OF DIFFERENT MODES OF DELIVERY

The Open Museum has utilised a range of different modes of delivery in its services and programmes. This section considers the relative impact of each of these.

5.1 Handling kits/ boxes

These are clearly highly valued by users and serve the purposes of enthusiastic facilitators well. The secondary school, the centre for care of the elderly and the day hospital all made excellent use of boxes and kits. Imitation being the sincerest form of flattery, one centre was making its own box up, but this was only seen as a supplementary resource. No-one doubted the crucial role of the museum and its collections: the stimulus provided by real objects, for example the excitement of exotic bug boxes; the opening of any 'treasure chest' or the memories evoked by the genuinely familiar - with their real shapes and sizes, weights and textures, smells and sounds. Suggestions were made for new ones, there was a real desire for more.

Although collecting the boxes was sometimes difficult, people went to get them because they wanted them: the surest way of achieving sustainability and growth. The quality of the presentation was seen as being really important.

The need for the ongoing provision of training for those working in schools, hospitals and care agencies emerged during the research. Staff changes can be

frequent and facilitators do not necessarily have the skills to let the objects do their work and to draw out the users' perceptions and ideas. Where there is no possibility of such skills cascading to other staff in institutions, it is important for new staff to have a training source to tap into.

5.2 Partnership exhibitions and other collaborations

Working in partnership with a specific group can be a powerful way of representing that group to the wider community, as with the Sikh box, the *'Veil in Glasgow'* film and exhibition made with local Muslim women, or the Faslane Peace Camp exhibition.

Some of the exhibitions were especially effective in providing information that enabled people to make informed choices such as the exhibitions 'Skool Dinners' (on nutrition, made with the Glasgow Healthy City Project), 'Choices' (about contraception, made with the Family Planning Association) or 'Freedom of the City' (on human rights, funded by Amnesty International).

The 'Wear it Well' exhibition was the result of a collaboration between The Wellhouse Women, a local college and the museum. As a result of the exhibition, the Wellhouse Women were seen as a strong, creative group that took their own local community by surprise both by what they had achieved and by their links with the museum.

For exhibiting partners, some found opportunities to make new connections through self-expression; some re-assessed themselves through having to imagine how others saw them and their display; some felt that their message would reach more people and in a user-friendly way; many came to feel that the museum was relevant for them and that it valued their objects and messages too.

It would be difficult to see how these collaborations could have been achieved without some combination of the following: the museum's collections; the museum valuing the objects, beliefs and purposes of others; the museum's comparative political and religious neutrality; the respect for the museum in the community that permeates much of the interview material gathered; the willingness of Open Museum staff to engage in real listening and mutual creativity and their refusal to believe in the word 'impossible', provided that a minimum of funds is available.

5.3 Exhibitions in libraries / community venues

The venues involved in this study varied considerably in their knowledge and experience of the Open Museum exhibitions. Responses ranged from avid, enthusiastic and comprehensive use of the service on the one hand, to a vague knowledge and sometimes, general indifference to the exhibitions.

Lack of space in the venue was repeatedly cited as a constraint and limitation on the use of exhibitions.

Where exhibitions did take place in community venues they created an informal and unstructured experience. As such it is much less focused than the experiences of those using handling kits in facilitated sessions or participating in creating exhibitions. The experience is less intense, and there are fewer identifiable impacts.

These exhibitions had an impact on both the venues in which they were exhibited and the communities who visited them. For many venues, exhibitions were considered unexpected or unusual and were seen as providing an opportunity to give added value. The mounting of exhibitions in libraries was perceived by some as a welcome blurring of the boundaries between museum and library, complementing the changing role of libraries in the community.

For many communities, especially those that are geographically distant from the city's museums, these exhibitions gave them physical access to collections or to information on topical themes of interest. They exposed insular communities to diverse issues, perspectives and resources and provided a means for facilitating discussion.

For some communities such access to exhibitions in libraries or community venues led to their further use of Open Museum resources, such as the development of their own partnership exhibitions.



Library Case



Fun with Fossils

5.4 Outcomes from the research into the impact of different modes of delivery

The more focused the experience was on the needs of individuals, the greater the impact. It proved difficult to gather evidence of the impact of exhibitions in community venues and many of the comments provided were anecdotal. There is, in contrast, powerful evidence of demonstrable and measurable outcomes from the use of boxes and kits. For example, the research produced compelling evidence of the role museum collections can play in enhancing learning outcomes. (*'Four years heavy use of material has contributed to rising grades. This is only possible with real objects'* - Doug Miller.) Equally significant is the evidence of the impact of engagement with objects on older people where the kits have been used extensively to deliver therapeutic benefits to participants. However, it is partnership exhibitions that offer an opportunity for museum partners not simply to respond to existing resources but to shape new ones. This gives the most scope for representation, for self-expression, a way of showing that the museum is there for them, that it values their objects and their messages.



CONCLUSIONS

This research demonstrates that the Open Museum has fulfilled its early ambitions to be dedicated to widening the ownership of the city's collection; freeing the reserves which lie hidden in the stores and cupboards, forging links between the skills of the museum staff and the needs of interested groups to create a museum that is related to the lives of the people in their own communities. Participants interviewed as part of this study clearly illustrate the profound significance the Open Museum has had on their lives. The Open Museum has had a huge range of impacts.

The approach used by the Open Museum was very innovative and ambitious in its vision to connect with those communities that museums had failed to reach before. It quickly created community connections and from these it responded to community needs, so the themes of kits and exhibitions rapidly changed from being very museum-focused to being much more obviously community-led with more emphasis on contemporary issues. Nevertheless, the Open Museum still retained its original focus on museum collections and material culture. This remains a distinctive characteristic of the Open Museum. A breadth of museum collections have been used to resource projects.

The methods of delivery used by the Open Museum have remained remarkably consistent, but have been used to work with an impressive range of some of the most challenging themes, and with some truly marginalised groups. Sectarianism, gay relationships, domestic violence, homelessness, asylum seekers are just some of the issues addressed in partnership by the Open Museum staff. These are all themes which very firmly place the Open Museum as a risk-taking organisation, tackling the really challenging contemporary issues. As remarkable as the themes is the range of participants, from Islamic groups, prisoners, women's groups and youth groups at risk of exclusion, penetrating into the challenging areas of society. What is more, the Open Museum has achieved so much with such modest funding and resources.

The Open Museum is responsive, nimbly reacting to changing needs and agendas; dancing on the edges of the museum service. Does the rest of the Museum Service take the same risks? Some Glasgow museums venues have taken considerable risks - the displays in St Mungo's on the negative aspects of religion, or those on alcohol abuse in the People's Palace, temporary exhibitions on themes like The Veil in Islam or Mental Health Care in Scotland all have recognised the experience of people often unrepresented in museums. But does the museum service as a whole take the same risks? The pace of change is slower, and less uniform. Despite the many

changes in attitude in the Glasgow Museum Service to a more socially inclusive approach, perhaps the Open Museum is still serving as a focus for the inclusion for the service as a whole - a role which may in some way absolve some other parts of the service from bridging the gap between the museums and the people of Glasgow.

This evaluation suggests that the next stage for the Open Museum is to move away from being the focus on inclusion of the organisation and to integrate its philosophy and approaches *into* the mainstream museum activity across all venues. This will involve linking the Open Museum network with each museum venue so that it becomes a pathway for people to access the collections that are on display at each site.

The Open Museum's first ten years were dedicated to providing a museum service to people in their own places and intentionally did not seek to play a role in marketing the museum venues. This was partly to avoid diluting the work of the Open Museum and partly because the other venues were not, at that time, positioned to be welcoming or accessible to non-traditional audiences. Ten years on, the museum service is ready to make these links and the next stage is to link the Open Museum's very effective service back to the museums.

'We are committed to ensuring that every citizen has access, as a matter of right, to their collections, not only through outreach but by making the museums themselves more accessible. Thus, the Open Museum and the museum venues become complementary, building up confidence in audiences.'
(Mark O'Neill, interview).



APPENDICES

Appendix A

Methodology

RCMG, the Research Centre for Museums and Galleries in the Department of Museum Studies at the University of Leicester carried out the research for this report .The researchers were Jocelyn Dodd and Helen O’Riain.

The research was undertaken in the spring of 2001 and consisted of face-to-face interviews with Open Museum staff, Mark O’Neill, the current Head of Glasgow Museums and Julian Spalding, the former Director of the service. In- depth face-to-face interviews also took place with six teaching and community professionals who make use of the Open Museum; these represented a diversity of different community users. Some of the interviews also involved site visits. Telephone interviews were carried out with other users of resources. Face-to-face interviews were conducted with eight project participants. The methodology developed in Comedia’s research project, *Use or Ornament: the social impact of participation in the arts* (Matarasso, 1997), was used to carry out the interviews .A large amount of documentation, including quarterly and annual reports, project information, visitor studies and promotional material including video was reviewed.

Multiple methods were used to view the research field from a number of perspectives, with a specific focus on the impact of the Open Museum on individual participants, on users, rather than the impact on museum staff and on the other museums in the service. The data was discussed thoroughly between the researchers and the Open Museum.

The research participants were all very open in their discussions, though levels of self-confidence did vary considerably. The current staff of the Open Museum was proactive in facilitating access to users despite the transience of many users, and also made a wealth of resources and written sources available.

Appendix B

Evaluation Participants

(the surnames of some project participants have been omitted to preserve anonymity)

Nat Edwards	Open Museum
Laura Mc Gugan	Open Museum
Mark O'Neill	Head of Glasgow Museum Service
Julian Spalding	Former Director, Glasgow Museums
Linda Reid	Former Care Worker, Lightburn Hospital
Melissa Mackinnon	Occupational Therapist. East Vale Resource Centre
Clare Mc Lafferty	Diverse Groups student placement
Scott	Castlemilk Youth Centre
Maria	Assistant Occupational Health Therapist, Greenfield Park Home, Lightburn Hospital
Doug Miller	Teacher
Jennifer	Pupil, King's Park Secondary School
Zoë	Pupil, King's Park Secondary School
David Mc Cracken	Project Ability, Trongate Studios
Roberta McLellan	Glasgow Lives 2000
Leslie McLellan	Glasgow Lives 2000
Marie Hopkins	Wellhouse Women's Art Group
Patricia McKenzie	Eastvale Resources Centre
Paddy	Faslane Peace Camp
Ravinder Nijjar	Sikh Resources Kit
Steven Allen	Provanhall House, Easterhouse
Pauline Findley	Easterhouse Library
Pat Mc Kee	Pollokshaws & Pollokshields Library
Margaret Gentle	Castlemilk Library

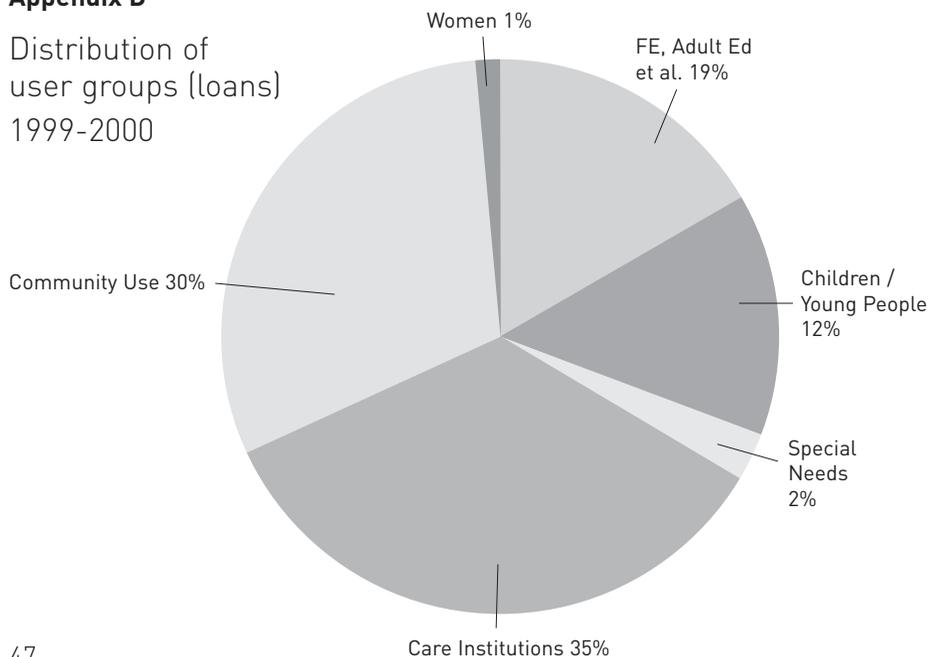
Appendix C

Chart of Open Museum kit and display loans



Appendix D

Distribution of user groups (loans) 1999-2000



Appendix E

Open Museum Staff 1990-2001

Up to local government reorganisation of 1996, the Open Museum was jointly funded by Glasgow City Council and Strathclyde Regional Council. Since the end of its two year pilot phase in 1992, the Open Museum has had the following staffing:

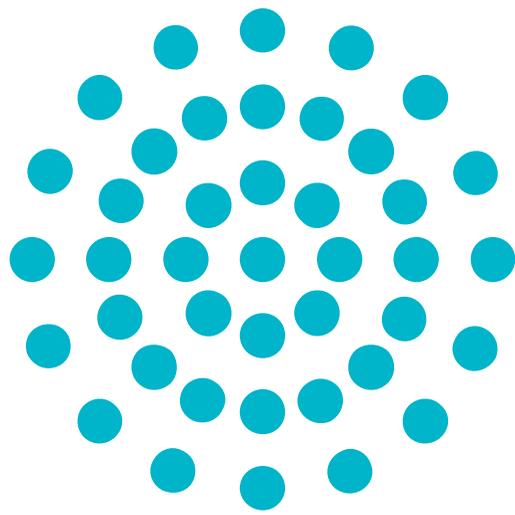
- Senior Curator
- 2 Curators
- 1.5 Technicians
- 2 (later 3) Outreach Assistants

Nicky Boden	Education and Access and Access Manager
Kenneth Clark	Outreach Assistant
Stuart Clark	Outreach Assistant
Alison Dearie	Outreach Assistant
Nat Edwards	Senior Curator
Bridget England	Open Museum Technician (3D)
Jem Fraser	Museum Education Officer
Simon Gilmovitch	Open Museum Technician (2D)
Fiona Hayes	Assistant Keeper/Curator
Siobhan Kirrane	Assistant Keeper
Marie-Louise McCarrey	Outreach Assistant/Curator
Brian McGeoch	Museum Teacher
Laura McGugan	Curator/Acting Head
John MacInness	Open Museum Technician (3D)
Christine Maclean	Outreach Officer(Greater Pollok Kist)
Morag Macpherson	Curator
David Nolan	Outreach Assistant
Mark O'Neill	Keeper of Social History
Alex Robertson	Curator
Norma Tennent	Outreach Assistant
Scott Todd	Outreach Assistant
Stuart Clark	Outreach Assistant

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CHANGE



THE SOCIAL IMPACT OF

THE OPEN MUSEUM