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ADULT EDUCATION
IN MUSEUMS IN FIFE AND TAYSIDE

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1991.



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I, Louise Moat, hereby certify that this thesis which is c. 30,000 words in length, has been written by me, that it is the record of work carried out by me and that it has not been submitted in any previous application for a higher degree:

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ABSTRACT.

A major function of a museum is to educate. In an age where educational services are receiving much publicity, it is important to remember that museum services should not be limited to school or further education pupils. Far sighted museum staff realise this and recognise their unique position and the invaluable resources available within museums for adult education.

This Thesis concentrates on adult and community education in museums. The study is focused on museums in the Fife and Tayside Regions of Scotland. Due to limited availability of relevant material a questionnaire, specifically composed for the Thesis, was sent out to forty six "museum sites" in the two regions, to gather information on the position of education services. This was then followed up by personal visits and interviews with staff at many of the museums.

Chapter One discusses the history of adult education in museums until about 1960. Chapter Two focusses on recent developments, especially in Scottish museums. Chapter Three details results from the questionnaire. Finally, Chapter Four discusses various problems common to any of the surveyed museums and points to ways forward for them.

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INTRODUCTION.

In this introduction, I intend briefly to examine exactly what adult education is, how its needs differ from those of child education and if it can be applied successfully to the museum world.

Children and adults learn at different paces, in different ways and for different reasons. It is important to remember that adult education is totally voluntary.¹ Adults simply require amateurs and teachers who are helpers as opposed to teachers of children who are, in a mild sense of the word, dictators.

Adults are also influenced by their past learning experiences, whereas children have very little, if any, experience for comparison. A young child's thoughts are illogical and magical. William Carlos Williams, the poet, illustrated this point when he wrote that a child believes a mountain grows because a rock was planted in that place.² Involuntarily, adult learning highlights five areas - self direction, immediacy, problem orientation, voluntary experience and readiness.³ The adult is in total control. Similar to reading a book, the museum visitor is able to go at his/her own pace.⁴

A museum is one of the few places that does not require a certain academic standard as a prerequisite of participation.⁵ It is here that structural and non

1. This is not to be confused with "further education" as in Colleges, Universities or Polytechnics.

2. Goldberg 1987, p.44. Williams 1883-1963.

3. Collins 1981, p.74-75.

4. They are able to go back a page when they want.

5. McCabe 1968, p.311.

structural education are opposed.⁶ Incidental visits of the adult as opposed to the homogeneous ones of the child⁷ as well as preconceptions of children are examples of the different types of education experiences affecting different age groups.

Although this identifies the differences between child and adult education learning patterns, it does not define adult education.

"Adult, for educational purposes should be held to mean any persons over the statutory school leaving age".⁸

In 1944 the Education Act gave the school leaving age to be fifteen years or older. Three years later, this was raised to sixteen years or older, where it remains today. Often a term used when referring to adult education is "life long education" and it is important to discuss this in relation to adult education.

A child's learning is both spontaneous and intended; that is through play and school respectively. Learning is a process of change occurring within a person's life as the result of experience.⁹ As life is continually experimental, life long education affects everyone. It has formal, and informal influences. Therefore, for intended learning to be applicable to adults, it must be relevant to life or requirements. A

6. Structural is seen as child- and non structural is adult-education.

7. Same class, race, neighbourhood.

8. Scottish Education Department 1975, p.2 also p.x.

9. Cropley 1980, p.2.

museum can offer just such a venue for experiences through its enormous range of learning stimuli.

The Americans have been pioneers in many areas of adult education, as will be discussed in later chapters. Learning experiences have been implemented by Federally supported Educational Information Centres in America.¹⁰ Many initiatives in American museums have inspired similar European actions. However, in 1958 Lothar. P. Witteborg said:¹¹

"The primary purpose and function of a museum and its exhibits is to educate".¹²

Yet it can be noted that, as Mary Bryden states, a recent issue of Museums Journal, devoted to Scottish issues has no mention of museum education.¹³

Although revolutionary changes are occurring in Scottish museum education, there is still a large amount to be altered. Contrary to what museum surveys will try to prove, a museum is an ideal place to serve both the scholar and the layman.¹⁴ In this educational role, a museum can offer more than a formal educational institution, which ultimately serves or attracts only a limited clientel.

10. These were begun in 1980 and apply the life long learning technique to institutions.

11. From the American Museum of Natural History.

12. Hudson 1977, p.9.

13. Bryden 1987, p.68; in "Halliwell's House", p.18-21, Ian Brown writes a small paragraph which very briefly indicates only school group visits provision. Apart from this, there is no direct educational discussion, amongst articles on "Conservation in Scotland" and the like.

14. Hudson 1977, p.13 also Hood 1983, p.51.

Museum visitors are classified as:

1. Upper educational, high income and top occupational groups, generally referred to as "A1" or "AB".
2. Younger than average members of the population.
3. Leisure and community active members.

In a civilised society education is only successful if it is available to everyone.

Museum visits are expected to reach eighty million in the year 2000 and with museums growing at a rate not witnessed since the Victorian Period, one can appreciate to what extent museums can actually benefit adult and community education.¹⁵

"We are satisfied that one of the most significant and worthwhile developments of adult education should be the establishment of a close link with the museums".¹⁶

While this view might have been considered, does the average adult find a visit to a museum a satisfying educational experience? In 1904, David Murray wrote that ideally, all visitors to a museum expect to see:-

1. Methodical and scientific arrangement of items on view.
2. Easy and unobstructed viewing.
3. Correct and informative labelling.
4. No overcrowding of objects on display.
5. The availability of a good guide book with a clear plan.¹⁷

Today, nearly ninety years later, it is still difficult to find a museum that meets all of these basic standards, thus providing educational stimulus to the average adult visitor.

15. This figure is taken from Alexander 1977, p.168. Spalding 1991, p.3. predicts the figure to be nearer one hundred million.

16. Honeyman 1951, p.105.

17. Murray 1904, p.263. This is irrespective of the size of the museum.

It is apparent that museums have much to offer our present society. Although parts of society have felt discluded from museums, museums can actually assist the adult in finding new confidence and strengths in him/herself. It is just one positive way in which museums can successfully relate to the needs of modern society.

Related to education is the increase in consumer products and leisure time now available. In 1959, there were five million private car owners, which was two and a half times more than the number twenty years earlier.¹⁸ Now the average working week is between thirty six and thirty seven hours.¹⁹ However, increased leisure time by no means ensures increased use of that time for leisure pursuits. Leisure is better viewed as a unitary concept where life is seen as a series of interrelating activities, comprising of economic, political, social and recreative functions. Museums fundamentally belong to the leisure business, offering a complete package of education and entertainment.

In the surveyed regions in Scotland, I have found much promising material and plenty of interest to suggest that successful adult education programmes are a real possibility in all museums, regardless of their size. It is only when a museum is seen, not as an educational institution, but as an educational

18.Kelly 1962 (1), p.323. The exact number in 1989 was 21,277,000 in Whitaker 1990, p.557.

19.Gilmour 1979, p.120.

resource, that the museum world will truly integrate with adult education.

A HISTORY OF ADULT EDUCATION IN MUSEUMS TO THE 1960s.

Prior to discussing the development of adult education in museums, a general description of the history of museums is necessary.

Human nature is such that collection and display are two dominant characters in man. Whereas the priority of importance on material is dependant on the particular society, a place for man to show his possessions was a natural progression. Although the Greeks were aware of the educational benefit of a museum, human nature would have resulted in such a display purely for the praise it would receive.

Museums originated from ancient Greek civilization. "Mouseion" is a house for the Muses for which museums were originally created as inspirations for artistic skills.¹ Generally it is recognised that the first museum of any note was established by Ptolemy 1 in Alexandria, in 290 BC. As a centre for the muses, it contained a lecture hall, a mess hall, a court, a cloister, a garden, an astronomical observatory, a library, living quarters and collections of biological and cultural objects.² Such was its educational growth that in later decades, students gave lectures to the public. This is the first concrete example of adult education in museums.

With this background, it is hardly surprising that the Greek civilization was such an inspiration on

1. Muses were the daughters of Zeus and Mnemosyne who saw to the welfare of the epic, music, love poetry, oratory, history, tragedy, comedy, dance and astronomy.
2. Burcaw 1983, p.17.

Western culture, as demonstrated in the following quotation.

"When the Europeans began to seek new forces to lead them where they might freely conquer beauty and truth, they came upon the Classical prototypes of art and literature, and it was upon those foundations that they built the intellectual and artistic world of modern Europe".³

Before the revival of classical culture in the Renaissance there is little evidence of an interest in museums. The Middle Ages were mainly dominated by the Church. As in many other areas of that period, the Church dominated collecting, displaying their hoards in Churches or Cathedrals. It is unlikely that any type of education would have been gained from these displays; rather they indicated the Church's position in society.

However, by the sixteenth century, important private collections had begun to emerge. German gentlemen from the Renaissance appeared to have started this hobby and so often the collections were referred to as "Wunderkammer" or "Cabinets".⁴ The massive increase in the collecting activity was no doubt influenced by the growing accessibility to travel. Foreign lands and their unseen treasures became more available to the public.⁵

3. Andronicos et al 1975, p.15.

4. References to this include; Lewis (1) 1984, p.10.

5. Miers 1928, p.373. "...and those who travelled brought back innumerable curiosities from countries which they visited".

Other than the Ashmolean Museum opened in Oxford in 1683, Don Saltero's Coffee House, Cheyne Walk, London, was the first public museum in England in 1695.⁶ Whereas the Ashmolean offered education activities,⁷ Don Saltero's is an example of the popular seventeenth century coffee house museum culture.

The basis of the Ashmolean Museum's collection was the collection formed by John Tradescant and his son of the same name, which came to be known as "Tradescant's Ark".⁸ Whilst recognised as a extensive collection, much of the educational value of this was lost due to a lack of proper arrangement. Elias Ashmole then acquired the collection in 1659 and passed it on to Oxford University who opened it as a museum in 1683. Undoubtedly, Don Saltero's claim to be a descendant of Tradescant would have added weight to the importance of his coffee house.

In England, a very important influence for museums, not least in terms of educational advancement, was the 1753 Act of Parliament that resulted in the foundation of The British Museum.⁹ With collections bequeathed to the nation by Sir Hans Sloane, it is acknowledged as the first public, corporate museum in the world.¹⁰

6. Kelly (1) 1962, p.58; also Murray 1904, p.171 writes it as established in 1690.

7. Lewis (2) 1984, p.24. Guided tours for a small fee. The first curator, Dr. Robert Plot gave three weekly chemistry lectures to the public.

8. Murray 1904, p.107, a reference to the same name; "...Nature's whimsey that outvies Tradescant and his ark of novelties".

9. The Museum opened in 1759 at Montagu House, Great Russell Street, London.

10. Wilson 1989, p.13.

The original principles of the museum were;
 "that the collection be preserved intire without
 the least diminition or seperation...that the same
 be kept for the use and benefit of the publick
 (sic.), who may have free access to view and
 persue the same, at all stated and convenient
 seasons agreeably to the Will and intentions of
 the Testator, and under such restrictions as the
 Parliament shall think fit".¹¹

In turn, Scotland had its own collectors, such as
 Timothy Pont, a topographer and Robert Maule, a
 Commissary of St. Andrews.¹² The two most famous
 collectors were the brothers, Sir James (1600-1657) and
 Sir Andrew (1630-1694) Balfour. Sir James owned a
 library and a museum whereas Sir Andrew was a collector
 of medicine and natural history.¹³

There is some conflicting evidence as to whether
 Sir Andrew Balfour wanted his collection to form an
 educational museum. Some reports recount his
 collection being donated to Edinburgh University to
 encourage a general interest in natural history in
 Scotland ¹⁴, whereas other evidence suggests he left it
 to Sir Robert Sibbald who, in turn, handed it to the
 University in 1697 in order to start a museum. ¹⁵ In

11. Wilson 1989, p.126. The Trustees laid down these principles in the King's Arms Tavern on 15 March 1753. In Lewis (2) 1984, p.25. the act states that "...the said Museum or colection may be preserved and maintained, not only for the inspection and entertainment for the learned and the curious, but for the general use and benfit of the public".

12. Murray 1904, p.151.

13. Kelly (1) 1962, p.58.

14. *ibid.*, p.58.

15. Murray 1904, p.153.

either event, it began the acquisition of a large collection which the University subsequently let decay through neglect. This is a typical example of a potentially unlimited educational source of that period, being ignored by the very people who were intelligent enough to be preserving it for future use. Even though this type of action, or lack of it, would be frowned on by present authorities, one has to question how much right we have to denigrate such a situation. Although due to modern professionalism, we are perhaps not so much guilty of neglect, we are still guilty of not exploiting museum collections to their full educational potential.

Except for small collections by various Universities, Richard Mead (1673-1754) is an example of the progress scientific education had in the gradual development of public museums.¹⁶ His collection was displayed in his converted, spacious, London home. This museum in Great Ormond Street, London, was freely open to the public as well as for research purposes to students.¹⁷

Continued benefaction of collections, as with Dr. William Hunter who bequeathed his museum collection, valued at £65,000,¹⁸ to Glasgow University in 1781, still did little to induce any public utilisation of such facilities. Indeed, even in 1826, the Scottish Universities Commissioners reported that few students were allowed access to or use of the Edinburgh

16. Kelly (1) 1962, p.110. Such scholarly study originated from eighteenth century meetings in taverns.

17. Murray 1904, p.123.

18. Murray 1904, p.160.

University Museum, even though it was then supported by public funds.¹⁹

The reconstruction of the Society of Antiquaries of London in 1717 encouraged the availability of improved services, for a more systematic study and discussion in scientific areas. As is later discussed, this would have more impact on Victorian society.

The introduction of various Acts of Parliament, especially from the middle of the nineteenth century onwards, enabled more public aid to be offered to those who would not have the benefit of Foster's Education Act.²⁰ An interest in educational provision through community buildings such as museums was expressed by William Lovett, a Chartist, who proposed a scheme "Public talks" or "Schools for the people" in a tract on National Education published in 1837.²¹ If the scheme had come into effect, it would have divided the centre into daytime use by children and evening use by adults. Adults would have public lectures on physical, moral and political science; for reading, discussion, musical entertainments and dancing.²² This idea appeared to be reintroduced in 1839 through the Edinburgh Chartist paper "The True Scotsman"²³, although this could be a reference to the former plan, but with a conflicting date.

The most profound act affecting museum education was the 1845 Museums Act, the purpose of which was:

19. *ibid.*, p.159.

20. Education Act of 1872.

21. Kelly (1) 1962, p.141.

22. *ibid.*, p.141.

23. Brown 1987, p.8.

"to increase the means of industrial education and extend the influence of Science and Art upon productive Industry".

Various proposals in the Act included;

"museums by which all classes might be induced to investigate those common principals of taste which may be traced in the works of excellence of all ages".²⁴

The Great Exhibition of 1851, encouraged the formation of the Department of Practical Art in 1852, which in turn resulted in the introduction of the Department of Education, Science and Arts in the following year.²⁵

Despite these initiatives, there was little change to the structure of museums. Until the 1880s more museums were being founded by private societies than by public authorities. Educational development was not encouraged by descriptions, such as the quotation below, given by a Mr. George Dawson. Whilst addressing a select Committee on Public Libraries on evidence concerning the state of Town museums, he said:

"...there is little scientific arrangement; you could not study by them."²⁶

Forty years later, visitors still appeared to be receiving little educational instruction. The 1928 Miers Report described a visitor's trip to a museum thus:

24. Kelly (1) 1962, p.179.

25. *ibid.*, p.179.

26. *ibid.*, p.179.

"...during a considerable portion of the day, the rooms would be deserted. A general air of stagnation would be apparent; visitors would come and go without much evidence of interest. They would receive little or no help towards understanding the exhibits; they would be gazing at rows of things of no interest to them, overcrowded and sometimes very badly lit: there would be no one to apply to for information".²⁷

This opinion of museums does not appear to be a view restricted to the British. Edmond de Goncourt directed that his collection should be auctioned.²⁸ He said;

"it is my will that the objects of Art which have contributed to my happiness should not be buried in the cold grave of a museum".²⁹

The development of the museum movement from the 1845 Act was surrounded by an intense and growing desire for mass education. This was evident in the activities of such groups as the Chartists and the newly formed Trade Unions. Individual people and institutions had revolutionary ideas too. In Scotland for example, James Younge Simpson, a Edinburgh pioneer in anaesthetics, gave "Lectures to working classes" as he coined them.³⁰

These influences, combined with changing attitudes concerning who would benefit from this new wave in education, encouraged some museums and other

27. Miers 1928. p.370.

28. A French poet (1822-1896).

29. Scottish Education Department 1951, p.73.

30. Scottish Education Department 1975, p.3.

institutions to start providing such services for the public. Ipswich Museum, opened in 1847, offered public lectures. At first the response from the working class was pitiable, but forty years later, weekly winter public lectures attracted around five hundred people. By then the rate supported museum had free entrance. Prior to the 1880s, the museum was open all day on Wednesday and also on Friday evenings with free admission. Encouragingly, the number of visitors averaged six hundred daily.³¹ This is just one example of the initiatives taking place during the nineteenth century.

During the 1850s, museums began to develop their educational potential as their scope in the area of research was recognised. The Victorians had an intense interest in science and technology. The popularity of museum "curiosities" was displaced as museums became less a display of the abnormal and more a representative of the normal.³²

Museums also began to receive public financial support. The 1845 Museum Act dictated that a city or town of a population of at least 10,000 could authorise their local authority to pay .5 pence of the pound in rates for erecting and maintaining a museum, if the city/town so wished it.³³ Hence museums were able to better provide for their collection to the benefit of

31. Kelly (1) 1962, p.180.

32. The original theory behind natural or scientific objects was based on theological logic. Therefore an abnormality prompted a great fascination by researchers.

33. Frostick 1985, p.69. This was the first official museum act.

the general public. As educational facilities began to appear, the first Public Library Act was introduced into England in 1850 and came into effect in Scotland two years later.³⁴

In educational matters, the Scottish urban workers in the nineteenth century were at least on a par with their English contemporaries. The rural population actually seemed to fare slightly better due to the Parish School system.³⁵ However, until the middle of the nineteenth century, Scotland had only five non university museums, not including the old established museums in Edinburgh and Perth.³⁶ Various political and social movements, such as the previously mentioned Simpson's talks, encouraged developments in the provision of these amenities for adults in Glasgow and the West of Scotland. In the middle of the century a Scottish professor, James Sturt, studying in Cambridge, founded the University Extension Movement. This soon spread to Scotland where it encouraged the Universities to offer education to the masses.³⁷ Over a century later, a Museums and Galleries Commission Working Party Report acknowledged this.

"It is significant that Museums grew from endeavours in what are now called higher and Adult education - from Universities (notably Glasgow) and philosophical societies (eg. Dumfries, Elgin and Thurso)".³⁸

34. Caplin 1986, p.1.

35. Kelly (1) 1962, p.148.

36. *ibid.*, p.178.

37. Scottish Education Department 1975, p.3.

38. Museums and Galleries Commission 1986, p.50.

By the late nineteenth century, museums were still fairly unresponsive to any practical concept of education for the masses. However, in 1891 the Museums and Gymnasiums Act slightly quickened the pace, by allocating more power to the Local Authorities.³⁹ The general public were barely aware of the educational opportunities available and, as yet, not sufficiently self-educated to make use of them. It was not until the following century that major events such as Two World Wars altered society's structure to the degree necessary for museum education to be properly recognised and utilised by, and for, the people for whom it was designed.

"The gain in life expectancy during the twentieth century represents an outstanding achievement, but it brings with it substantial changes in society as a whole, and enormous challenges for policy-makers in all fields of endeavour, including the arts".⁴⁰

The American museum influence has been profound. More is provided for their visitors than is offered perhaps by any other country. As far back as the 1870s, American Art Museums were providing classes for artists and craftsmen, and series of lectures for the general public in an attempt to combat the vices open to them.⁴¹ The fear that the working classes must have their leisure time occupied so that they would not

39.Kelly (1) 1962, p.214.

40.Knox 1981, p.30.

41.Alexander 1979, p.34.

succumb to evils such as drinking or gambling was a universal nineteenth century attitude. In Britain, benefactors like Sir Titus Salt, a wealthy Bradford Industrialist, provided new ventures for just such a situation, and Lady Lever even provided an Art Gallery on the Port Sunlight estate, Cheshire, which was built for her husband's factory workers and their families. But generally, Britain was not so advanced. Whereas American benefactors used such available facilities as museums in their efforts to provide stimuli to the working classes, Britain did not use those establishments to even remotely their full potential. The clear difference is that, whereas Salt was providing new ventures for such efforts, the Americans were using existing sources of knowledge and instruction, and their value was being seen and appreciated.

A man who exemplified the American point of view was John Cotton Dana, Director of the Newark Museum between 1909 and 1929. Under his directorship, Newark Museum reached a large section of its community, including various minority groups, through exhibitions titled "History of Newark" and "Primitive African Art".⁴² He was one of the most passionate promulgators of museums as institutions of learning, because he believed that education was a social responsibility and that that should be a museum's primary mission.⁴³

42. *ibid.*, p.13.

43. American Association of Museums 1984, p.55.

Although there appeared to be a conscious attempt to follow this line in America, European progress was much slower. Whilst it was recognised that there were many opportunities in educational practices, museums only acted in any great force with regard to child as opposed to adult education. Both education and an interest in people is vital for a community. As with conservation and research, education is a vital link in a chain.⁴⁴

For a museum to be a successful part of its community, all areas of education must be dealt with. It was only once this fact was acknowledged that any positive progress in museum adult education could be achieved.

"Though Adult Education is an important function of a museum, children are commonly its most numerous and enthusiastic patrons".⁴⁵

With such views as the above being expressed as late as 1958, it is hardly surprising that museum education was still concentrated on children's needs. The problem appeared to be the absence of links between adult organisations and the museum establishment.

In 1903, The Workers Educational Association (WEA), was formed by Albert Mansbridge.⁴⁶ The WEA was, and still is, a great educational source, both by providing courses and also in encouraging adults to take a positive step forward in their own education.

44. Godwin 1953, p.224.

45. *ibid*, p.224.

46. Scottish Education Department 1975, p.3.

In 1901, the Scottish Education Department issued a circular encouraging introduction in the continuation of classes in:

"courses which have no special relation to any particular occupation but rather concern the individual as a member of the social community".⁴⁷

With these ideas being considered, the museum would be an ideal site for such a venture. Even if that were not the thought behind the initiative, it was the beginning of the breaking of the barriers that caused the resistance through ignorance of the museum's use in that field.

One of the main facts that people were ignorant of was the actual category of visitor that did or did not visit museums. For a museum to offer a successful adult education plan, it had to assess who was to make use of it. By the middle of the nineteenth century, these groups had been recognised and divided into three main types: General public, Students and Savants (learned persons especially in the field of science).⁴⁸ However, it was not until after the First World War that such information about visitors was used to the benefit of both the museum and the visitor. It was only once these groups were recognised that any type of effective progressive education could be planned.

In 1918 Sir Henry Rew, chairman of the Agricultural Club, suggested the foundation of a Village Club Association to stimulate the provision of social, recreational and educational facilities for

47. *ibid.*, p.3.

48. Royal Society of Arts 1949, p.92.

both men and women.⁴⁹ With the help of the treasury, the Association survived until 1925, both assisting and promoting a number of clubs (approximately 460 in 1922), but it was then dissolved due to competition in the form of the Women's Institute (WI). This is just one example of how the country was beginning to realise the extent that community activities, whether they were specialised lectures in a library or demonstrations in a museum, could satisfy the public's needs and enhance community feeling. A museum is an ideal site for just such a move.

In 1919, the term "adult education" was used officially for the first time by the Smith Committee.⁵⁰ This Committee was given the task of considering the provision for and the possibilities of British adult education, which did not include vocational or technical classes, and to make suitable recommendations.

Similarly, in the same year, a Commission on Adult Education presented a report stating that the provision for educational activities in museums should be part of the local education provision and should inter-relate to the other educational activities of the Local Authority.⁵¹ Bearing in mind that other educational activities would not be very numerous, it still indicated that the last few years had seen a great deal of progress in this field. Museum education

49. Kelly (1) 1962, p.298.

50. Scottish Education Department 1975, p.1. The Smith Committee was appointed by the then Ministry of Reconstruction.

51. Bateman 1984, p.51.

should be part of and not segregated from a museum's community involvement.

In the 1930s, museum legislation rapidly progressed. In 1931, The Standing Commission on Museums and Galleries was set up by the Government.⁵² Its three main aims were to advise the Government on questions affecting National Institutions (galleries, libraries and museums); to promote cooperation between National and Provincial Institutions and to stimulate the generosity of those who aspire to be public benefactors. Sponsorship (refer to Chapter 4, p.123.) is a reality for museums today. So is the relationship between local and main town museums which must develop for the benefit of educational planning. What this particular Commission highlighted was the Government's involvement in solutions to the problem of museum management which in turn strongly affected adult education.

In October 1932, The Museums Association (MA), introduced regulations for its Diploma.⁵³ This first concrete step towards specialised museum training emerged from the 1928 Miers Report. Another Royal Commission Report on the state of museums, headed by Markham, followed in 1938. Both these reports studied the state of museums and art galleries in Britain. Markham covered 800 museums and art galleries alone.⁵⁴ Although the Miers Report encouraged museums to improve their conservation, display and awareness of

52. Markham 1938, p.167.

53. Lewis (3) 1989, p.54.

54. Kelly (1) 1962, p.314.

educational responsibilities towards children and adults, Markham appeared very disillusioned by what he found ten years later. He states the museum movement was

"one of the most haphazard, one of the most neglected and one of the least understood of civic services".⁵⁵

He was ready to stress however, the educational potential of museums, saying

"they can teach more about certain things in a few minutes than the best illustrated books or the most skillful of teachers can do in a much longer period".⁵⁶

In 1938, The Scottish Adult Education Residential Institution Regulation was introduced, a year after Newbattle Abbey in Lothian opened as the first residential college for adult education in Scotland.⁵⁷ Both these furthered the cause of non vocational teaching for adults.

By the beginning of the 1940s, Britain was entrenched in The Second World War. It would have been understandable if museums had taken a back seat, but despite the removal to storage of some of the Nation's most valuable treasures as protection from bombing, museums were quite widely used. The Council for Entertainments and Municipal Arts (CEMA), used buildings such as libraries, halls and museums to stage lunchtime talks and concerts.

55. Markham 1938, p.11.

56. Carnegie U.K. Trust 1938, p.3.

57. Scottish Education Department 1975, p.5.

On a more commonplace level, due to far sighted curators, some museums started loan services to teacher training students. Glasgow museum had about fifty items, mainly from its Natural History collection, available for this scheme.⁵⁸

In 1942, an American follower of Cotton Dana, Theodore L. Law, wrote "The Museum as a Social Instrument".⁵⁹ In this he advocated that museums should make popular education their predominant goal, superior to acquisitions, preservation and scholarly study. Five years previously, Dr.F.P.Feppel, then President of The Carnegie Corporation wrote in his annual report:

"The need is to upset conventions in order to close the gap between what museums are doing and what the world expects of them".⁶⁰

Both these men were showing how aware they were in their initiatives of the potential of museums in an educational field. Museums still had to realise and act upon the possibilities and opportunities open to them.

At the same time the public were also beginning to appreciate what was being offered to them through the museums. During this decade, the working class's living standards rose due to increased income and more leisure hours. Various acts between 1944 and 1946 helped tremendously in this area.⁶¹ A public better

58.Honeyman 1951, p.43.

59.Alexander 1979, p.221.

60.Wittlin 1949, p.187.

61.Examples are The National Health Act, The National Insurance Act, The Education Act and The Family Allowance Act.

served demands more of its society. With this in mind, museums would then have a more receptive audience. As a result of the 1945 Education (Scotland) Act, the Local Education Authority was able to offer financial aid through grants.⁶² This act used the term "Further Education" with special significance, meaning not so much the education that people beyond school age can acquire for themselves, but rather through organised educational arrangements made by Educational Authorities and voluntary bodies either separately or in co-operation with each other.⁶³

The Educational Experiment at Glasgow Art Gallery between 1941 and 1951 was a programme that demonstrated some of the possibilities available through museum education. The Glasgow Museum's education department developed through the numerous lectures and demonstrations to the public and teachers given throughout and after the war.⁶⁴ In 1948, this education department invited various clubs and societies in its locality to visit the museum. This proved to be very popular. If a group showed an interest in a particular topic, such as Italian Art, then the gallery in which the talk was given would be hung with appropriate paintings. Although there was no concrete evidence as to how successful this arrangement was to the individual, its overwhelming merit was that it attracted people into the building who might not

62. Shearer 1966, p.3.

63. Scottish Education Department 1951, p.105.

64. Honeyman 1951, p.47.

otherwise have visited it. Thus it reached a much larger audience.

In 1949 the first ever fee paying activity was conducted in this Gallery through Further Education courses. This broke the barrier between casual classes and a predetermined attendance at lectures.

"It is on account of its unique opportunity for providing the perfect lecturing technique that an Art Gallery and Museum has a distinct place in the modern educational system".⁶⁵

This last statement epitomises the changing attitude during the 1950s.

On an International scale, UNESCO held its first International conference in Elsinore, Montreal, Canada, in 1949. Eleven years later, it held its second conference which was entitled: "Adult education in a changing world".⁶⁶ One discussion point was that actual adult educational needs had to be defined before programming is organised.⁶⁷ The convening of such a conference on museum matters further emphasised the awareness and eagerness now felt by the museum world, to develop educational strategies.

The International Council of Museums (ICOM), held a meeting in 1948 to consider the Children's Subject Section. This led to the formation of the Group for Educational Activities in Museums, which was later renamed G.E.M.⁶⁸

65. *ibid.*, p.49.

66. I.C.O.M. 1973, p.5.

67. I.C.O.M. 1973, p.8.

68. Carter (2) 1984, p.436.

A year later, discussions were held in Britain concerning a proposed Amending Education Bill where a central fund of £250,000 would be available for distribution.⁶⁹ Unfortunately, what would have been a tremendous financial boom to museums was dropped due to the forthcoming General Election as well as the subsequent change of Government and dissention by a minority of the Local Authorities.

Numerous publications on educational matters were produced throughout the 1950's. The National Institute of Adult Education's Working Party produced a pamphlet "Museums and Adult Education" in 1956, which discussed accomodation, hours of opening, including the provision of refreshments in the evening, staffing, availability of exhibits and methods of display.⁷⁰ It clearly stated that in all colleges of education, some teaching should be given concerning the use of museums and their resources. This is an indication of how far museum education had advanced in the 1950s. Prior to this time, such theories would not have been found worthy of consideration.

The impact on museum education in the 1960s became more apparent. The 1963 Standing Commission on Museums and Galleries Sixth Report⁷¹ is an example of many reports that illustrated the more dominant role education in museums was beginning to play.

As museums developed, their educational facilities grew. Schools' use of museum educational facilities has

69.Lewis (3) 1989, p.63.

70.Department of Education and Science 1971, p.38.

71.Bateman 1984, p.51.

been a progressive movement helped by various aforementioned reports, as well as the Carnegie United Kingdom Trust. Adult education has not had such support. As opposed to a structural development, adult education in museums has grown hand in hand with increased available leisure time. What museums must be aware of is a complaint that many educationalists have; that whilst time may be filled, it is of a diluted educational value. That is, it is not sufficient to pleasantly fill the hours, but an educational provision must be made to claim its success.

By the end of the 1950s, museum education had been encouraged to become more prominent, both by the state and the public. Although many revolutionary aspects had occurred in the last one hundred years, the following decades would further increase museum's activities in society, including the area of adult education.

RECENT DEVELOPMENTS IN ADULT EDUCATION FROM 1960
ONWARDS, CONCENTRATING ON SCOTTISH MUSEUMS.

From the 1960s onwards, the impact of development on museum education produced a revolutionary change in attitude. The British Institute of Adult Education encouraged voluntary associations to develop studies in adult education.¹ This produced a trend for educational activity that was hoped would stimulate adult minds and fill in gaps in learning left behind by their previous schooling. Adults of the 1960's were the third generation to benefit from the introduction of compulsory education and the first generation to be influenced by the 1944 Education Act.² This resulted in museums dealing with a totally different audience and so having to introduce or alter and expand their programmes accordingly.

In an address on visual education to the Museums Association in 1936, Sir Harry Lindsay had said:

"Many different kinds of story are possible in a variety of media as wide as the range of human experience".³

It was only from the 1960s that new techniques were employed to any great effect. To enable the previously depressing picture to change⁴, there had to be a considerable alteration and refurbishment of ideas, attitudes and priorities in the museum world.

In 1960, UNESCO stated that:

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- 1 Scottish Education Department 1975. p.9
 - 2 The 1945 Education (Scotland) Act.
 - 3 Markham 1938. p.84
 4. Refer to Chapter One p.14, footnote 27.

"Member states should take all appropriate steps to ensure that the museums on their territory are accessible to all without regard to economic or social status"⁵.

which was then endorsed five years later by The International Council of Museums (I.C.O.M.) when its Committee for Education became the Committee for Education and Cultural Action.⁶ This dispelled any remaining ideas of museums being an elitest product of a hierarchical society. By first and foremost being more approachable, details such as I.C.O.M.'s committee change, emphasises the role that museums can play in education. International associations' acknowledgement of educational potential in museums shows that attention is being turned towards the possibilities of museums' public services, including those of adult education.

In 1963, the Standing Commission on Museums and Art Galleries published the Rosse Report in time for the M.A.'s Newcastle Conference of that year.⁷ The Report analysed 876 provincial museums and galleries, giving information such as the town's population, its museum's collection, staff and other information such as admission charges. Not only is it now a useful document for making comparisons, but it also made many strong recommendations. In relation to education, the two most significant recommendations were for a Training Institute for staff and for the Museums

5. Zetterberg et al 1971. p.1.

6. *ibid.*, p.1.

7. Lewis 1989. p.72.

Association to develop its work in training and provide the association with an Educational Officer of senior status. This did not receive government approval, and it appeared unlikely that these suggestions would be acted upon.⁸ What is significant is the continual assessment of museums that was taking place at a pace not previously seen. The Workers Educational Association booklet "The Widening Horizons", published in 1964, was concerned with changes in adult education⁹, and whilst the organisation acknowledges the museum material used on many of their courses, the booklet does not mention the role museums can play in the educational field. The only concrete view that the booklet presented was that Museum educational activities were solely concerned with schools.¹⁰ This is exactly the view that life learning systems were trying to eliminate.

Museums were beginning to be recognised as resources for educating the public on environmental issues. In 1963 Leicester Museum set up study groups on Education and Field Biology, funded by the Carnegie U.K. Trust.¹¹ The purpose of the groups was to undertake research on the possibilities of museums collaborating with universities, colleges, schools and local experienced naturalists in promoting field biology teaching. Not only would the museum become a valuable research and resource centre for the

8. The M.A. could not afford to implement these suggestions. Not least because of decreasing funding from formerly reliable Trusts.

9. McCabe 1968. p.312.

10. *ibid.*, p.310.

11. Singleton 1970-1. p.112.

community, but specialised people involved in such a project would provide the benefit of their expertise. Skills, which would almost certainly not have been readily available from the museum staff, could now be of tremendous benefit to the collection. On a similar environmental issue, the 1968 Countryside Act was enforced and in 1970, the Council for Environmental Education was formed in which museums interests were represented.¹²

In 1969, another Working Party was set up by the Council of the Museums Association:-

"to examine the role of museums education in the United Kingdom and to recommend a policy for the future".¹³

The M.A.'s introduction of this Working Party was due to the establishment of the Russell Committee by the D.E.S. to examine non-vocational Adult Education provided at that date. In the same year a H.M. Inspectorate Survey was taken on educational services provided by National and selected Provincial museums, with the aim of making recommendations to Local Authorities.¹⁴ Both of these were seen to impinge upon the museum profession. The 1969 Working Party's role was to be concerned with the complete educational framework within Museums. Their agenda included the provision of basic museum services. While agreeing with basic museum aims, the Working Party disagreed with the lack of services. How much constructive use

12. *ibid.*, p.112.

13. Museums Association 1970. p.1.

14. *ibid.*, p.1.

was this? Under the Tax Reform Act of 1969,¹⁵ the Government was at last to provide help. Museums were officially designated as educational institutions and a fact recognised within the profession for decades was at last to receive official and financial acknowledgement.

The late 1960s and the beginning of the 1970s saw museums beginning relate more to their communities, initiating programmes for their senior citizens and minorities (racial and others). Gradually,

"both physically and intellectually, museums became more accessible to more people" .¹⁶

The early 1970s also saw the increase in the number of recently founded Polytechnics. Along with services such as The Open University and local radio, these had a profound influence on Adult Education. They made people aware of the opportunities available to them as well as increasing the choice of subjects open to adults who wished to pursue informal education.

"Open storage" became very popular in Canada and America, but has yet to be so in this country. Originally, the 1971 theory of Iran Illich ¹⁷ open storage democratises the museum to the public by making the stores accessible. In this way, the museum relates with more ease to its community.

Although America is examined in a later section, it is necessary to emphasise here the importance of a special study committee that was set up by the American

15. American Association of Museums 1984. p.55.

16. *ibid.*, p.19.

17. Ames 1985, p.25.

Association of Museums (A.A.M.) in 1972. In their paper "Museums: Their New Audience", they concluded:

"The focussing of museum interest upon the obligation and opportunity to assist the new urban community is the most urgent and important task facing the museum now".¹⁸

With the previous influence of American trends on British museums, it is interesting to see this concept crossed the Atlantic also.

The most influential factor for British museum education in this decade was the 1973 Wright Report. This report reviewed the needs of principal local museums and galleries in England, Scotland and Wales.¹⁹ In weighing up the pros and cons of how to administer museum educational services, the conclusion reached was that services should be run by the museums themselves with the help (whether this meant active or not is unsure) in the planning process of the Local Education Authority (L.E.A.). On adult education, the report said:-

"...but there is a growing demand for the use of museum facilities by adult education bodies in connection with organised courses. Recent popular television programmes have resulted in an ever-increasing interest in classes in archaeology, local history, art history, antiques and similar subjects. The use of museum premises for

18. American Association of Museums 1984, p.57.

19. Scottish Education Department 1975. p.70.

organised classes in the evenings or at weekends is a development which is to be encouraged".²⁰

Four clear points in the Report covered the wide range of control and financing of education in museums.²¹ In brief, they were:

1. "The museum in charge".

Examples of County/City Councils show the Education Officer is a recognised member of staff, controlled by the museum. Most of the Scottish museums are directly financially responsible for their educational role.

2. "Recharging the service to the L.E.A".

These are museums under Curator or Director management which are financially controlled by the L.E.A.

3. "Seconding teachers to museums".

The Education Officer is seconded from the County Council, but runs the education programmes in the museum as well as being involved with educational establishments in the area as part of his/her L.E.A. funded duties. An example of this is seen at The McManus Museum and Art Gallery, Dundee.

4. "The administration and financing by a L.E.A".

The Education Officer has access to L.E.A. controlled schools, which administers the whole museum service.

The report provided clear guidelines that were available to associations such as M.G.C., as well as museum curators, to be acted upon.

20. *ibid.*, p.71.

21. Bateman 1984. p.51.

The Standing Commission Tenth Report by The Museums and Galleries Commission (M.G.C.) five years later in Section 7.4 stated.

"The Standing Commission has recommended that education facilities which are provided, staffed and equipped exclusively for the use of schools and colleges, should be financed by the education authorities concerned".²²

In 1974, the tenth General Conference of I.C.O.M. was held in Copenhagen where the main issue for discussion was that museums must begin to regard themselves less as self-contained professional units but more as cultural centres for the community.²³ Summarised, this meant that a museum was not simply a storehouse, but a functioning educational channel. What a museum attempted to achieve was becoming more important than simply what it was. There is a growing feeling that the past and present melt into one another. However, this is not conducive to the fact that awareness of information gained from past events can greatly help present and future ones. The past and present must still be seen as different entities. Whilst not unconnected, the past must be seen as a separate unity to the present, which in turn must be seen as separate to the future. By using such experiences from the past, the museum can give a better

22. **Standing Commission on Museums and Galleries 1978.** p.52. "Education facilities which are devised, staffed and equipped exclusively for the use of schools and colleges should be financed by that same education authority that uses them. The Report recommends that this principle is adopted by museums in general".
 23. **Hudson 1977.** p.1.

understanding of the present and future to its community. Museums must be seen by the community in an emotional, sensual and intellectual manner to be truly successful.²⁴

In 1976, UNESCO produced a definition of adult education at its general assembly:-

"The entire body of organised educational processes, whatever the content, level and method, whether formal or otherwise - whereby persons regarded as adults by the society to which they belong develop their abilities, enrich their knowledge, improve their technical or professional qualifications and bring about changes in their attitudes or behaviour in the two-fold perspective of full personal development and independent social, economic and cultural development".²⁵

An International body of this magnitude's would be very influential to the museum profession on the subject of museum education, if only their advice was acted upon. At least it indicated the potential that museum education had, was being recognised by UNESCO. Both this, and more significantly, the Wright Report, guaranteed a significant future for adult education in museums. This concept had not previously been officially acknowledged by museum associations. Other examples of progress being made were that in February 1976, the Museum Association held a think tank on the future developments of museum education.

24. *ibid.*, p.6.

25. Brown 1987. p.9.

During the 1980s, several crucial events occurred in museum education. Educational institutions continued to open for public use, providing a wealth of material suitable for all needs. Museums needed to exploit both this and the marketing skills of museums, both of which would be a successful combination for presenting the museum for adult education. These skills were made great use of in this decade.

A forum for developments in museum education was formally established in 1980 with the publication of the first issue of *The Journal of Education in Museums* by The Group for Education in Museums.²⁶ Its main aim was to discover the reason why museums were not more prominent in school based institutions. This led to the question of why museums did not take full advantage of all educational services that were now available to them. Although traditional thought still regarded these services to be effective only for children, adult educationalists could certainly benefit from the results.

At the beginning of the decade, Pre-vocational Technical Initiatives and Vocational Education Initiatives (T.V.E.I.), plus the Certificate of Pre-vocational Education (C.P.V.E.) were started.²⁷ Through these, teenagers for the first time received training to provide them with relevant working skills and experience through their school work. This is displayed in the museums scheduling of adult educational activities in two direct ways. Not only

26.Frostick 1985. p.67.

27.Millar 1989. p.14.

does a T.V.E.I. or a C.P.V.E. student possibly work in a museum, becoming more aware of the value of museum's facilities and skills, but it might in principle, release staff so in theory, they are able to do other museum work. It also means tomorrow's adults will be more in touch with museums and their educational possibilities. It is such training as this and that of the introduction of the Education Reform Act in 1988 which;

prepare pupils for the opportunities, responsibilities and experiences of adult life.²⁸

It is of this that the museum Educationalist must be constantly aware.

In relation to adult education, personnel considerations are fundamental. ICOM discusses their importance with the public. Museums must be conversant with educational needs, public relations and the use of the mass media.²⁹ These three aspects are vital for adult education to progress in museums and ICOM's proposals highlights an area that could wrongly be regarded as irrelevant to adult educational services. Adult educational bodies now have the chance to make positive use of their museums. An example of this is given by Sheffield Museum, where courses were held.³⁰ In 1969 weekend trips were also offered where groups visit architectural sites and relevant museum collections. Such use of museums can only make the

28. *ibid.*, p.14.

29. I.C.O.M. 1973, p.13.

30. Bestall 1970. p.316.

public more aware that museums really are valuable resource centres.

In December 1984, a report was written on the current state of art museum education and was described by one respondent as:

a document which might make a great deal of difference in how serious educational services are integrated into the structure of museums.³¹

The report shows a fundamental difference in preparation and outlook between curators and educators. The majority consensus proposal for action, out of eight suggested, was for a Summer Institute in Museum Education which would combine educators, directors, curators and other professionals. All these groups strive towards the same objective, which is public satisfaction, but they seldom manage to communicate well with one another. It is surely noteworthy that an educational training scheme was the only proposal to receive a majority vote, even if the result was not unanimous.³² Other less successful proposals were an annual conference on museum education and a videotape cassette series on museum education. The crucial factor is that education through the public sector has become a matter of growing significance and one that is producing much thought and discussion.

A report by a Working Party on Museum Professional Training and Career Structure was commissioned in 1987 by the Museums and Galleries Commission. The party was set up

31. Eisner, Dobbs 1986. p*.

32. *ibid.*, p.

to consider the professional training and career structure of people working or wishing to work in museums and galleries in the United Kingdom and to advise on how their training needs might best be met and their career structure improved.³³

In terms of educational staff, this report endorsed recommendations made in a previous year Museums in Scotland Report, commissioned by the Museums and Galleries Commission. "Specialist", that is "qualified education officers" should be employed in museums whenever possible.³⁴ In addition, the 1987 report suggested that officers should be graduates, having a D.E.S. number.³⁵ More should be done in teacher training colleges, not least so that future teachers or education officers are aware of a museum's educational potential.

After the 1987 report, the University of Leicester's Diploma courses were reassessed, as it became clear that Government funding was to be made available for a scheme of professional training by the museum industry itself.³⁶ By the end of the decade, museum education was recognised as a viable training field in which adult and child educational provision would exist. This would, subsequently, encourage more adult educational activities from both the visitor's more perceptive awareness at what was being offered and

33. Museums and Galleries Commission 1987, p.3 and 7.

34. *ibid.*, 1987, p.56 Also Museums and Galleries Commission 1986, p.51.

35. D.E.S. number refers to having passed a probationary year in school.

36. Lewis 1989. p.76 Also Museums and Galleries Commission 1987. p.89.

the museum profession at offering a wider range of services for adult educational needs.³⁷

By the end of the decade the code of practice for Museum Authorities was adopted at the M.A's Annual General Meeting in 1987. A full copy of this is in the Museum Yearbook. The Registration Scheme meant that the 1989 Statement on Professional standards for museum education,³⁸ was to be a requirement for any museum that wished to register. This statement complemented both the A.A.M.'s Museum Ethics (1978) and I.C.O.M.'s Statutes/Code of Professional Ethics (1987).³⁹ It was seen to be the first statement of professional standards in Independent museums and the first to focus on museum's educational obligations to its public. It should be regarded as a landmark in the evolution of museum education. Every museum must collect, preserve, present, conduct and carry out research. Whilst the word "education" is not mentioned, "present" and also "interpret" are regarded as its equivalent. As a channel of education, the museum is given three factors of which it must be aware. These are listed below.⁴⁰

1. Audience diversity.
2. Audience needs.
3. Diversity of perspectives; museum educators must be responsible for the following.
 - a. Knowledge.
 - b. Principles.
 - c. Communication.
 - e. Management.
 - f. Collaboration.
 - g. Dissemination.

37. *ibid.*, p.79 Also Hale Report 1987.p.51.

38. **Education Standards 1990.** p.78.

39. *ibid.*, p.78.

40. *ibid.*, p.78-80.

d. Evaluation.

h. Professional
development.

Before studying particular Scottish adult education initiatives, there are several American concepts that have been influential to British museums practices.

American pioneers in museum education were not necessarily teachers or art educators.⁴¹ This would have provided them with practical experience of dealing with the general public whereas British museum staff appear not to have benefitted from this training. With this insight, Americans would have seen various adult education programmes implemented in libraries and therefore would have the incentive to introduce them into museums. As far back as 1916, the Art Institute of Chicago (opened in 1882), had adult classes open to the general public.⁴² With men of the calibre of Cotton Dana and George Brown Goode,⁴³ museum initiatives were both expansive and influential.

In the museum context Americans generally prefer to use the term "interpretation" rather than education.⁴⁴ In 1957, Freeman Tilden defined its meaning as:

An Educational activity which aims to reveal meanings and relationships through the use of

41.Zeller 1985. p.53 Cotton Dana had previous experience as a librarian.

42.*ibid* p.53.

43.S.M.C. 1986 (2). p.9 As honorary curator of the Smitheonian, Brown Goode became one of the leading curators of his time. He wanted museums "to be transformed from "bric-a-brac" cemeteries to nurseries of living thoughts and to retain their vitality in a continuous process of evolution"; See also Chapter One.

44.Alexander 1979. p.12.

original objects, by first hand experience, and by illustrative media, rather than to simply communicate factual information.⁴⁵

Basically, this means the use of sensory perception by contact with the original object.

In the U.S.A. The Neighbourhood Museum has become a very popular concept, as demonstrated in Brooklyn, New York, which started work with an adult educational programme sixteen years ago.⁴⁶ Basically, such a programme's aim was to reach those sections of society which would not normally visit "cultural" facilities, in the wish that such visitors will identify with the collection through its preparations, displays and activities.⁴⁷ This can have an even more effective result if an exhibition concentrates on a particular district. With Brooklyn having the largest ratio of elderly citizens in America,⁴⁸ it is an ideal site for such experiments. Likewise, the Metropolitan Museum of Art introduced a programme in 1973 that taught Old Aged Pensioners to lecture to their peers in New York City centres.⁴⁹ This example of community initiated programmes is worthy of praise. The museum's attitude to education in its work was stressed by the Director, Henry Taylor, in 1930, the museum's Diamond Jubilee Year.

To weave its incredible resources into the fabric of general education and take its rightful place

45. *ibid.*, p.195; Also in Tilden 1957.

46. Heffernan, Schnee 1981. p.

47. U.N.E.S.C.O. 1973. p.17.

48. Heffernan, Schnee 19 . p.

49. Silvers, Newsom 1978. p.159.

as a free informal university for the common man.⁵⁰

Another aspect of american education that has become influential is the American Living History Sites. These are not a totally new concept and are well utilised. Historical re-creation and historical re-enactments involving staff can be both costly and perhaps tedious towards the end of the season, but interpreters re-enacting at a first person basis (one to one) can be a memorable experience for all visitors, regardless of age.⁵¹

Finally, two initiatives strongly featured in Canadian museums are The "Open Storage" and the "Discovery Room". The Open Storage scheme was mentioned earlier. Port Alberni, British Columbia, (population 20,000) which has a community museum, has achieved a high visitor participation through such a scheme. This indicates that such a scheme helps to make the museum more comprehensible to its community.⁵² At the Royal Ontario Museum, their very successful Discovery gallery is described as providing

all museum visitors with the opportunity to participate in discovery learning by means of direct access to artifacts and specimens representing all Royal Ontario Museum curatorial departments.⁵³

By offering a room with objects, possibly similar to those on display in the museum, a discovery room is

50. *ibid.*, p.31.

51. Sanderson 1990. p.11.

52. Ames 1985. p.27.

53. Freeman 1989, p.3.

an excellent way for a visitor to better relate to the object. By closer inspection and/or handling, he/she is able to increase his/her knowledge through his/her senses (touch, smell). Often, supportive literature or slides are available to enable him/her to carry out informal research.

Scotland.

In 1949 The Scottish Institute of Adult Education (S.I.A.E.) was formed. This enabled adult education to be more accessible to the public. At present Scottish law requires Local Authorities to be responsible for all forms of further education, both vocational and non-vocational, for the adult population.⁵⁴ This is important when related to a report such as Adult Education The challenge of Change. In this report, the term "community education" gained national meaning for the first time in Scotland, although it had been used before.⁵⁵ It contains descriptions of the educational opportunities available through social, cultural, recreational and educational activities which can be sponsored by a variety of statutory or voluntary associations. Such information should be a very good guideline to Local Authorities for funding and the provision of staff and materials.

The "Airdrie Experiment" was sponsored by The Scottish Education Department, involving the County Council of Lanark and The Bureau of Current Affairs in an educational study of the local area and in an museum

54. Robertson 1973, p.100.

55. Scottish Education Department 1977, p.34-35.

exhibition illustrating Burgh life. ⁵⁶ Both past and present Burgh life and its resources, activities and interests were shown in this week long exhibition. Basically, this experiment showed that museums have an unlimited range of possibilities and purposes open to them. However, three clear points were perceived through this exhibition.

1. Familiar items appear different if they are seen in an unfamiliar manner. Aspects are noticed that would not have been seen previously.

2. It emphasises the value of a museum as a community centre, as it is regarded as a common interest for the wide range of people in the community.

3. As with any exhibition in a museum, it proves that a museum is not static.

Edinburgh District Council funded a two year "Memories and Things" project. ⁵⁷ Used by a large variety of adult education groups, it involved "Handling boxes", which were borrowed by more than fifty groups and by individuals, often two or three times. The Handling box is a popular concept, similar to the Discovery Room. Handling Boxes are in many museums, notably at Huntly House Museum, Edinburgh or in the Royal Museum of Scotland, Chambers Street (NMS). These museum services are able to offer a wide range of experiences.

The N.M.S. has a large educational programme ranging from lunchtime talks on exhibition related

⁵⁶. Advisory Council on Education in Scotland 1951, p.86.

⁵⁷. WEA. 1990, p.1.

themes, to workshops on subjects as diverse as banner making or body adornment.⁵⁸ These activities are well publicised by posters and leaflets providing information. This is a very encouraging example that The NMS offers to other museums. Their annual educational budget is only £1,000, and yet they manage to produce a varied and exciting range of activities for both adults and children.⁵⁹

Seminars promote both educational resources in museums and the training of all staff involved.

In February 1989, a two day S.M.C. seminar in Glasgow entitled "Working with the Community", encouraged such developments as that of community artist, Clare Higney, who organised the making of a cross generational patchwork quilt which involved people of all ages. Julian Spalding's view of the need for community involvement was expressed at the seminar when he said:

...without people's interest there would be no point in museum collections. The problem is not to find ways to popularise the objects, but to make them accessible and interesting.⁶⁰

In September 1990, a day seminar on museum education "Chalk talk and Dinosaurs" was held by the S.M.C. at Moray House College, Edinburgh. As part of the literature supplied, participants were given a list

58. Details can be found in "Museum Reporter" magazine which is printed every two months by The National Museums of Scotland.

59. £1,000 is the annual budget for Young Museum and covers informal workshops and demonstrations for children and adult. There are other budgets which are available to the Education department.

60. Alexander 1989, p.3.

of certain museum educational services. Unfortunately, the only proposed lecture on the subject of adult education was cancelled. As announced by the would-be speaker, it was not so much ignored as considered unimportant.

As part of the literature made available at the conference, Smith Museum, Stirling, supplied a list of its educational services. From the list, one of the particular objectives was:

To address the needs of the adult community through adult education, further education and special needs centres. ⁶¹

The Scottish Museums Council, founded in 1964, has a membership of some 330 non national museums and galleries in Scotland.⁶² One of the main benefits of membership is access to grant aid, but the SMC also provides expert advice and information and an increasingly wide range of services for its members. These include The National Trust for Scotland, local authority museums, independent museum trusts and historic houses, to name but a few.

In 1985, the Scottish Museums Council commissioned a survey on leisure activities of the Scottish public. The results clearly indicated that the public view museums poorly as a leisure activity. Public opinion on museums resulted in several suggestions to rectify the apparant stagnant attitude of museums. One of the suggestions was the Leisure Learning Programme

61. Separate sheet of paper provided by the Smith Museum.

62. Farnell 1986, p.50.

(L.L.P.). This was co-ordinated by Dorothy Stewart from 1986 to 1989. Its initial aim was defined in a single sentence.

To encourage more people of all ages and from all walks of life to visit museums by providing a wide range of activities and events.⁶³

The programme relied on financing from the Carnegie U.K.Trust, the Calouste Gulbenkian Foundation and the MacRobert Trust.⁶⁴ A full list of the participating case studies is in Appendix A.

The Leisure Learning Programme was one of the most exciting and influential recent initiatives in the museum scene in Scotland. By involving local artists or specialists in talks or activities that were based on a current museum exhibition, it encouraged the community to make full use of its museum.

The variety of events available was tremendous, ranging from a Jazz night in the Lillie Art Gallery (publicity encouraged many new faces to attend an evening opening of Alan Davie's paintings while the artist's band played suitable background jazz), to "Dreamtime", at The Talbot Rice Arts Centre, where the artist spoke of her solo travels around Australia. Her travel was funded by the Scottish Arts Council, as part of the Australian Bicentennial Celebrations.

The most interesting fact shown by the programmes was that although the Leisure Learning Programme co-ordinator set out ideas, the work was primarily done by the museum itself. At first, a "menu" was provided

63. Stewart 1989, p.10.

64. *ibid.*, p.10.

which consisted of hours of research into numerous suggestions for activities and events, that would help the public to relate to exhibitions or collections. Once a "plan" had been decided on, the menu gave details of performers, artists or speakers and some idea of the ideal "target" audience, an estimate of the cost, funding available and the potential of staff involvement. This checklist would then enable the museum involved to organise events accordingly, with as little fuss as possible. The success of the programme was that it reached out to an audience that would perhaps never normally venture inside a museum. These people could be parents of children doing a puppet display, as in The Hamilton Museum, or pensioners discovering the history of jewel mining as they tried on exquisite jewellery at The Auld Kirk Museum, Kirkintilloch.⁶⁵ Once the programme was run, each event was documented in detail for further study and example.

One important group of visitors served very successfully by the Leisure Learning Programme was the family. A touring SMC exhibition entitled Crystals in Industry, was held at the Auld Kirk Museum.⁶⁶ The collection there was enhanced by a "Crystal Discovery Day", which helped people discover how crystals relate to their daily lives. Salt, sugar and soap powder were a few available examples. Sue Selwyn, the Curator, said of the event's success:

65. *ibid.*, p.14.

66. *ibid.*, p.13.

All the members of the family obviously enjoyed the opportunity of working together and learning together.⁶⁷

On a more practical note, with adults keeping the children under control, the sessions were kept informal.

The programmes also helped physically handicapped, but still mentally alert, pensioners who, due to their various disabilities, were unable to go to the museum, but who would find the collection a tremendous help.

The Leisure Learning Programme encouraged evening entertainment which involved more sections of the community. "Friends of the Museum", and other similar associations, could be of great help by being involved in providing refreshments and other services.

The Leisure Learning Programme finished its three year run in March 1990, although much of the last year was spent on the video and book.⁶⁸ It has had a major influence on other projects. The "Susie Cooper Pottery" exhibition encouraged a related event at Inverness Museum. The most popular attended event was for carers and toddlers who used a workshop in a fine clay series. When the toddlers or the carers made a return visit, they often were accompanied by other members of their families. Whether these activities did actually encourage the public to visit the museum was the subject of a survey in 1988 and was taken

67. *ibid.*, p.11.

68. The book is at present awaiting publication. It is hoped that by summarising the achievements of the L.L.P., it will be seen as a "handbook" for any museums interested in similar projects.

during one of the events. The result was a definite "yes".

A museum can sometimes suffer access problems which can deter visitors. This can perhaps be museum closure for renovations or local roadworks, such as at The Hamilton Museum, where attendance figures fell during a period of nearby roadworks. In these cases, an interest in the museum must be regenerated to encourage visitors. The Lesiure Learning Programme, or a similar scheme, can offer such an incentive. The Hamilton Museum overcame its "roadwork" problem by an activity inspired by Mr. Wood's Fossils" from 1988.

The Leisure Learning Programme idea has numerous advantages and much potential for forging links between the local community and its museum.

There are many more groups and individuals whom museums have not yet touched and who must be made aware, through our efforts, that museums are for everyone".⁶⁹

The Leisure Learning programme built a foundation on which Scottish museums can reach out effectively into these communities.

The provision of new jobs is always evidence of funding authorities' commitment to museums. While one is not surprised to hear that the Museum of London has an Assistant Educational Officer specifically for adults,⁷⁰ or that The NMS has its own Adult Educational Officer, it is also encouraging to see that Ross and Cromarty District Council has set up a curator

69. Stewart 1989, p.12.

70. *ibid.*, p.12.

specifically responsible for its leisure services.⁷¹ As part of his/her duties, he/she will be responsible for obtaining grant aid and providing advice to a number of Independent Museums in the district. The curator is in charge of loan material. The community agreed that its requirements

...would be best met by an annual exhibition rather than a fully fledged museum.⁷²

The last few decades have forced tremendous changes upon museums in relation to their management and their practices. In terms of educational requirements, local Authorities now required to provide facilities for social, cultural and recreational activities for people who have left school. Some people attend classes because they decide themselves that they wish to expand their knowledge in a certain direction. Educational trends are now steering attention away from the child - orientated school, to a Teacher - orientated school.⁷³ If museums were to follow a similar pattern, then they would become curator - orientated and not visitor - orientated. Sadly though, the museum education department is still not receiving recognition as an important body in its own right. For it to become so, two important points must be considered.

1. That Governing board members and senior museum staff could well have a limited understanding of educational programmes.

71. Goodhew 1980, p.16.

72. Watson 1990, p.17.

73. *ibid.*, p.17.

2. There might be an inadequate confidence in practitioners' competence. Educational programmes that were carried out may have not seemed well organised or appropriate due to the lack of confidence in the staff in charge.⁷⁴

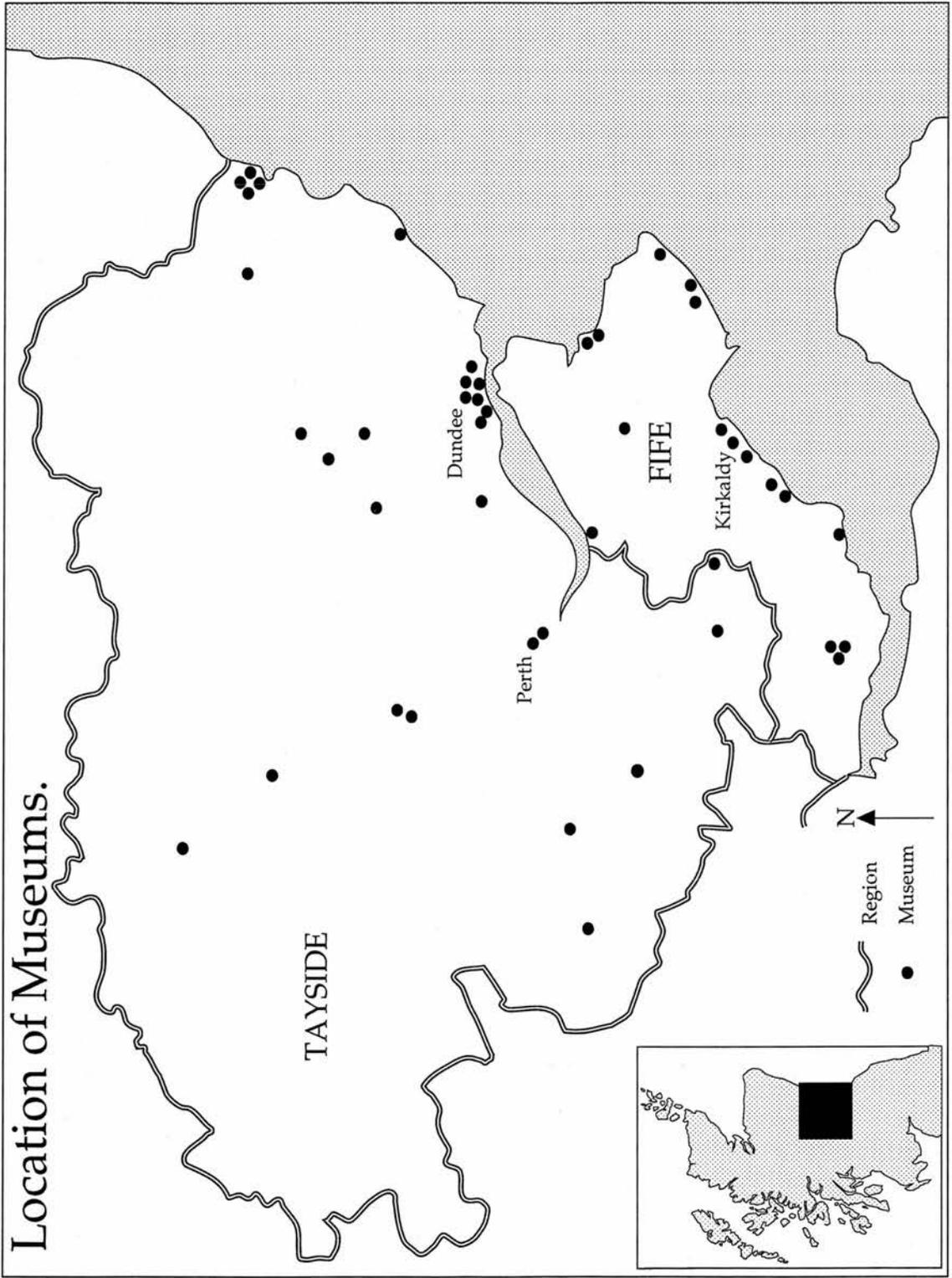
A recent development in museums is the changing use of terminology. "Heritage", "community", and "enterprise" are all frequently used words in modern museum language. However, they appear not to have a recognised universal definition. In a society where words are often used indiscriminately, we must be particularly careful not to fall into the same trap when dealing with adult education. That is, a clear definition of the aims and aspirations of adult education must be available which would introduce such terms as "life long education" to the general public.

Museum educationalist must be optimistic. Museums are vital means of adult education. Not only do they provide an active and experiential learning environment, often with qualified staff, but they are also heritage attractions, advice and/or research centres and independent businesses. The most important point which gives grounds for optimism is that recent developments, including the previously discussed reports and the Leisure Learning Programme show a growing awareness of museums' response to their communities and of their potential use in providing adult education. With a background of progressive programmes, such as Leisure Learning Programme, as well

74. Washburn 1964, p.34.

as constant research for service improvements through surveys and reports, adult education in the museums of the 1990s should go from strength to strength.

Figure 1



ADULT EDUCATION IN THE MUSEUMS OF FIFE
AND TAYSIDE - THE QUESTIONNAIRE RESULTS.

To investigate the question of adult education provision in more detail, all the museums in a limited area (Fife and Tayside) were surveyed by means of a questionnaire. A standard format used by other museum questionnaires was used (Appendix B), but Section B was designed exclusively for this particular study. To encourage a high response, I believed that a more familiar format would be advisable. The Findings of the Museum Data based project by D. Prince and B. Higgins-McLoughlin, seemed the most relevant source. A particular survey in The findings of the Museum Data based project¹ is an example of what museum curators or directors are obliged to fill out if their museum is to be included in the Museums Yearbook. As most, if not all, museums in the two regions being studied would have had some experience of just such a questionnaire, I felt that a similar style would be appropriate.

Twenty one questions were asked, of which only three required written answers from the museum. The data-base style was used for eight questions, with the respondent required to circle the appropriate letter. The reason for asking only three questions requiring extended written replies was that a questionnaire which could be quickly and easily completed would encourage a good response. This, and a promise to respect each museum's confidentiality, would hopefully encourage a satisfactory response rate. Each museum was sent a covering letter, as can be seen in Appendix C, which

1. See p.9.

set out the reasons for and aims of the questionnaire in relation to the thesis; as well as this, a self-addressed envelope was enclosed. The only condition made in the questionnaire was that the person directly responsible for educational activities was to complete Section B.

Confidentiality means that museums may not be singled out in certain aspects. However, through my visits, I have found some particularly exciting and innovative initiatives in the field of adult education and so will identify particular museums in that context. In this thesis, the identification of individual museums is not important compared to the gathering and comprehensible presentation of the results. It is hoped that such a study will be a helpful reference to those who may require it.

In identifying museums for inclusion in the survey, I used several sources including A Guide to Scottish Museums, published by The Aberdeen University Press, 1990. Any institution that can be considered a museum on the basis of its activities was included in the survey. The final selection ranges from well known museums that offer multiple uses to their community, to those that, to quote from one respondent: "people are just waking up to".

Seventeen museums in Fife and twenty nine museums in Tayside were contacted, making a total of forty six. All the museum locations are shown in figure 1 at the beginning of this chapter. A full list of all these museums is given in Appendix E. All the Fife museums

and twenty six of the Tayside museums responded to the questionnaire; This gave a 93% rate of response overall.

There is a considerable difference between a postal questionnaire and a survey carried out amongst the general public, and it is important to distinguish between the two. In this case, the postal questionnaire was sent to specific museums' directors and not simply at random.

The following layout of the questionnaire responses is in sub-sections, with headings based on the original question. This was seen as the most comprehensible method of representing the results. All the following percentages are taken from the responding forty three museums and not the original forty six, unless otherwise stated.

Questionnaire.

SECTION A.

1. Name of the museum.
2. Main postal address.
3. Main telephone number.

The first three questions established the correct title and address of each museum, which was required for identification and future communication. A telephone number was requested to facilitate arranging follow-up visits. Information from these visits is discussed in Chapter Four.

Overall, 63% of the museums gave an individual contact address and telephone number, with a further 16% of museums giving the telephone number of their parent museum (refer to question 7). 9% of the museums gave separate telephone numbers which were private or belonged to another business. Most of these museums open seasonally and therefore would be closed in the late autumn when I made the majority of my visits. The remaining 4% of the museums gave a private contact address and telephone number, and it is therefore presumed that such museums are independently run. This information gives an idea of the managerial aspects and possible community standing that each museum has.

4. Annual Attendance figures: adult versus child.

When considering the methods and potentials of museum education, the implications of visitor numbers, in particular the adult/child ratio, is relevant. 79% of the museums recorded figures, whilst only nine museums did not. Reasons for not doing so were predominantly that records were simply not kept. A record of visitor figures and ratio would give the museum an idea of adult attendance. This information would be helpful in organising adult education schemes.

The average attendance figure recorded was approximately 17,400. The highest recorded number was 79,118 in a Local Authority museum, and the lowest figure in that group was 161; in contrast, the highest attendance figure for an Independent museum was 50,000 and the lowest was 140. A noticeable characteristic

was that many Independent museums attracted a high number of visitors: three were in the 30,000 plus bracket. These three Independent museums focussed on a single theme, and so naturally they would attract visitors with an interest in that subject. On the other hand, Local Authority museums themes have broader, though predominantly local coverage (refer to question 12); thus they should attract a broader spectrum of the public.

Few museums keep a record of the adult/child visitor ratio. Often, if a record is kept, it is known only from admissions at full and half price, and the latter might include concessionary as well as child figures. Subsequently, only 16% of museums (7) gave numbers. Overwhelmingly, adults were much more dominant in visitor figures than children. Only one museum had a higher child visitor rate than adult, and this was then only marginal. This is significant when related to the availability of educational facilities for both sections (refer to question 16). Through this, a lack of marketing may be apparent. Whilst marketing is primarily concerned with attracting and not educating a visitor, it is impossible to educate if visitors are not originally attracted to the museum. Evidence shows that adults learn better whilst being in a family group. Therefore only by keeping ratio figures would a museum understand its educational impact on its visitors.² American experience indicates that whilst a family group is the most common visitor

2. Brown 1987, p.13.

pattern, a single visitor learns more from a group environment.³ The group definition here is of a collection of family or friends and not simply a completely unrelated group such as one from a bus tour.⁴ It appears that a related group seems to benefit from a museum visit more than an unrelated group because learning experiences are often more successful when shared.

5. Governing authority body of the museum.

Five options were available for this question. They were as follows: Government department or ministry (which included service museums), Local Authority, Department or affiliate of an educational institution (which could include schools, colleges or universities), National Trust for Scotland (NTS) and, finally, Independent. The results as seen in Appendix E, showed that 55% of the museums were Local Authority controlled. From an educational point of view, whether a museum benefits from local authority governing, as opposed to independent, government or educational institution is debatable. Some reports state that ownership of a museum by the Local Authority is no better than by Independents⁵, other examples state:

"Some of the finest examples of educational provision for adults can be found in Local Authority Museums."⁶

3. Scottish Education Department 1951, p.85.

4. *ibid.*, p.85.

5. Shearer 1966, p.3.

6. Carter (1) 1984, p.29.

As in many cases, good leadership is vital. No amount of finance from a Local Authority or volunteers for an Independent can make a museum succeed without the expertise of the curator.

As most of the Local Authority museums are free to visitors, they are mainly financed by local taxpayers, and are thus regarded as the property of the local community. Finances can obviously have a direct effect on education and certain local authorities have a policy for museums which include the prohibition of any profit-making. Whilst this can cause problems, one surveyed museum presented a viable solution. The contents of donation boxes were given to the "Friends of ...Society", a properly constituted organisation within the museum. This survey would then be used for the benefit of the museum. This could be one of many reasons for starting a similar scheme in any museum confronted by such legalities.

Educational priorities were found to be more regimented in Local Authority museums, especially for adults. This is discussed in detail in Section B. Nevertheless, follow-up visits indicated that Local Authority museums considered themselves fortunate in having financial security, which other museums would not necessarily enjoy.

35% of the museums surveyed were Independent. Museums in this category had more flexible regulations, but were often run on more of a business basis than some of the other museums. One Independent museum's curator was previously a marketing manager. She felt

that her past experience in this area helped tremendously with present museum management. Museum wages are generally lower than those in the business world. Until this discrepancy is corrected, museum management is not likely to benefit from people with business experience. Educational practices, as with many similar services, require trained supervision to ensure success. The general public's educational needs must be administered to, even under the museum's financial predicament. With museums unable to offer competitive salaries as other businesses, qualified, trained staff will not be encouraged to work in this sphere. This will effect adult education as well as other museum practices. Another difference between Independents and other museums is that by often being smaller than Local Authority museums, Independent museums would be more welcoming ⁷, therefore providing potentially more income.

There was an equal number of museums run by the NTS and by a Government department or Ministry (5%). As Scotland's national museums are concentrated in Edinburgh, it is not surprising to find few museums under Government control in the survey. For the two "governmental" museums, evidence in the follow-up visit indicated that more interest in the museum could lead to a larger community involvement. Likewise, the NTS's growing involvement with its museums would be of benefit to both sides. A close liaison should be built

7. Harrison 1967, p.26. She writes that most people feel more comfortable in a smaller building.

between museums and the NTS ⁸, as well as other similar bodies.

No museums answering the questionnaire came under a department affiliated to an Educational Institution.

6. Name of Main Governing Authority of the museum.

Respondents were asked to name the governing authority of their museum. "Society" or "trust" were popular in Independent museums with the latter as the commonest title. Only one non Independent museum used "trust". Otherwise, various council departments or limited companies were usual answers.

7. Is the museum a parent, a branch or an individual.

From the first three questions in the questionnaire, 40% appear to be branch museums under Local Authority control. However, the highest percentage answer was nineteen (44%), for Individual museums. All the Independent museums, except for a sole parent Independent, and both the NTS museums are in this category. The Local Authority museums divided themselves into five parent, seventeen branch and one that is individual. The individual Local Authority museum is unique in that it is totally self operating and has no links with other museums, but it is funded by the regional education department.

This information shows the network of museums in Fife and Tayside according to the above categories. Results explain which museum category has a majority as

8. Carter (2) 1984, p.444.

well as listing the six main museum bodies in the two regions. However, although I believe that five museums: Kirkcaldy Museum and Art Gallery, Dunfermline District Museum and Small Gallery, Perth Museum and Art Gallery, Dundee Museums and Galleries and finally, Montrose Museum and Art Gallery, are parent museums, the sixth was, according to other answers, not so. Therefore it is listed as an individual type, making twenty Individual museums.

8. Does the museum charge for admission

33% of the museums questioned charge for admission, therefore 67% do not. 95% of the Local Authority museums did not charge admission prices. This is not surprising, since Local Authority policy is usually not to charge. The only Local Authority charging museum had a minimal fee of 50 pence for adults and 25 pence for children. Interestingly, another museum, controlled by the same Local Authority, does not charge admission. Results indicated that the number of Independent museums that did not charge admission was half of the number of Independent museums that did charge. When a museum is not publically funded, it is not clear how it can exist on a non-admission charging policy. One example in the survey was a site which operated principally as a print workshop and secondly as an art gallery. Here, the "museum" regarded itself as primarily a business venture.

One reason for adopting a non-commercial approach to the running of a museum might be very limited opening hours when the museum is run by volunteers, as in one case, another reason might be the combination of a very benevolent funding committee with willing volunteers. Interestingly, out of the two "Governmental" museums one did charge and one did not. Having spoken with a person responsible for that particular charging museum, I feel that the non-charging museum must be a very well run venture, to have continued to remain running; the charging museum seemed to have very little support or interest from its governing body.

9. Amounts charged for admission

The question asked for the amount charged for an adult and a child, as well as if any concessions (OAP, student, unemployed, disabled) were given. The range of prices between the fourteen charging museums was large. The highest adult and child prices were £2.50 and £1.25 respectively. In contrast, the lowest charges were £0.50 and £0.25 respectively. Averaging the prices out at £1.16 for an adult and £0.59 for a child, the prices are, mostly, reasonably grouped, with only a few extremes at either end of the scale. Charging is a relevant factor for this research because of its possible value. It must be noted that the highest charges were at two innovative museums which both had plenty of educational material and one does employ an education officer. Due to the

geographical position of the two regions, museums would not have the same running costs as, for example, those in the south east of England, where it is not unusual to find a museum charging £5.00 for an adult ticket.⁹ Other leisure facilities such as theme parks or Zoos tend to charge higher admission fees, which can probably be justified on the basis that they provide a wider range of activities for all ages.¹⁰

On the same line, concessions are an important aspect. All charging museums gave some grade of concessionary admission. The old-aged pensioner was the most frequent beneficiary of such concessions. Only one charging museum did not offer special rates for old-aged pensioners; in addition, 14% of the museums gave concessions to the unemployed and 16% gave concessions to students. Some museums were in areas with a large student population, which might have influenced decisions on concessionary prices. As with old-aged pensioners, the two latter categories require proof of status. 12% of museums gave all four concessionary rates, which is encouraging. Such concessions can be seen as an incentive to visitors that otherwise might not go to a museum.

Three museums listed party rates and details of family tickets available, which I suspect that many museums provide. With hindsight, it may have been wise

9. £5.00 for an adult entrance fee to the London Dungeon Museum. £6.50 for Ironbridge Gorge Museum. £4.95 for Museum of Moving Image.

10. Safari and leisure Park, Stirling, have the following admission charges: Adult - £4.50p. Child(3-14 yrs) and OAP - £3.00p.

to ask for such details, as visits regarded as educational may well be made in groups.

10. How many staff does the museum employ

Staff figures can often be deceptive. In this questionnaire, several branch museums used parent museums for some, if not all, their staff. Therefore, a branch museum may put down the same number of employees as its parent museum, but in actual fact, they would be one and the same. In this sense, it is best to minimise confusion and dissect the information as simply as possible. The results of this question will be subdivided into each of the following staff categories: full time, part time, voluntary and other; educational officers are not included in this section, but will be discussed further on in the chapter.

Staff figures give a clear indication of the resources available for a museum's educational function.

a. Full-time staff.

Both NTS museums employed one full time member of staff. It is assumed that the person would be in charge of curatorial duties within the museum. 60% of the Independent museums employed at least one full time member of staff. The highest number of full time staff at a single museum was thirteen; this was at a museum which was run more along the lines of a "business enterprise" than other museums. Overall, the average number of full time employees was one or two. Out of the twenty four Local Authority museums, fifteen

employed no full time staff. The remaining nine, or 37% that did employ people, had very small numbers. Two exceptions were parent museums, both in charge of several branch museums, and so the staffs' duties would cover several sites. Of the two "Governmental" museums, the charging museum employs a full-time staff member and the other does not.

In total, 49% of the museums surveyed employed full-time staff, which is 16% more than the number of museums charging admission. Thus more museums employ staff than charge admission. However, 51% of the museums which did not charge admission, did not have any full time employees; this includes 62% of all the Local Authority museums. With these employment figures it is clearly unrealistic to expect education departments to be widespread in these museums. If a museum is unable to afford such a position, then it would be advisable to appoint someone who would be recognised as responsible for educational activities.¹¹

b. Part-time staff.

72% of museums employed part-time staff, which was a situation arising more through necessity than by preference. Both the NTS and Governmental museums employed such staff, with the former having a total of twelve employees.

On average, one part-time employee was the commonest figure, with 28% of all museums employing this number of part-time staff. Eight of the Local

¹¹Museum Journal April 1990, p.11. A training seminar entitled "How one Education Officer copes" for either education officers or curators responsible for the programming of educational activities in their museum.

Authority museums did not employ any part-time staff. Reasons for this were varied. One museum had two full time employees and so did not require any part time staff; another museum existed solely on volunteer work. Most, however, were branch museums and, as previously stated, the "sharing" of staff can rather muddle figures for this type of study. 27% of the Independent museums did not employ any staff in this category, but overall, they had a larger staff count in this section than the other museums, with one museum employing seven part time staff. The mean average of part-time staff in Independent museums was actually four.

c. Volunteers

This is the most controversial section of staffing in a museum. Whilst not actually qualifying as an "employee", or holding as much responsibility as the same, a volunteer can still be a vital part of a museum organisation. As is seen in this research, few museums are totally reliant on volunteers to maintain them.

The opinion of a volunteer's worth, in terms of work and help, varied. While some curators maintained that a group of volunteers could be an asset to a museum, others debated their real worth in terms of training, organisation, and reliability. A few museums deliberately had no volunteer scheme as they felt the means did not justify the ends. One possible solution to the problem was seen at one museum I visited. A "head" volunteer was responsible for all the others. He, a retired policeman in this case, organised and

scheduled volunteers for particular tasks or events and was responsible if they were unable to meet their tasks in any way. There is no doubt that volunteers can add a unique aspect to museum staffing, and in relation to adult education, such a scheme has obvious possibilities.

It is, therefore, rather surprising to find that only 35% of the museums surveyed used any volunteers as recognised members of staff. Only one of the NTS museums did so, but the number involved (twelve) was substantial. It appeared unlikely that an NTS property, whether a house or a museum, would run without the help of volunteers. Membership to a well known trust should allow the museum volunteer to work as a volunteer without them being listed as a member of the museum staff. 60% of the Independent museums did use volunteers and recognised their skills, where correctly applied, as invaluable. Indeed, Independent museums were the only group to have large numbers of volunteers. In one case, it was seventy plus and in several cases, fifty plus or twenty-five plus. Only 21% of Local Authority museums used volunteers. Local Authority museums are obliged by regulations to provide a far stricter running of the museum. Volunteers without contracts of employment are not totally reliable and might cause difficulties in some circumstances with trade unions. The tremendous variety of human resources that lie dormant within the museum vicinity raises the question of whether volunteer schemes are beneficial to the museum. It

appears that each museum must make that decision itself. Those that did use volunteers, in particular Independent museums, appeared to use them successfully to enhance community relations as well as to benefit the museum. Although Independent museums have the highest admission charging percentage from the survey, they also have the highest number of volunteers. There seems to be no animosity about "free" help in these businesses. In fact, it appeared to unite the community and brought back a sense of purpose into the lives of many people.

One point, which was made clear to me on many occasions, was that a volunteer scheme must attract younger as well as older people. Apart from the obvious problem that eventually such a scheme would disappear without new blood, an absence of young volunteers also cuts out the opportunities that a cross generation programme can offer.

d. Others

The fourth category covered a variety of employees from cleaners to students. They were mainly concerned in casual voluntary work or staffing a shop, if a museum had this facility.

11. State the year of the museum's original foundation

The date of a museum's foundation may not necessarily be straight forward. In this survey, it is considered to be the year that the museum was founded and not the year it passed to its present authority, if it had changed ownership. The foundation date enables

museums to be recognised as Independent, Local Authority etc., but it is important to remember that a museum can change ownership and possibly take on a new role in educational as well as other matters. Under new management educational practices could easily change and subsequently alter from their original concept in the museum's founding year.

Four museums did not answer this question, so the assessed results are out of thirty-nine museums.

The 1970s was the most popular decade for the founding of museums in these regions, with eight Local Authority and two Independent museums appearing during the ten years. However, the 1980s was the most popular decade for Independent museums, with the founding of five of these as opposed to only one Local Authority museum. Four Independent museums were also introduced in the 1960s. In contrast to the massing of Independent museums from the 1960s, Local Authority museums have developed steadily over a much longer period. All seven (16%) nineteenth century museums were Local Authority and in every decade in which a museum was founded, there was a new Local Authority museum. The 1940s was the one decade where no new museums were founded, probably because of the Second World War.

In addition, two new museums (Independents) have already started since 1990.

12. What is the museum's theme

Local, specific, non-specific or other were the categories offered. Local appeared to be the most

common category, with 53% of the museums electing this as their choice; specific was the other leading category. There was an equal balance between local and specific for the Independent museums, although in this particular group, specific museums appeared to attract higher visitor numbers.

Two museums, a Local Authority and a NTS, did not specify a single theme; both elected "AB", i.e. local/specific, as their choice. Presumably they would be said to cover both.

SECTION B.

As previously specified, this section was to be completed by either the education officer or some other person directly responsible for educational practices in the museum. Whereas the questions of Section A required little more than circling the correct letter or filling in a particular number, Section B was more detailed. Questions 13,14,15 and 21 required direct answers, but questions 16 to 20 gave the museum an opportunity to express its thoughts concerning adult and community education, as well as to display the full extent of its own services in that field.

13. Does the museum have a membership organisation

Attitudes towards museum membership organisations are varied, that is, there seems to be no conclusive overall positive or negative opinion by museums on such schemes. One clear reason for this reaction was the obscure meaning of the term "membership organisation";

such a term can cover a multitude of "Societies", "Friends of ..." and "Associations".

The benefits of a membership scheme are discussed in more detail in the following chapter. Through follow-up visits, I found that whilst some museums that provided membership schemes were quite pleased with the results, others felt that the members were not as active as they could be. In the latter case, an expansion of the scheme was required. Several museums found members a tremendous support.

Often, museum members consisted of teams of volunteers. A membership organisation encourages the community to take a more active role in its museum. This can obviously benefit a community itself, by providing a focus for it to work together, but evidence indicates that these schemes tend to benefit the museum more than the public. Naturally, membership was voluntary and many museums were extremely appreciative of all the support their members gave to them. This support could be shown in attendance at lectures or open evenings at the museum, as well as in financial benefits through fund raising or membership fees. Unfortunately, the questionnaire did not ask for details of membership subscriptions. This might have indicated if this point was influential in the museums' operation of the scheme.

Whilst membership organisations provide a tremendous chance to develop existing museum potential, it is clear that this must be a two-way process. Museums must work to provide a suitable educational

institution that people are proud to become involved in. There is a long tradition of members as benefactors, but the genuine desire to be involved with a museum, to enjoy its culture and to benefit from its collection, must surely be the prime reason for membership, both for the public and for the museum management.

In the Manual of Curatorship, Carter states that a friend's organisation is often seen as an informal adult education class.¹² This is ideally how a museum should view its "friends". In return for moral and financial support, members receive informal educational rewards.

Fifteen of the Fife and Tayside museums surveyed (35%) had membership organisations. The majority of museums that did have a membership organisation were Independently run. This is shown by their volunteer helpers and is supported by the following quotation;

"Many Independent Museums have depended for their success on the input of skilled volunteers."¹³

Many of the Independent museums I visited considered their membership scheme to be successful. A membership organisation must be well organised, varied and coordinated. It requires dedicated committment from its members to fully benefit both parties.

Although only one NTS museum said that it had a membership scheme, both NTS museums were also covered by their Governing body's membership. 35% of all the museums had a membership organisation. One of the

12. Carter (1) 1984, p.29.

13. Museums and Galleries Commission 1986, p.50-1.

Government controlled museums also had a membership organisation.

Of the four Local Authority museums that had membership schemes, one was a parent, two were branch and one was a separate branch museum. Interestingly, the solo branch museum had not influenced its parent museum to adopt a similar practice.

Several museums stated that they were in the process of starting membership organisations. A surprising fact was that only 17% of all the Local Authority museums surveyed had any membership scheme. This shows that there was a lower percentage of museums offering a membership organisation than the total percentage of parent museums. Parent museums would be in an excellent position to provide such an organisation for their branch museums as well.

14. Does the museum employ an education officer.

This was the first specific educational issue raised in the questionnaire. The purpose of the question was to ascertain how many museums in the survey area employed education officers.

Education Officers have become far more prominent in recent years. As museums are becoming more aware of their responsibilities to provide leisure services for the public, their educational possibilities are being more fully explored. It has been shown by both international discussions and Scottish seminars, that all museums should have the use of, if not the actual employment of, an educational officer. Naturally, a

larger museum will require a full education department for the demands and provision of services, both for schools and for the community. This is an idealistic view; reality paints a completely different picture.

In 1986, a Scottish report suggested that museums must have education officers who would have already trained as teachers or communicators.¹⁴ Their function would be to assist curators and other museum staff in presenting the collections in the most effective manner. They would maintain communication between their museum and the local, and wider, community; their main responsibility would be the provision of a successful educational based programme of events.

These requirements are very demanding and to achieve them would normally take a whole team of experienced workers. Nevertheless, many museums require their curator to carry out these duties, as well as his/her other numerous tasks.

Availability of basic guidelines in museum education would enable staff in charge of these requirements to be better able to organise schedules effectively. A viable solution to some problems encountered in this area is summarised in the following three points.¹⁵

a. Expectations of group to be identified.

An Education Officer must be aware of the needs of the visiting group, for instance: Is the group a specialised group, i.e. a society or class or a social

14. *ibid.*, p.50-51.

15. Hooper-Greenhill (2) 1988, p.43.

group (e.g. WI)? What do they wish to achieve from their visit? Would a handling session be advantageous? Are they familiar with the museum?

A large number of visitors is not a requisite of an organised educational plan at the museum. It is important that museums use the store of unique items that make up their collection.

b. Context of work to be done in museum; before, during and after the visit

Although this may only appear to affect school trips, a number of adult education classes could well have prepared towards a visit and may require follow-up work for use afterwards. What is important is the contact with the "teacher" in charge. In this way, both parties are aware of the educational situation and possible demands.

c. Museums/user-organisation relationship

As mentioned in the previous paragraph, this relationship is vital if the visit is to be a success. One point that was raised repeatedly during my visits was that there was little, if any, contact between visiting groups and the museum prior to a visit. Although this appeared to be primarily a schools' dilemma, it is just as likely to happen with adult education classes. Whether it is the museum's fault due to lack of staff, facilities, publicity, or funding, or whether it is a school's fault caused by lack of planning, staffing, or research, is irrelevant. What is important is to ensure that communications

between educational institutions and their local museums are good.

Hopefully, these three points will ensure minimum fuss and maximum benefit to museums and visitor groups. What appears to be the accepted standard for a museum Education Officer is that he/she should be an ex teacher or social worker in a small or medium sized museum and an academically trained specialist in larger museums.¹⁶ While this would seem logical in terms of funding, it is not a realistic assumption for museums, particularly in Scotland.

"In Scotland only a handful of museums have official education departments with specialist staff - Aberdeen, Dundee, Edinburgh, Glasgow, Hamilton, Paisley and Perth".¹⁷

This list includes only large Local Authority museum services, not Independent, "Governmental" or NTS controlled museums. In principle I might have assumed that a museum affiliated to an Educational Institutions would have been best placed to provide educational facilities. There were no examples of this in the surveyed regions. In the recent Museums of Scotland survey, Dundee and Perth were listed as having school educational staff and a schools loan system; Outside our two regions, Aberdeen was the only museum primarily concerned with adult and community education.¹⁸

16.Schouten 1987, p.240-241.

17.Bryden 1987, p.53 Stewart Carter, Education Officer, Glasgow Art Gallery and Museum.

18.Museums and Galleries Commission 1986, p.51.

The paucity of education officers in Scottish museums was confirmed by my survey. Only 7% of museums had the services of an education officer. These museums consisted of two parent museums, Perth and Dundee, which controlled five branch museums between them. Four of the branch museums had educational supervision from their parent museum. The fifth museum required individually trained staff, including an education officer. This was because it was a specialised museum requiring its own staff. This museum was one of the most successful in community education integration.

The third museum was an Independent that had a working seconded teacher. Funding is always critical in choosing who can work for whom. Seconded teachers and those funded directly by their Local Authority usually work exclusively with schools and their teachers.¹⁹ An education officer who is funded through the museum budget has a freer hand to work with other educational organisations. Interestingly, one Local Authority and one Independent museum had both a membership scheme and an education officer, which seemed to be a very successful arrangement.

Although the figures are not particularly encouraging for the following section, it must be remembered that many museums relied upon curators to be their education officers. From the survey, it was clear that staff in many museums worked educational services in with other museum duties. Five museums had

19. Hooper-Greenhill 1987, p.42.

no individual directly responsible for educational facilities, but I realise that where no reply was given to this question, it did not necessarily mean that there was no educational provision.

16 Educational services for child or adult

The questionnaire listed eight educational options for a museum to provide for either a child or an adult. Seven were standard facilities, but the eighth was listed so as to cover the wide range of uncategorised facilities that could not be included in the other seven.

Although this thesis concentrates on adult education in museums, it is necessary to be aware also of the child educational facilities offered by the same establishments. In this way, a comparison of figures, and a calculation of which group is best provided for, and how this is achieved, can be made.

The questionnaire plan required a mark under one or both of the headings: child or adult, therefore indicating for which one the facility was provided. Many completed questionnaires had a single mark under neither specific column. In these cases, the mark was calculated as both child and adult facility provision.

Many of the deficiencies in the questionnaire, which became apparent from the answers, were rectified during ensuing visits to the museums concerned. I was unable to visit every museum in the two regions and so have used my initiative when analysing the sixteen

received replies to the questionnaires that were not followed up.

Naturally, a museum's ability to provide educational services varies tremendously from region to region, and from governing body to governing body; every museum is individual. The purpose of the questionnaire was to show the position of Fife and Tayside museums in relation to educational services. It was hoped that such an analysis would be a guide to what museums offer and to what appeared to be successful. The following chapter concentrates on the issues raised by the questionnaire. In this chapter, the results are presented in as clear a format as is possible.

Each museum's educational function was dependent on its staff and material resources as well as its collections, perceived needs and external pressures from governing authorities or finances.²⁰ As a range of provision was determined by the nature of the collections, and the space and the time available for educational activities as well as the enthusiasm for the project(s) from the museum staff²¹, it is essential that museums develop programmes successfully. This relies on a museum's awareness of and reaction to its audiences needs. Educational designers must always ask the five W's?: What? Who? When? Where? Why?²². By doing so, a limited service that has been properly researched may be offered; this would be a far better

20. Hooper-Greenhill 1983, p.127.

21. Carter (1) 1984, p.29.

22. S.M.C. (2) 1988, p.2.

prospect than a broad spectrum of inappropriate services.

"A good museum attracts, entertains, arouses curiosity, leads to questioning and thus promotes learning. It is an educational institution that is set up and kept in motion - that it may help the members of the community to become happier, wiser, and more effective human beings...the Museum can help people only if they use it; they will use it only if they know about it and only if attention is given to the interpretation of its possessions in terms, they, the people will understand."²³

One important aspect of this section is acknowledged in the above quotation. Display in a museum accounts for general education and is applicable to all ages. In this sense, every museum in existence offers the opportunities of an educational service by simply opening its doors to the public. Successful display, however, is much more than simply presenting a collection. Labelling is immensely important as, without it, many items are irrelevant or incomprehensible. In the Children's Museum, Boston, USA, labels are provided at three different levels of understanding.²⁴: one for the adult with little knowledge, one for the child to read, and one for the adult to read out to the child.

"It also recognises a most important point, that we learn through our children. The labels that

23.Alexander 1979, p.13 quoting John Cotton Dana, 1909

24.Hooper-Greenhill (2) 1988, p.47.

can be read to the child enable the parent to have some answer to the questions, and to absorb some new information in an unobtrusive and painless way."²⁵

Critics of the Children's Museum's labels would question why an adult could not read the first example out to the child and hence reduce the amount of labels surrounding the object? Display is an unconscious form of education that can be experienced by all ages at the same time. This is a fundamental point in adult education. If adults do learn through or from a child, then an exploration into child educational services in a museum could be much more relevant than has previously been presumed.

From the forty-three museums that responded to the questionnaire, five offered no information on educational services for either group. Two of these were branch museums. (Interestingly, the excellent services offered by their parent museum apparently did not extend to the branches). The third, Local Authority controlled, museum was closed to the public at the time of my research. The fourth museum was Independent, but wrote on the questionnaire that it: "is educational, but we do not provide services".

This is an example supporting the previous comment that every museum is educational, even if no specific services are offered in that direction. However, this Independent museum still charged admission, even though the amount was small. The final museum was also

25. *ibid.*, p.47.

Independent. It gave no information on its educational facilities, although, as is discussed in the following question, it organises public lectures. Unlike the previous, staffed example, this museum was run by three volunteers.

However, offering no educational services is not acceptable to many museologists. The following quotation is an example of how the position is viewed by many.

"The only justifiable reason for lack of educational activities in a museum is that a young museum has not yet had sufficient time in which to develop its collecting and research or to arrive at a proper arrangement of exhibits."²⁶

In my survey, both the two new museums, founded in 1990, offered at least one of the educational services in the questionnaire.

With five museums claiming to offer no services, examples and results come from the remaining thirty eight. One parent museum offered all the listed services. This included an extensive programme for option H. This was made up of: adult and child workshops, in-service courses for teachers, reminiscence sessions, and an enquiry service. Most were aimed at the adult education scene. Schools were catered for by a loan service, worksheets, and a newsletter. The latter item is essential for publicity and forward planning. To send out a list of events and activities available to schools in this way allows the

26. Godwin 1953, p.224.

school to plan, both in terms of finance and time tabling, to use the museum to its best advantage. The two branch museums which were open from May to September, also benefitted from these activities. Whilst the education officer was based at the parent museum, arrangements were made for the two other sites to be involved and to participate in the various programmes.

Most of the above mentioned services were not complicated. They were simple additions that any museum could offer to enhance its position in the community. Although an enquiry service needs to be run by a trained person, it greatly encourages the local public to use their museum as a reference point. In this way, the museum becomes a recognised educational fixture in the community, as is the case with a library. Many museums were situated in places that were served by only mobile library vans. This allows the possibilities which exist for an enormously successful educational institution; it is up to the public to use it. Further detailed discussion on these facilities is given in Chapter Four.

a) Visitor information point

An overall total of 69% of the museums offered this. A slightly higher percentage of museums claimed this was aimed at adults (71%) as opposed to children (66%). The exact definition of an information point varied. Some larger Local Authority museums and some Independent museums had information desks. Through my visits, I discovered that many museums had not counted

the ticket desk in this category, even though the person selling tickets would probably be able to answer most of the public's enquiries and, if not, find someone who could. With this in mind, I considered practically every museum involved in the survey must have had a visitor information point and thus the figure of 69% was probably underestimated.

A visitor information point is an essential source of publicity for the museum; programmes, lists of events as well as more mundane matters such as the position of tearooms, were all available from this source. In this sense, it is tremendously valuable both to adult and child education. By its very existence, it can provide information on programmes. It is also an official point at which the public and the staff can communicate successfully. Many visitor information points are also used as "shops" where museum publications and small souvenirs are sold to visitors, thus providing extra income for the museum.

b) Lecture courses.

Only 28% of museums offered this service generally: a further 4% provided the facility exclusively for adults. It appeared from follow-up visits that many museums did not include this service for children although many museums gave lectures during school visits. Thus the overall percentage is almost certainly higher.

Lectures are acknowledged as one of the simplest forms of museum educational activities. Their content need not be restricted solely to subjects on show in

the particular museum; instead they could relate, for instance, to current exhibitions at other museums, locally or national. A network of lectures amongst museums in one district could be developed, with sharing of equipment (screens and projectors) and possibly speakers, to reduce costs. Involvement of the "Friends of" Society for refreshments would provide a further opportunity for discussion.²⁷

It is essential that such events are publicised. Winter lectures, which might mean opening a museum specially, may not be financially feasible, but would show the museum's willingness to be part of its community activities. Leaflets should go to adult education centres, local post offices, factory and shop notice boards, as well as newspapers, colleges and libraries. Staging evening lectures often means that a museum must stay open. It has been found to be far more worthwhile than simply remaining open for the casual visitor.²⁸ These arrangements could be made in association with WEA or adult education institutes.²⁹ However, many museums in the survey found that they preferred to hold lectures at premises other than the museum due to security or safety risks. Provision of an evening or lunchtime lecture did not just involve the arranging of chairs in suitable places. It also meant a good supply of refreshments and the availability of cloakroom facilities. Many museums, by

27. As previously mentioned, informal education discussions are very successful.

28. McCabe 1968, p.313.

29. Carter (1) 1984, p.29.

the very nature of their design, would be unable to entertain any quantity of people at the same time.

c) Films

Not surprisingly, films had a low overall percentage (20%). They were provided more often for children than for adults, but with only a 3% difference between these categories. Films are more relevant for children as opposed to adult audiences. Educationally, a film's range is extensive, from films studying the museum itself and its collection, to films concerning a specific topic, as in the study of dinosaurs or victorian costume. Films are a valid and effective mode of education for both children and adults. Often they provide the necessary background information on a subject, site or item.³⁰

d) Seminars

As with films, this was not a popular choice with the various museums surveyed. Only 18% made provision for children and 21% made provision for adults, making an identical percentage to the previous category, although this is, probably, the most intellectually stimulating option. As a facility, it relies upon audience participation for its success. As the most organised of all the choices, it therefore needs a length of time to work properly. A seminar is only really successful if the same group of people meet on a regular basis for a certain amount of weeks. The topic of discussion is also explored in greater depth than is possible in a lecture and so planning has to be

30. Kellie Castle, Fife, has a video film on the background of the castle and its owners.

meticulous. In terms of child educational provision, a seminar is obviously different from an adult seminar. What the museums were more likely to be doing was having a question and answering session in which the children participated. This could well have followed a lecture, film show or guided tour.

e) Guided tours

Guided tours are obviously an appropriate educational service in museums. They provide a perfect opportunity for people ignorant of the museum's collections to be informed of them. Tours can take a variety of styles; from the museum's organised regular hourly jaunts around "collection highlights" to a private meander for a handful of specialists by a trained guide.

One of the many advantages of guided tours is that they provide an opportunity for volunteers to become involved. The provision of guided tours proved to be the most common educational option in the survey, with 71% of museums offering this service for children and 74% for adults.

f) Library facilities

Major museums, such as those in Edinburgh or Glasgow, often incorporate a public library, or access to one, as part of their services. Many of the museums covered in this survey would not have such a facility, for obvious reasons. It was therefore, interesting to see that 24% of museums offered this service to adults whilst 19% offered it to children. Except in a few examples, I feel that providing library facilities for

children is perhaps a little idealistic; however, the adult ratio is most encouraging.

One factor that became apparent was that while library facilities may be available, space was not. Through my visits, I discovered that several museums had original collections of books. However, these valuable resources were not available for public use because there simply was no space allotted to their use. Some museums simply did not advertise their collection of books, and so only museum members were aware of the library. Often, its use is further limited by special permission being needed to gain access to the library due to security risks. Whilst this solution did not by any means resolve the problem of access, it was seen as the most realistic regulator. Other library collections were stored in filing cabinets, in cupboards, or on benches in the museum. When one realises their value, not solely in terms of the rarity of particular books, it was disturbing to see how many museums seemed to be unable to change their present circumstances.

Many museums recognised that whilst the provision of a good library was not as crucial to the museum as was the care of the collection, it was potentially a viable educational resource which many of the museums were unable to provide due to lack of funding. However, one of the museums that I visited had a superb layout with a special room set aside as a library. This small room was well equipped with all books systematically shelved and a large table with chairs

provided for researchers. I found the room warm, well-lit and most conducive to study. This example demonstrates the potential this service has if space, funding and other factors allow.

g) Facilities for public use

Due to its very nature, this option probably only applied to the larger museums concerned in the survey. Space, which was a paramount consideration in this question, is not readily available to many of the museums, as has been previously discussed. Many curators found that they preferred to give lectures in other premises, and, for this reason there appeared to be little demand for rooms in this context. However, some museums did rent out a room, gallery, area, or space for public functions. The museum seldom had any involvement with this other than the hiring out of the area. Public functions or private parties could be held against a cultural background that would add a special appeal to the event. The museum benefitted financially with very little effort.

However, much as this idea makes sound financial sense to many museums, the drawbacks are obvious. A curator must stipulate regulations concerning smoking and consumption of food and drink in the galleries. The rooms begin to lose their true identity as educational facilities, and are in danger of becoming solely a means of extra income support. Although this did not seem to be happening in the museums surveyed, it is a valid point of which all museums should be aware.

Overall, 20% museums offered this service, which corresponds closely with the provision of films and seminars previously discussed. This is a logical occurrence as the films and seminars would be held in just such rooms.

h) Other

This category produced an enormously varied response. Although the questionnaire omitted many educational options, this section allowed some of these to be added. Fifteen museums replied positively to this.

The most popular facilities were loan services for both children and adults, but concentrating mainly on schools, child activity sheets, and adult and child workshops. Several Local Authority museums offered an enquiry service, although it was not stipulated during my visits how much this service was used. An enthusiastic curator spoke of music evenings (as in the Leisure Learning Programme, Chapter Two) and also of guided walks. These appeared to be tremendously popular with local people as well as tourists. Guided tours were made around the town concentrating on a particular theme, for example; "History of...", or "Architectural Facades". This was taken a step further when "weekends" were arranged for a group to visit other museums, historic sites, and archaeological excavations whilst exploring a theme. This was really using a museum in its community with adult education successfully exploited.

Other facilities were perhaps more specialised. Telescope or listening posts (the latter in only one museum), would only be appropriate at certain sites. Newsletters to schools as well as in-service courses for teachers appeared to be an excellent way of promoting museums. One museum had working craftsmen, not actors, to whom the public could talk and discuss their work. I discovered that this idea was becoming more fashionable in other museums as curators found this to be popular for the whole family. It was one of the few available facilities that was both visual and oral.

What was apparent through the educational packs and adult reminiscence group loans was that this category, more than any other, showed the immense range of subjects the museums covered in their bid to provide educational stimulus. Such a discovery was both encouraging and enlightening for the museums and for my research. The following chapter discusses these and other solutions in more detail.

17. Does the museum have a good Adult and Community Relationship

This question was designed to ascertain which museums considered that they had a successful adult community relationship. It must be remembered that 88% offered some sort of adult educational facility.

Out of the forty three museums concerned, 65% stated that they did consider they had a good adult community relationship. Only 26% admitted they had

not. Four museums, three Independent and one NTS abstained from this question. This mainly appeared to be due to a lack of full understanding of the question or in one case, that the museum did not think it was applicable to the question.

Interestingly, eleven of the fifteen Independents and fourteen of the twenty four Local Authority museums believed that they had a good relationship with the community. This meant that 73% Independent and 58% Local Authority museums were happy with their present programme of events. Independent museums would be more likely to have contact with the adult section of the community as 60% had membership organisations.

18.If yes, how?

This question gave the museum an opportunity to voice opinion on activities that it considered successful in adult and community relationship. A tremendous range of ideas was given. Various comments that indicated the museum's opinion of its success, reappeared on several questionnaires. Others were not so relevant to the precise nature of the questionnaire. Whilst it is always encouraging to hear of a museum's close link with its local school, it is not so relevant to adult education. While I appreciate that the question said "adult and community", I assumed that it was clear, through my supporting covering letter, that adult education was my prime objective. I am now aware that the question should have been phrased better.

The most common displays of support were donations, local visitors bringing friends or relations and school children bringing parents; the loyalty of volunteers was emphasised. This was most encouraging as were the responses that museums had to various appeals. Overall, there did seem to be a real community support for the museums. This obviously gave tremendous encouragement to the museums concerned.

Several parent museums tried to extend some, if not all, of their activities to their various branches. This included outside lectures which many museums spoke about, obviously aware of their benefit. Loan services appeared to be a popular means of developing good community relationships. Through loans to community or reminiscence groups and through talks from museum curators, regular contact is kept. Museums participating in this two way sharing of knowledge would undoubtedly flourish in their community.

Sponsorship of community activities was mentioned by one Independent non-charging museum. Although this was admirable, it was most unusual. Normally, a museum would be requesting rather than offering such a proposition.

I felt that some museums considered that the number of visitors was a reasonably good indication of community spirit. While this obviously indicates a successful visitor appeal, it does not necessarily prove the existence of a good community relationship. However, generally, the museums appeared to be both in touch with, and supported by, their local community and

curators saw this as an indication of the museum's success.

19. If no, how could it be improved

Seventeen museums responded to this question, which was two more than admitted that they did not have a good adult community relationship. Interestingly, the parent museum that offered all the services (refer to question 16), replied in this question on behalf of its two branch museums. It felt that the appointment of an education officer at these museums would greatly help. At present, the one education officer was operating from the parent museum. This was increasingly difficult, in terms of the work load and travelling involved.

This appeared to be the main obstacle to better relationships. Museums in general found that a lack of funding meant that staff were not fully trained to the level required, especially in specialised departments such as education. The appointment of an education officer was also dependent on funding and many museums felt that the absence of an education officer was the root of the problems in poor adult and community relationships.

Hours of opening was also an aspect that curators felt to be a conflicting issue in their relationship with the community. It was felt that longer hours, or hours that were more convenient to the public, possibly evening opening, would enhance this situation. One surveyed museum that was closed at the time of research stated that re opening would help!

The root of the problems appeared to be a lack of finances and it is encouraging that museums recognised this.

Finally, one comment made by a museum that offered three different services for adults and children, gave a clear indication of how a museum must view its community relationship. This museum considered that it had a good adult and community relationship and supported its claim well. However, it also added, "Relationships can always be improved", which is a point of which I considered most museums to be aware.

20. Any other points to be made concerning adult education

It was hoped that this section would enable museums to offer any relevant information which they had not already had the opportunity to mention. Nine museums (34%) offered comments and the information was relevant, and often significant, to the understanding of those museums' previous replies.

The museums all appeared to be willing to do more in this area. Again, finance was the limiting factor. There was only one mention of the need of more staff, which was concerned with the importance of "front of house" staff; "Otherwise", stated one curator, "one is unaware of what the customer thinks or needs". Lack of space in museums appeared to be a strong area of debate. Museums found that whilst they wanted to offer facilities for public use, they did not have the space required.

The question of the definition of "adult education", was raised by one parent museum. It appeared to consider such a phrase slightly too formal for the "informal lectures" that it offered. Adult education and its definition has already been discussed in the Introduction.

One museum gave the opinion that the summer was not an ideal time to offer adult educational activities, but that it would willingly develop this during winter months. Forward planning might enable this to be linked to a local adult education institution or specified class.

Interaction is recognised as a vital link between educational institutions and museums. More understanding of aims, requirements and results on both sides would produce a more productive educational system that would be of benefit to its community.

21. Further contact and possible visits

This final question enabled me to know whether the museum would mind further participation in the research through a visit if necessary. This would only be in connection with points that they had raised or relevant topics. 93% of the museums agreed on both points. Only one museum requested not to be contacted or visited; another branch museum left this blank, but was subsequently visited through the parent museum; finally, another museum said no, but provided daytime and evening telephone numbers for contact. I assumed in the latter case that the question had been

misunderstood. In total then, forty-two museums were willing to be contacted and visited.

DISCUSSION AND ANALYSIS OF QUESTIONNAIRE AND
FOLLOW - UP VISITS.

In this final chapter I propose to cover several points. Chapter Three discussed the questionnaire results used in the research. In this chapter these results will be studied for their relevance to the museum's educational role. Opinions given at visits will be discussed in detail, as will suggested solutions to common problems that appeared through interviews with the various museum curators, or education officers.

I will also make reference to examples of educational activities from other areas of Scotland and England. These will be used only in their relevance to the surveyed museums, as case studies for future museum educational planning possibilities. These case studies may not necessarily be from museums. Historical houses, or indeed their gardens, where adult educational programmes are successfully employed, are also included.

It is important to ascertain what percentage from each sector of museums was visited. As previously stated, only one of the forty-three museums discouraged further contact. Due to the limited time available for my research, I was not able to visit all of these museums, as I would have wished. Therefore, I visited a percentage of each of the four sectors represented in the questionnaire.¹

1. Refer to Appendix B.

The following visits were made:

77% of all Local Authority museums, 40% of all Independent museums, 50% of all NTS museums, 100% of all Government or Ministry museums; a full list of these can be found in Appendix F.

I found all of these visits most interesting. The curator or education officer interviewed was invariably helpful. I am very appreciative of the fact that it is only through the time and advice given to me by these people, that I been able to present this study.

As with Chapter Three, this Chapter will also be divided into sub-sections. These sections will be headed by the topic of interest that impressed me during my interviews. These topics are not listed in any order of priority, but are simply points that were introduced by the museum staff. I feel that this is the most comprehensive way of presenting the information.

1) Education Responsibility

As this thesis is predominantly concerned with adult education, it seems proper to commence this section with this subject. On the whole, governing authority bodies did not appear actively involved with educational issues, whether they were adult or child orientated.

Legally, the Regional Council is responsible for educational facilities in local authority controlled museums, but there appeared to be much confusion concerning this matter. Many councils appeared to be

uncertain as to their exact role in this area. One example of this was a museum that was not controlled by a regional council. In this instance, the district council, provided child education. Although adult education in this instance was totally unfunded, the curator stated that it was much better provided for than was child education. This was achieved by the wide range of facilities the curator was able to offer without having any stipulations made by the council.

Some regions gave constructive help for museum educational programmes. One supplied two seconded teachers at a parent museum, which also administered two branch museums. Unusually, this governing body took an interest in educational matters. If teachers or education officers were not employed by Local Authority museums, advice from the council's education department was available on request. Although parent museums had the highest ratio of education officers, these museums also used their council education department as much as the other categories.

The indifference of the governing authority body did not appear to be restricted to Local Authority museums. Independent museums were also affected. However, the business approach, more commonly found in the Independent museums, meant that the "Director" more often had a freer hand in the museum's affairs.

Overall, an interest in educational matters, starting with a decision as to who held the responsibility for them, would be a great help to a museum. Often, the installation on the governing

committee of a teacher, lecturer, or other person involved in the educational field, would help.

The survey indicated that a clear liaison with museum education staff and educational institutions would be beneficial. This was already occurring in some educational programmes for children.² Educational institutions are not the only recognised areas of contact for this. A possible solution is a combination of museum and library educational responsibilities,³ thus serving an even wider range of the community. In this, though, it must be stressed that a coalition of services must not dissolve the museum's independent identity from that of the library in the community.

2) Publicity and advertising

"Ceres is a small community...enthusiastic about its museum, yes but with an established tourist traffic, no. One of our biggest problems is letting the world know where we are and what we do".⁴

Museums need to promote their services, so that they can clarify what they are and what they contribute to the quality of life.⁵ The appropriate area museum council provides the use of Display and Publicity officers which could well enhance a museum's prestige.⁶ These trained staff would know of the assets of advance publicity so that the general public can be made aware

2. M.A. 1970, p.2.

3. I.C.O.M. 1973, p.22.

4. Bryant 1988, p.8.

5. American Association of Museums 1984, p.102.

6. McCabe 1968, p.312.

of what is available when and where. Through planning, lectures, exhibitions or any other event would have more chance of success.

Each medium has its individual advantages. Although reading offers visual education, it limits the person's ability to perform other tasks as well, unlike radio. Such a medium is invaluable for its ability to reach a cross section of the public. In Dundee, The Mills Observatory's Astronomer, Dr. Fiona Vincent, records four programmes per week for Radio Tay as well as producing a monthly star "plan" which is invaluable to the local Muslim community for religious purposes. Often the press are used for more personal news, such as announcing new members of staff ⁷ or for photographs of activities organised in the museum.

Some media projects are more directly related to adults. "Network" is both a Scottish broadcasting support service and a telephone referral service for adult education.⁸ The facilities offered through this service is not limited to simply lists of lectures, but also include provision of "handling" boxes or loan collections, especially for reminiscence groups.⁹

In a similar way, the Scottish Institute of Adult and Continuing Education (S.C.A.N.) publishes a monthly newspaper which could be used to inform the public on museum programmes.¹⁰

7. U.N.E.S.C.O. XV, p128.

8. Brown 1987, p.15. Through this service, museums can advertise their facilities directly to their target audience.

9. Kavanagh 1990, p.160.

10. Brown 1987, p.16.

Nevertheless, there will always be many people interested in adult education who are not reached through the mass media or impersonal means such as leaflets, but are reached through conversation. Word of mouth was the first type of publicity and is free and effective.

Whilst museums use of the media services in relation to its educational potential can be reached by many non museum visitors, it is likely to have a stronger educational impact on them than the visits made by museum visitors.

Overall, the museums agreed that the media, that is the television, radio and press, were essential publicity aids. A typical example of the useful versatility of this facility is seen in the "Evening Telegraph", a local Dundee newspaper. On March 7th 1991, page 5, a clear, easy to read paragraph gave information on Wemyss Environmental Education Centre's - "Open Sunday", with special details on collections and tours available. People will only know of various events if they are informed of them.

The media can be used in a two-way process. In 1988, the BBC advertised plans for six films on the social history of fashion.

"The series is an adult educational one, and will have an accompanying book, and possibly an exhibition".¹¹

The producer was curious to know if

11. Davies 1988, p.29.

"... we should encourage people, in the book and the programmes, to bring material to their local museums, or whether this would overload the system".¹²

Here, the television is encouraging an active role for the public concerning their museums.

Funding for publicity varied from approximately £3,000 per annum, to no specified amount. If museums were within easy reach of other tourist attractions, then joint publicity could be employed. This was practised by several museums¹³ as well as parent and branch museums. The Maisie invites you to the Museums of Fife leaflet lists fifteen museums and one art centre, with their opening hours. A similar example of all museums in one area combining forces in an effort to encourage more visitors to their region was also provided by Grampian Region in the autumn of 1988. A full colour leaflet was designed, twice A4 in length, as a wall poster showing each museum's positions on one side, and details on the other. For under £7,000, 100,000 posters were designed and produced for distribution.¹⁴

Leaflets were an expensive publicity medium, ranging from 33p to 50p per leaflet. Consequently, some museums found them too expensive and not

12. *ibid.*, p.29.

13. For example, Fife tourist leaflet lists: Dunfermline museums, Kirkcaldy museums, Wemyss Environmental Centre, Scottish Fisheries Museum, North Carr Lightship, and Crail Museum.

Visitor attractions in St. Andrews and N.E. Fife lists: British Golf Museum, North Carr Lightship, and Earshall Castle.

14. Hill 1990, p.5.

necessarily worthwhile on an individual basis. However, leaflets could be distributed in many tourist places: hotels, guest houses, libraries, other museums and tourist information offices, to mention but a few. The Scottish Tourist Board was mentioned by many museums for its willingness to co-operate and provide advice in this area.

Many museums found that a leaflet design would be expected to last for approximately four years. By then the leaflet would be out of date. One Independent museum considered that word of mouth was the best and cheapest publicity.

Publications advertising museums appeared to be very fruitful. Historic Houses, Castles and Gardens edited by Sheila Alcock, 1991, mentions Michael Bruce's Cottage, the Angus Folk Museum and Barrie's Birthplace. Also various journals and tourist board publicity leaflets where the museums are advertised as a "feature" to visit, were useful. One Local Authority museum used a quarterly-published tourist board leaflet called What's On.¹⁵ Another museum had no individual publicity. It was simply included in its governing authority directory.

One museum contracted a street map at the cost of £300 per annum for three consecutive years. The museum was marked on the map and local companies advertised in the surrounding border. In effect this advertising space paid for the cost of the map. This seemed a good publicity medium and one that many museums could

15. Published monthly by Dundee Tourist Board.

consider. Naturally, larger organisations such as the NTS had their own publicity and advertising methods, which are discussed later.

Another form of publicity, not necessarily realistic for the smaller museum, but which offers an excellent line of communication, is the billboard. Two large billboards on York Railway Station advertise York Dungeon and Yorvik; these were clearly visible and attracted attention. The London Underground stations have smaller "posters" advertising various attractions, including particular museum collections.

This is an excellent way of reminding the public of museums. Many museums felt that the community was not fully aware of their capacity. Billboards, expensive and adventurous as they are, can easily be scaled down to posters, which are cheaper and easier to distribute.¹⁶

3) Volunteers

The use of volunteers has already been mentioned in Chapter Three. There are many worldwide examples of volunteer services in museums and galleries. In 1984, Jane Konrad, President of the United States Association of Museum Volunteers, stated that more than 70,000 volunteers served in that nation's museums, and that this figure was growing annually.¹⁷ In the Royal Ontario Museum, Toronto, Canada, the Discovery Room relies on the continued support of volunteers from the

16. Posters can be distributed to the same venues as leaflets or handbills.

17. American Association of Museums 1984, p.79.

museum, and from its local educational community.¹⁸
The use of volunteers is meant to dispel the myth that a museum is not for ordinary people.¹⁹

"Virtually, without exception, it is accepted that there is a positive social advantage in involving the community at large in their work and operation and this can be expected to become an increasingly significant part of their activity".²⁰

The above quotation concerns Independent museums. Volunteers are easily confused with members of "Friends of..." societies. Although volunteers could also be members, as volunteers they play a far more active role. It was recognised by many of the museums visited that a volunteer often had unique professional experience or information to offer the museum. Usually they were trained in a particular duty, such as guided tours, or involvement with activities such as workshops. Otherwise, a volunteer's role could be that of manning the shop, research, ticket selling or simply donating chutney to the museum shop. Two surveyed museums were run by volunteers. In Sunnyside Museum volunteers came from the ranks of retired nurses from Sunnyside hospital, whose experience would provide an excellent qualification for their duties.

Although there was an encouraging response in favour of volunteers, a small minority of Independent museums that felt that they could not justify

18.Freeman 1989, p.3.

19.ICOM 1972, p.15.

20.Arnold 1986, p.49.

volunteers, as they were considered unreliable.²¹ One museum stated that it had no volunteers as a matter of principle. However, it agreed that a translator, perhaps a local language expert, would be a useful asset. In terms of volunteer organisation, the NTS scheme appeared most successful. The volunteers were organised by one "head" volunteer whose position was to accept responsibility for late-comers or non arrivals. When implemented, the volunteer programme appeared to be generally successful. In the past, the museum volunteer has been categorised as a middle class housewife²². This stereotype contrasts enormously with the variety of the modern active volunteer, who is normally an employed or recently retired professional, more socially assertive and aware than less experienced persons.²³ A "volunteer service agreement" is proving to be a successful solution to the problem of unreliability.²⁴ Under this programme, the volunteer defines his/her aims; Their skills and knowledge are then processed so that the duties assigned combine the volunteer's aims and the museum's requirements under a "contract". Both the museum and the volunteer receives valuable experience and satisfaction from his/her work.

4) Friends organisations

Although volunteer schemes were more popular in Independent museums, friends organisations were far

21. Since they have no contractual or financial responsibilities to the museum.

22. American Association of Museums 1984, p.79.

23. Meltzer 1989, p.60.

24. *ibid.*, p.61.

more evident in the other categories of museums.²⁵ The museums that implemented such a scheme found it was tremendously successful. However, these organisations must not be viewed purely as fund-raising systems.

For museums interested in encouraging a "Friends of Society", the British Association of Friends of Museums, (BAFM), has produced a How to start a Friends Group kit. Founded in 1973, BAFM's main aims are to help museums to found new friends groups as well as being an umbrella organisation for some 230 friends groups in the United Kingdom.²⁶

One surveyed museum's Friends organisation provides four different ranks of membership; Friend, Family Friend, Corporate Friend and V.I.P. Friend for life. These four groups have an annual minimum donation with listed "privileges". They included a membership card and free admission as would be expected, as well as a newsletter. Such a publication gives the member an understanding of what was happening to, at, and in, the museum.

5) Concessions

Many variety of concessions are available, but the questionnaire only listed the four most common.²⁷ Concessions to encourage local residents to visit their museum, are always difficult due to finding a practical method to prove the visitor is a local resident. At "The White Cliffs Experience", Dover, Kent, which is

25. Refer to Chapter Three, pages 71-73.

26. Cass 1990, p.4.

27. These concessions can be member of associations, local residence etc.

due to open in April 1991, concessions are being given to local residents. This practice is quite common in other countries. e.g. The Empire State Building, New York, and may be worth exploring as a possibility for museums, in particular Independently run ones. Of the four concessions listed in the questionnaire, disabled appeared to raise the most controversy.

6) Disabled policy

This is relevant to adult education. Disabled adults, although in the minority, are still an important educational group. Many of the surveyed museums were aware of the needs of this group.²⁸ During my visits, several interesting points were raised. What actually defines "disabled"? Generally, this was left to the curator's own judgement. One museum described it as the physically handicapped. Broadly a definition seemed to be dependent on the actual layout of the museum.²⁹ What concessions, if any, should be given. One museum staff member stated that whilst he was aware facilities for the handicapped people should be improved, he was unaware that many museums gave any concessions. No matter how pessimistic he appeared, he informed me that the museum had recently installed hearing facilities for the deaf. One solution is to recognise "registered disabled" people. Many museums were hoping to improve their

28. Refer to Chapter Three, page 67-68.

29. How much would a disabled person be unable to see, hear, touch or be involved in? More and more museums are now taking into account wheelchair mobility around the museum.

disability facilities in the near future in order to serve the disabled members of the community. Once a museum has organised these policies successfully, it can begin to organise effective adult education and community based programmes for this minority group.

7) Opening hours

Opening hours are an important factor in museum educational matters. The main problem is that many adults may be excluded from museums because of their hours of work which might not correspond with a museum's opening hours. A feasible solution to this problem is the use of the results of sociological studies.³⁰ Scheduling could be based on these for each town or county, with unpublished and possibly confidential studies available from local television stations.³¹ This is, of course, too much work for small museums and could only be used realistically by perhaps larger parent museums. On a more practical level, Local Authority museums could coordinate their museums to be open at the same time as their libraries with evening opening once or twice a week.³² This would provide a chance for people working normal office hours to visit museums during the evening rather than being limited to weekends. In this way, museums would be more accessible to all sections of the public.

I found that many of the small Independent museums had very flexible opening hours. For example, if a

30. These are the study development, organisation, functioning and classification of human societies.

31. Zetterberg 1968, p.32-33.

32. Miers 1929, p.382.

group was coming to visit the museum, it was possible for the curator to open up especially for that group. Local Authority museums had standard opening times, and apart from having a special event or a pre arranged tour, these guidelines would be adhered to. However, for adult educational activities that take place in the evening, it is surely as easy to keep the museums open for the general public as well. By the very nature of the Local Authority museums, they normally have larger buildings and they require more staff for security; perhaps it might be possible to isolate one section of the building in order to reduce security staff?

The opening hours of the museums surveyed varied from two hours in the afternoon to all-day opening. Not surprisingly, museums found that weekends were their busiest times. Most museums closed for one day during the week. One museum closed on Tuesday, even though its quietest day was Friday. In this case, a reassessment of its closing day would seem appropriate. Various factors such as local shopping hours and perhaps even local transport arrangements should all be taken into account when consideration is being given to opening hours and closing days. For many museums, as with the one mentioned, this is not easily rectified, for new publicity as well as sign changes would be necessary; as with many other concerns, finance restricts this.

Many museums are now closed during some winter months, notably November, December, January and February. Other museums remained opened during these

months, but limited their hours of opening and would often only open for four or five days a week.

8) Services

Services for the museum include cloakroom, shop, restaurant and even in some cases, access to a water supply in certain rooms.³³ As with opening times, these are all important features for educational staff to consider when offering facilities, whether for adults or children. Public toilets, cloakrooms and restaurants are often not available in museums.³⁴ Naturally, these provisions are important to the general public. In particular, food provision, if only a snack bar, is particularly important for adult educational events.³⁵ A cafeteria offers an informal relaxing atmosphere where a discussion on a particular lecture or seminar topic could continue.³⁶ In 1973, the Russell Report concerning adult education mentioned museums' possible contribution in this area; section 335, page 112, lists recommendations for provisions such as toilet accomodation and direction signs both inside and outside the building.

I found that the visited museums generally had some type of shop or sales point where museum publications and souvenirs were sold. Many of the

33. Running water is often a necessity for many workshops, not just with children's activities. Perth museum does not have running water access in its upstairs activity room.

34. McCabe 1968, p.313.

35. *ibid.*, p.314.

36. M.A. 1970, p.3. In this sense, a cafeteria is a viable educational facility. The barrier between lecturer - pupil or even pupil - pupil is broken.

museums found this service to be financially profitable to their establishment. One museum said that the museum shop was a prominent facet of the community. It is also possible for the museum to become a more important feature in the community through promotion of local produce and crafts. Several museums had local wares for sale, ranging from pottery to honey.

Overall, the museums surveyed offered some provision for most of the services. The cafeteria or tearoom, as it was more commonly called, was seldom open beyond normal museum hours. The museum could consider the advantage of offering refreshments at evening events; perhaps providing sandwiches and light refreshments.

9) Signs

The standard of signs varied throughout the regions and appeared to reflect the attitude of the museum's governing body. Many museums had few signs and often these were only within a close range of the museum i.e. in the same street, and not on the main road into the town.

Signs were divided into separate types; blue or brown being tourist signs and black being for pedestrian walkways. The position of a "tourist route" was influential to a museum, as were legal requirements imposed by the bodies that erected the signs. One council stipulated that a museum must have 20,000 visitors before it can be granted a road sign. One

Independent museum said that although it had three signs in its locality, it would like to have a museum sign further away; due to legal requirements, i.e. that it must be open for the whole year, it was ineligible.

Most visited museums had brown signs, although their positioning, such as directly adjacent to the museum, was considered unsatisfactory by curators. Museums had to formally request signs before they were supplied. The parent museums tended to have the pedestrian signs as many of these museums were positioned in larger towns. Whether the signs are really successful in attracting visitors is debatable. As an informative and publicity medium, museums appeared to consider them vital and many wished to have more, but because of legal requirements, finance or even lack of formal requests for them, this had not occurred. What is apparent is that sign posting, possibly further afield than the immediate vicinity, would be likely to encourage visitors.

10) Car parking

Most of the larger museums, in particular parent museums, had parking facilities. Many Independent museums, especially if situated in a small town, did not offer a parking area exclusive to the museum. If there was such a facility, then it normally held only a few spaces. Often, a car park was not necessary as street parking would be available. This is an important consideration for adult education services. When offering evening classes, museums must take into

consideration arrangements for parking, as car parks may be closed early in the evening.

Transport affects attendance at many events. Consideration of arrival and departure times should be shown to public transport users. Lectures, workshops or open evenings, to name a few, should correspond if possible with local transport timetables. Such arrangements make adult educational courses more accessible to the general public.

11) Finances

Not surprisingly, this was an issue raised by most of the museums. Next to a lack of interest, it was the main reason for not inaugurating more adult education programmes. However, finances of a museum can be improved, as was demonstrated by some of the museums concerned. Under council control, Local Authority museums were not allowed to raise any funds for the museum. Any allotted grant not used within its time restriction, could not be carried over. Unlike Independent museums, Local Authority museums cannot benefit as much from prudent "housekeeping". The two following methods of helping with finances, could also be valuable adult educational guidelines.

12) Publications

As a publicity medium for its museum, any type of specialised publication is an advantage. The most obvious example is a guidebook. It can provide a solid financial return and might be the only publication a

museum retails. A museum guide book, by publicising, can attract prospective visitors. Although initial time and money must be spent on such a venture, it will certainly reap rewards. The guide book was regarded by many museums as their "adult education pack". For informal education, a museum collection should have a follow up which could be a publication by a scholar or group of authors. A Museums Association Information sheet published in 1970, emphasised the importance of such a publication. It could link the casual visitor with the collection and possibly enquiries or classes.³⁷

Other publications available to a museum are postcards on artefacts or paintings in their collection, books or pamphlets on specialised subjects, exhibition catalogues and perhaps not so common, worksheets.

13) Fundraising

Small Independent museums remain almost entirely dependent on non-public sources of funding for their existence.³⁸ In 1987-8, £400,000 plus, including covenants, were pledged to the Dundee Industrial Heritage Trust.³⁹ Many local museums would hire out galleries or reception rooms for operas, plays or drink receptions, which have proved to be a valuable source of income for the museum. One parent museum had had

37. *ibid.*, p.3.

38. Farnell 1986, p.52.

39. Maconachie 1989, p.6. This consists of three key projects: Royal Research Ship Discovery, Dundee Heritage Centre and The Textile Industry Museum.

difficulties raising funds, but another had overcome fund raising problems. Regardless of all the legal requirements with Local Authority museums "publicly" owned, it seems ridiculous that money cannot be raised for the purpose of improving the museum for its "owners". One museum was considering hiring out a donated boat, once it had been repaired, (possibly a workshop scheme) with the museum's logo on it. This would provide publicity, revenue and a constructive use of an original artefact. Certainly fundraising seemed to be a realistic proposition to the museums. This was an area that needs to be developed, as there are at present only two full time fundraising officers employed by Scottish museums.⁴⁰

However, no matter how pressurised a museum becomes to raise cash, it must be remembered that its priority is to serve its community. This can be easily forgotten in the eagerness to increase income.

14) Sponsorship

Sponsorship is different from charitable donations.

"Sponsorship is a conscious endeavour by a business to further its commercial aims while, at the same time, benefiting the arts".⁴¹

There was little evidence of museum sponsorship in the surveyed museums, even though private sponsorship has been evident in Scottish museums for more than one

40. Maconachie 1990, p.13.

41. Petrie 1988, p.32.

hundred years.⁴² As earlier reported, one museum stated that it offered sponsorship, but usually it is the reverse situation. At one surveyed parent museum, a famous oil company sponsored a successful annual art exhibition. If a museum was considering a particular exhibition or workshop, it would be feasible to approach local companies related to the subject who might sponsor the provision of materials. Such an exhibition could also be sponsored by larger corporations.⁴³ At The Smith Museum and Art Gallery, Stirling, local businesses were approached to sponsor the conservation of a painting. This campaign proved a success by matching firms and their products to related paintings and artists.⁴⁴ This was organised by the Friends Society, a member of BAFM ⁴⁵ Another sponsorship example is that of the Grampian Region poster ⁴⁶, where private companies sponsored 44% of the total cost of production.⁴⁷

If a museum is interested in sponsorship, there are several companies that can help as well as a suggested reading list: "Sponsorship News", "P.R. Week", "Sponsorship Insights", "Marketing Week" and several unnamed national daily and Sunday newspapers.⁴⁸

42. Farnell 1986, p.51.

43. A possible example for this was seen at one museum which was setting up an exhibition on traditional dairy produce methods. Here, the Butter Corporation could be approached as sponsors for the exhibition.

44. Cass 1990, p.5.

45. Refer to p.114.

46. Cass 1990, p.3.

47. Hill 1990, p.5.

48. Maconachie 1990, p.13. These publications can advertise the museum and its needs to the public and so emphasise its need for financial backing.

15) Historical houses including National Trust for Scotland properties

NTS sites could be regarded by many as museums. Although they do not appear as the stereotyped "high street" version, they provide many items and experiences that museums do, that is, real objects in real surroundings. Many private houses in Scotland contain a wealth of educational opportunity, but it is the NTS that develops this potential into a real consumer package, available to all, regardless of age. When dealing with adult education, NTS has a special form requesting necessary information to help make the visit as profitable as possible.

All NTS educational programmes are dependent on the representative of the property for their production and, to an extent, success. Representatives can receive advice from either their regional information officer ⁴⁹ or the NTS educational adviser in Edinburgh. If an NTS property is failing to attract visitors, leaflets would be put in neighbouring NTS sites.

Perhaps one of the most exciting NTS sites is Culzean Castle and Country Park, Ayrshire. This draws 300,000 visitors annually and provides innovative educational programmes. An Events 1991 leaflet details information such as guided walks, illustrated talks and film evenings as well as a list of arranged events which occur almost daily. These include flower and music festivals, craft fairs, garden demonstrations, a

49. There are five regional information officers in Scotland, who are responsible for a number of things, including educational advice and publicity management.

classic vehicle show and numerous wildlife tours and talks. At Inverewe in the Highlands, adult educational weekend courses are offered on various gardening topics.⁵⁰ At The House of Dun and Angus Folk Museum, a weaver demonstrates to the public with his end products on sale.

Other NTS sites offer courses in needlework (tapestry and embroidery) and antiques which are all related to their site. Considering the properties in the surveyed regions, Hill of Tarvit or Kellie Castle in Fife could offer, for example, classes in a specialised Lorimer subject, such as furniture or architecture.

The most popular adult education events at NTS properties are open days, which can cater for a large number of people and are excellent for family attendance. Here, various exhibitions such as clog dancing as well as craft fairs, occur. Naturally, special events are always successful if properly publicised. In Leith Hall last year, the presence of guides in costume contributed to a 300% increase in visitor figures.

These examples show the development the NTS has made in this area. However, the education adviser considers that considerably more could be achieved.

Other sites that do not belong to the NTS, have a larger educational programme for all ages. Examples of such sites are Holyrood House, Hopetoun House, Glamis

50. These paid residential courses usually last three days and are based on a theme relevant to Inverewe, using its sources..

Castle and New Lanark. Whilst they are not in either of the surveyed regions, they are they are highlighted for their successful educational programmes which are coordinated by their education officer.

16) Workshops

Without doubt, these could offer the most constructive adult education in a museum, as they involve both learning and practical experience. I felt that a lot of the museums, even those that already did offer workshops, wished to develop this area. Nevertheless, it is very difficult to encourage an adult audience to participate in what is traditionally regarded as a child's activity. To an extent, this subject has already been discussed in relation to the Leisure Learning Programme⁵¹, but as an educational activity, a workshop's potential is enormous and the Leisure Learning Programme, important as it was, is effectively only the "tip of the iceberg". One of the predominant aims of the Leisure Learning Programme was to change the perception of museums, and it has certainly achieved its goal. It is hoped that its example will provide an incentive to museums to start or expand their own adult education programmes.

Ideally, adults should bring their own experiences, expectations and goals to museums so that programmes can be devised to accommodate them. Potentially, there was a great wealth of workshops

51. Refer to Chapter Two, p.49-53.

available to museums, which could offer an enormous number of skills and interest.

One important factor to consider when organising a workshop is its relevance to the museum collection or locality. Halifax Museum, Canada, shows an example of this consideration with a display of fabrics and instruments, supported by various practical demonstrations.⁵² Bewdley Museum, Worcestershire, had not only expert craftspeople working on traditional Bewdley materials, such as brass, but also held an annual workshop over two August weekends on the art of coracle making.⁵³ Here, the workshop has studied an intricate piece of its community's history. It also provides a commercial interest. Visitors are able to twist twine, as part of the rope making operation; this is then sold in the shop as skipping rope. The visitor has an added incentive to buy the finished product.

I was encouraged by the number of museums that used their collections or sites to provide, if not workshops, at least demonstrations to the public. The Highland Tryst Museum, Crieff, is in an old weaving house where a weaver still works with the thud of the loom echoing down into the tea room below. At Orford Castle, visitors can "rebuild" the ruined castle as part of an enormous ongoing workshop scheme. Both of these are typical examples of incorporating the original surroundings into a museum's theme.

However, workshops tended to concentrate on one particular aspect, more often than not a temporary

52.R.S.A. 1949, p.95.

53.Hunter 1991, p.440.

exhibition. "An exhibition of old and new Scottish patchwork" at Kirkcaldy Museum and Art Gallery in 1989 was supported by a lecture and also a two day workshop: "Make a Victorian Quilt". A practical painting workshop was part of a three day art workshop scheme. An unusual approach to an exhibition on "Costume through the Decades" was a demonstration of hair, nail, skincare and make-up by local salons. All these were examples of the wide range possible in an adult education workshop. At The National Museums of Scotland(NMS), various workshops support exhibitions. e.g. "Body adornment" for adults aged fourteen and over (as stipulated on the poster). Here, art teachers were among the participants who learnt skills on body decoration. This was a positive step in encouraging teenagers to become involved as adults and not as part of school groups.

A workshop that does not involve usual programmes such as needlework or cookery will attract a larger spectrum of society than the stereotyped housewife participant. Often a museum can use its own tools thus "authenticating" the work. A museum can be in the unique position of holding a collection of tools and a variety of finished products.⁵⁴ What must be remembered when arranging workshops are the mundane details, such as working hours and babysitting arrangements.

I found many museum keen to expand their horizons in this area and even if they had to charge for

54.Kavanagh 1990, p.159.

workshops, the fee was normally minimal, especially if local craftspeople were employed. A workshop is unique in offering an opportunity for an adult to experiment in a new technique. This not only provides pleasure and extends knowledge, but often the material results are very satisfying.

17) Lectures

Many museums had to take into account location, security and janitorial services for this facility.⁵⁵ One museum, although it offered excellent educational programmes, admitted that it was limited in workshops or lectures due to running water not being available in the museum. These considerations have been covered earlier⁵⁶, but it is important to note that they are applicable to many areas of a museum's management.

Over 50% of American art museums regularly provide lectures, guided tours and study groups for adult visitors.⁵⁷ Evidence of the museums surveyed in Fife and Tayside (32% offered lectures to adults), shows it is an area that could well be expanded. If lectures are efficiently organised and successfully carried out, then a committed audience develops.⁵⁸ The museum must find subjects and methods to interest its public. With scholars stating that one in five people leave school with no arousal in learning⁵⁹, this is no mean feat.

55. Brown 1987, p.14; Also refer to Gibbs-Smith 1974.

56. See "Services", p.118.

57. Silvers, Newsom 1978, p.31.

58. Alexander 1979, p. 202-3.

59. Van Bernem, 1981 in Brown 1989, p.10.

From outside the survey, the NMS provides an excellent example of lectures in subjects relating to exhibitions. For instance, while "The Work of Angels" exhibition was on show at Chambers Street, Edinburgh, lunchtime talks on a number of related topics were held at 12.45 every Tuesday and Thursday and drew in large crowds.

Many surveyed museums required an estimate of the size of audience. In terms of arrangement, this is wise. If a room proves to be too small or too big for an audience, an idea of audience numbers would have enabled organisers to relocate the lecture if possible, to a more suitable room. This prevents the embarrassing situation of a room either drowning or suffocating its audience. This is especially important if the museum has no purpose built lecture hall.

18) Discovery room

I found that this was not a popular concept in the surveyed museums, although a few museums had a "handling box". One museum had the ingenious idea of a "Guess the Object". For an entry fee of ten pence, the visitor could try to indentify the mystery object and hope to win the prize that was sent out at the end of the season; this attracted all ages.

The NMS opened its Discovery Room in July 1988, with themes such as "Home Sweet Home" to encourage use of workcards, computers, books, and microscopes: always the emphasis is on handling, participation and involvement.

Many museums would not have the space to allocate a room for this purpose. In these cases, a handling box might be a more suitable concept. Some museums already used this as a method of reminiscence teaching for elderly people, such as at NMS with elderly Chinese during a China Exhibition. The obvious advantage of such a medium is that it is a two way method. One museum visited put all donated photographs into large scrap books that the public were encouraged to look through and to write down any additional information, particularly if they recognised anyone. This could be a name, address or the person's profession. A real sense of community involvement was developed through this exercise. I felt that this was one of the most active and integrated "community centres" I visited.

19) Guided tours

74% of museums offered this facility ⁶⁰, with most guides being trained volunteers or, in the case of a few museum, paid guides. As a service, it offers the opportunity to the visitor to either be "field dependent" and be guided or "field independent" and make his/her own way.

If guided tours are not provided, a museum can supply a guide book and one or two attendants to answer any enquiries. Admittedly, many museums would not have been able to accomodate a tour and in this case, a clear, reasonably priced guide book would be a wise investment, both for the museum and its visitor.

60. Refer to Chapter Three, p.92.

investment, both for the museum and its visitor. Larger museums may offer a suggested list of their most important artifacts. At The National Gallery, London, a list of twenty-one most famous paintings provides the layman with a wide range of art styles and periods to take them through the Galleries.

If a museum can afford to offer a guided tour, and in many cases, this was obviously wise, availability of space must be considered. Few museums had a large room for the group to meet. Although Huntly House Museum is not in the specified survey area, it gave an excellent solution to the problem of space. Visitors are "gathered" in the kitchen.⁶¹ Not only is this the warmest and largest room in the house, but it provides an opportunity to demonstrate certain issues that would be mentioned in the tour; lighting, cooking etc.

No matter how good a guide is, he/she can only highlight a small amount of the collection. Ideally, the visitor must also be allowed the time and space to wander around the collection at his/her own pace to study comprehensibly labelled objects, but should also have access to well informed attendants. Also, a museum attendant should be knowledgeable about the collection, easily approachable and professional in attitude. There is little more frustrating to a visitor if the guide knows no more than is apparent to the visitor. Guided tours have much to offer a visitor and it is hoped that many museums will adopt this useful service.

61.Griffiths 1986-7, p.29.

CONCLUSION.

"During the last decade or so, however, museums have changed again. Their educational function has been reduced, and they've become more concerned with entertainment, tourism and income generation".¹

In contrast, I found that the surveyed museums generally felt that the educational value of their museums was fundamentally important, though they were also well aware of the benefits of providing entertainment to attract tourists and thus generate income.

The most prominent characteristic of the museums was that of enthusiasm. Educational matters for all ages were becoming an important issue with the museums. Staff were able to pinpoint weak areas and usually had ideas or solutions, if not the resources to carry them through.

It became apparent that the governing body authority should be more involved in educational development. This was not just a financial issue. The nominating of a teacher or lecturer, even if retired, on the museum's board, would be a tremendous advantage. This would be one way to break down the barriers, as described by Hooper- Greenhill.

"One of the difficulties for museum educators is that their practices reach on the one hand into the world of the museum, and on the other hand into the world of education. Neither of these

1. Spalding 1991, p.2.

worlds knows much about the other with the consequence that neither will fully understand the work of the museum educator".²

Publicity proved to be an important area due not only to cost, but also to the necessity to inform both visitors and potential visitors. Adults cannot know of a programme if they are unaware of the museum's existence. To this end, both a formal request to the relevant council for adequate road and pedestrian signs, as well as effective publicity was necessary.³ A town map with the museum prominently marked seemed a viable solution.⁴

Advertising through venues such as Network and S.C.A.N. are plausible possibilities as discussed in Chapter Four. Likewise, many organisations' advice is available for various schemes concerning activities in a museum. Friends organisations' success was illustrated by various categories of museums. Independent museums (in which this were least common), could enlist the help of B.A.F.M. In contrast, volunteers' were used extensively by Independent museums. Their wide range of skills and abilities could be employed by other museums where the budget might not allow for translators or guides etc.

Admission charges did not appear to deter visitors. Three charging Independent museums had 30,000 plus visitors annually. However, whereas the

2. Shorland-Bell 1989, p.26.

3. With regard to pedestrian signs, these would be more appropriate in towns.

4. Local traders advertisements in the surrounding border would cover production costs.

highest concession rate was for old aged pensioners, more surveyed museums gave student than unemployed concessions. Concessions for UB40 card holders would help to encourage adults into charging museums.

Opening hours had to take into consideration transport arrangements as well as average working hours. Museum hours appeared successful if they were consistent throughout a season, even though understandably, museums, notably Independent, would open or remain open for a large group of visitors, such as a bus tour. Overall, the surveyed museums appeared to provide good catering and bathroom facilities. However, there appeared to be few baby changing facilities, which is important to many adult visitors who could be participating in educational activities.

Adult programming was seen to be most successful in winter months when, logically, adults would be more likely to remain at home. Lectures were not commonly available in the surveyed regions and yet are viewed as one of the most traditional adult educational venues. Where museums did not offer this service and wished to, it is advisable to begin with a familiar topic such as a local famous person, place or product so as to attract a large, interested audience which in turn would both encourage the museums to organise more lectures. The standard of the lecture should be of a reasonable, without being too specialised so as to avoid the usual problem, described below in relation to exhibitions.

"It is not possible to combine a student and general public exhibition successfully. The

student presupposes he/she knows something whereas the public have nothing more than commonsense".⁵

Workshops were recognised as an important link with the community, both as a family event as seen in many of the Leisure Learning Programmes discussed in Chapter Two, or for a target adult or child audience. There appeared to be a keen awareness for these events by various museum staff. Museums must be fully aware of the possibilities in this area. Demonstrations, using authentic museum tools, are an example of audience involvement. It was clear that museums wished to exlarge on this theme.

Various programmes can be listed on a yearly events plan, as is seen in NTS lists. This is an invaluable and not an unreasonable financial committment for a museum. If guided tours are not given, then a museum guide book is a must. Museums that sold this were adamant of its success, both as a financial bonus and as an adult education tool.

Another area that was beginning to be used was a handling room or box.⁶ This has great potential; not least because it enables the museum to obtain information from the public that might otherwise go unrecorded. For a museum to increase its educational information, it must have continual development.

In terms of financing, two points were clear. Sponsoring was an area to be developed and Local Authority museums should be able to benefit from

5. Wittlin 1949, p.195.

6. A low shelf is also a feasible solution to museums with little available space.

careful housekeeping so that funds may be tied over from one year to the next.

In 1990, Kenneth Hudson advocated that the British museum profession could offer a positive step forward in improving educational facilities if they were to have a recognised organisation to advise, control and maintain such services. The Community's Museums (C.O.M.U.S.) is an example of how he sees such a scheme could work.⁷

The points highlighted above emerged from the questionnaire responses and the interviews provided by the museum of Fife and Tayside. They illustrate how these museums perceived themselves and their role in their community. Only with proper self-examination and an awareness of their potential can museums expect to provide educational services truly implemented for the benefit of their community.

7. Hudson 1990, p.71.

APPENDIX A.

LEISURE LEARNING PROGRAMME CASE STUDIES.

By D.E.G. Stewart.

Charles Rennie Mackintosh: Pursuit of Perfection.
City Arts Centre, Edinburgh. 28.04. - 02.05.1987.

Charles Rennie Mackintosh: Pursuit of Perfection.
Gracefield Arts Centre, Dumfries. 24.10. - 21.11.1987.

Susie Cooper Pottery.
Auld Kirk Museum, Kirkintilloch. 31.10 - 28.11.1987

Chrystals in Industry.
Hunterian Museum, Glasgow. 10.10.1987 - 09.01.1988.

Susie Cooper Pottery.
Alloa Museum. 19.03. - 16.04.1988.

Charles Rennie Mackintosh: Pursuit of Perfection.
Paisley Museum and Art Gallery. 30.01. - 09.03.1988.

Mr. Wood's Fossils.
Lillie Art Gallery, Milngavie. 23.04. - 21.05. 1988.

Mr. Wood's Fossils.
Hamilton District Museum. 19.03. - 16. 04. 1988.

Susie Cooper Pottery.
Gracefield Arts Centre, Dumfries. 10.09. - 08.10.1988.

Susie Cooper Pottery.
Dick Institute, Kilmarnock. 07.05. - 25. 06.1988.

Alan Davie Paintings.
Lillie Art Gallery, Paisley Museum and Art Gallery,
Dick Institute. 00.10.1988 -00.02.1989.

Dreamtime - A Traveller's Images of Australia.
Paintings by Janet Patterson.
Talbot Rice Arts Centre. 12.11. - 17.12.1988.

Chrystals in Industry.
Hawick Museum, The Auld Kirk Museum. 00.09. -
00.10.1988.

Chrystals in Industry.
Dick Institute. 04.06. - 06.09.1988.

Mr. Wood's Fossils.
Kelvingrove Art Gallery and Museum. 06.07. -
31.08.1988.

APPENDIX B.

QUESTIONNAIRE.

NUMBER:

Please complete the following questions by circling the answers in the case of multiple-choice questions, and by printing when written answers are requested.

Section B to be answered by the member of staff responsible for education services in the museum.

SECTION A.

1. Name of Museum:

2. Main postal address:

3. Main Telephone number:

4. Annual attendance figures (last complete year for which this is available. Please state year.)

NO: YEAR:

Adult versus Child ratio if available

NO: YEAR:

5. Please indicate Governing Authority body of your museum.

Government dept.or Ministry
(including service museums).

A

Local Authority

B

Dept. or affilliate of an Educational
Institution (University, college etc.)

C

National Trust for Scotland

D

Independent.

E

6. Please state name of main Governing Authority of the museum.

7. Is your museum

A parent museum (ie.It operates branch museums.) A

A branch museum (ie.It is operated by a parent.) B

An Individual museum

(ie. It is neither of the above.)

C

8. Does the museum charge for admission?

Y/N

9. If museum charges, state amount for:

Adult:

Child:

Concessions:

Please circle OAP Student Unemployed Disabled

10.How many staff does the museum employ:

Total Full Time:

Total Part Time:

Volunteers:

Others:

11. Please state the year of the museum's original Foundation?

12. What is the museum's theme?

- | | |
|-----------------------|---|
| Local | A |
| Specific | B |
| Non Specific | C |
| Other (Please state.) | D |

SECTION B

13. Does the Museum have a membership organisation? Y/N

14. Does the Museum employ an Educational officer? Y/N

15. If no, who deals with Education services?

16. Does the Museum provide any of the following Educational services for child or adult. Please tick.

SERVICES. C A

a. Visitors Information point.

b. Lecture Courses.

c. Films.

d. Seminars (behind the scenes sessions).

e. Guided tours.

f. Library Facilities.

g. Facilities for public use.

(Rooms for meetings, film sessions, performing arts etc.)

h. Other, please specify.

17. In your opinion, does the Museum have a good adult community relationship? Y/N

18. If yes, how?

19. If no, how does the Museum consider it could be improved?

20. Are there any other points you wish to make on the subject of your Museum and Adult Education?

21. Would the Museum be prepared to be contacted	Y/N
Would the Museum be prepared to be visited	Y/N

THANK YOU FOR YOUR CO-OPERATION.

APPENDIX C.

Department of Art History,
University of St.Andrews,
North Street,
St.Andrews,
Fife.

Dear Sir/Madam.

My name is Louise Moat and I am a first year Postgraduate student at St.Andrews University, studying for an M.Litt. degree in Museum and Gallery Studies (2 year course).

My course work involves production of a 30,000 worded dissertation. My chosen subject is Adult and Community Education in Museums in Fife and Tayside. I propose to research the services already available in museums and the possibilities for the future. With this in mind, the enclosed Questionnaire will form the basis of my thesis research. I am sending a Questionnaire and covering letter to all Fife and Tayside Museums.

Please could you return this Questionnaire, completed by a relevant person, in the envelope provided, as soon as convenient. Please fill out the Questionnaire even if you do not consider it applicable to your museum. I would be grateful if you would indicate on the Questionnaire if you are willing to be contacted again if necessary or willing to be visited. All information given will be treated in the strictest confidence.

Please do not hesitate to contact me if you have any enquires concerning this matter.

Thank you in advance for your co-operation.

Yours faithfully,

Louise Moat (Miss).

APPENDIX D.

MUSEUMS SURVEYED.

ALYTH MUSEUM.
Commercial Street,
Alyth.
Perthshire.

ANDREW CARNEGIE BIRTHPLACE MUSEUM.
Moodie Street,
Dunfermline.
Fife.

ANGUS FOLK MUSEUM.
Kirkwynd,
Glamis, by Forfar.
Angus.

ARBROATH MUSEUM.
Signal Tower,
Ladyloan.
Arbroath.

ATHOLL COUNTRY COLLECTION.
Blair Atholl,
Perthshire.

BARRACK STREET MUSEUM.
c/o McManus Galleries,
Albert Square,
Dundee.
Tayside.

BARRIE'S BIRTHPLACE.
9 Brechin Road,
Kirriemuir.
Angus.

BRECHIN MUSEUM.
c/o Montrose Museum,
Angus District Museums,
Panmure Place,
Montrose.
Angus.

BROUGHTY CASTLE MUSEUM.
c/o McManus Galleries,
Albert Square,
Dundee.
Tayside.

BUCKHAVEN MUSEUM.
College Street,
Buckhaven.
Fife.

BURNTISLAND EDWARDIAN FAIR MUSEUM.
102 High Street,

Burntisland.
Fife

CLAN DONNACHAIDH MUSEUM.
Bruar Falls,
Blair Atholl,
Pitlochry,
Perthshire.

CRAIL MUSEUM AND HERITAGE CENTRE.
62-4 Marketgate,
Crail.
Fife.

DUNFERMLINE DISTRICT MUSEUM AND SMALL GALLERY.
Viewfield Terrace,
Dunfermline.
Fife.

DUNKELD CATHEDRAL CHAPTER HOUSE MUSEUM.
Dunkeld,
Perthshire.

ERROL RAILWAY HERITAGE CENTRE,
Errol Station,
Errol,
Perthshire.

FIFE FOLK MUSEUM.
The Weigh House,
High Street,
Ceres,
Cupar.
Fife.

FORFAR MUSEUM AND ART GALLERY.
c/o Montrose Museum and Art Gallery,
Angus District Museums,
Panmure Place,
Montrose.
Angus.

HIGHLAND TRYST MUSEUM.
64 Burrell Street,
Crieff,
Perthshire.

INVERKEITHING MUSEUM.
The Friary,
Queen Street,
Inverkeithing.

KINROSS MUSEUM.
High Street,
Kinross.
Perthshire.

KIRKALDY MUSEUM AND ART GALLERY.
War Memorial Gardens,
Kirkaldy.

Fife.

LAING MUSEUM.
High Street,
Newburgh,
Fife.

LEVEN MUSEUM.
Greg Institute.
Fife.

MEIGLE MUSEUM.
c/o Historic Buildings and Monuments,
Scottish Development Department,
20 Brandon Street,
Edinburgh.

MICHAEL BRUCE COTTAGE MUSEUM.
The Cobbles,
Kinnesswood.
Kinross.

MILLS OBSERVATORY.
Balgay Park,
Glamis Road,
Dundee.
Tayside.

MCDOUALL STUART MUSEUM.
Rectory Lane,
Dysart.
Fife.

McMANUS GALLERIES.
Albert Square,
Dundee.
Tayside.

MONTROSE MUSEUM AND ART GALLERY.
Angus District Museums,
Panmure Place,
Montrose.
Angus.

NORTH CARR LIGHT VESSEL,
The Harbour,
Anstruther.
Fife.

PERTH MUSEUM AND ART GALLERY.
78 George Street,
Perth.

PITTENCRIEFF HOUSE MUSEUM.
Pittencrieff Park,
Dunfermline.

ROYAL RESEARCH SHIP DISCOVERY.
Dundee Industrial Heritage Ltd.,
Maritime House,

26 East Dock Street,
Dundee.
Tayside.

SCOTTISH FISHERIES MUSEUM.
St. Ayles,
Harbourhead,
Anstruther.
Fife.

SEAGATE GALLERY.
36-40 Seagate,
Dundee.
Tayside.

STRATHALLAN AREO PARK.
Stathallan Airfield,
nr. Auchterarder.

SUNNYSIDE MUSEUM.
Sunnyside Royal Hospital,
Montrose,
Angus.

THE BLACK WATCH REGIMENTAL MUSEUM.
RHQ The Black Watch,
Balhousie Castle,
Hay Street.
Perth.

THE BRITISH GOLF MUSEUM
The Bruce Embankment,
St. Andrews,
Fife.

THE FRIGATE UNICORN.
Victoria Docks,
Dundee.
Tayside.

THE SCOTTISH HORSE MUSEUM.
The Cross,
Dunkeld,
Perthshire.

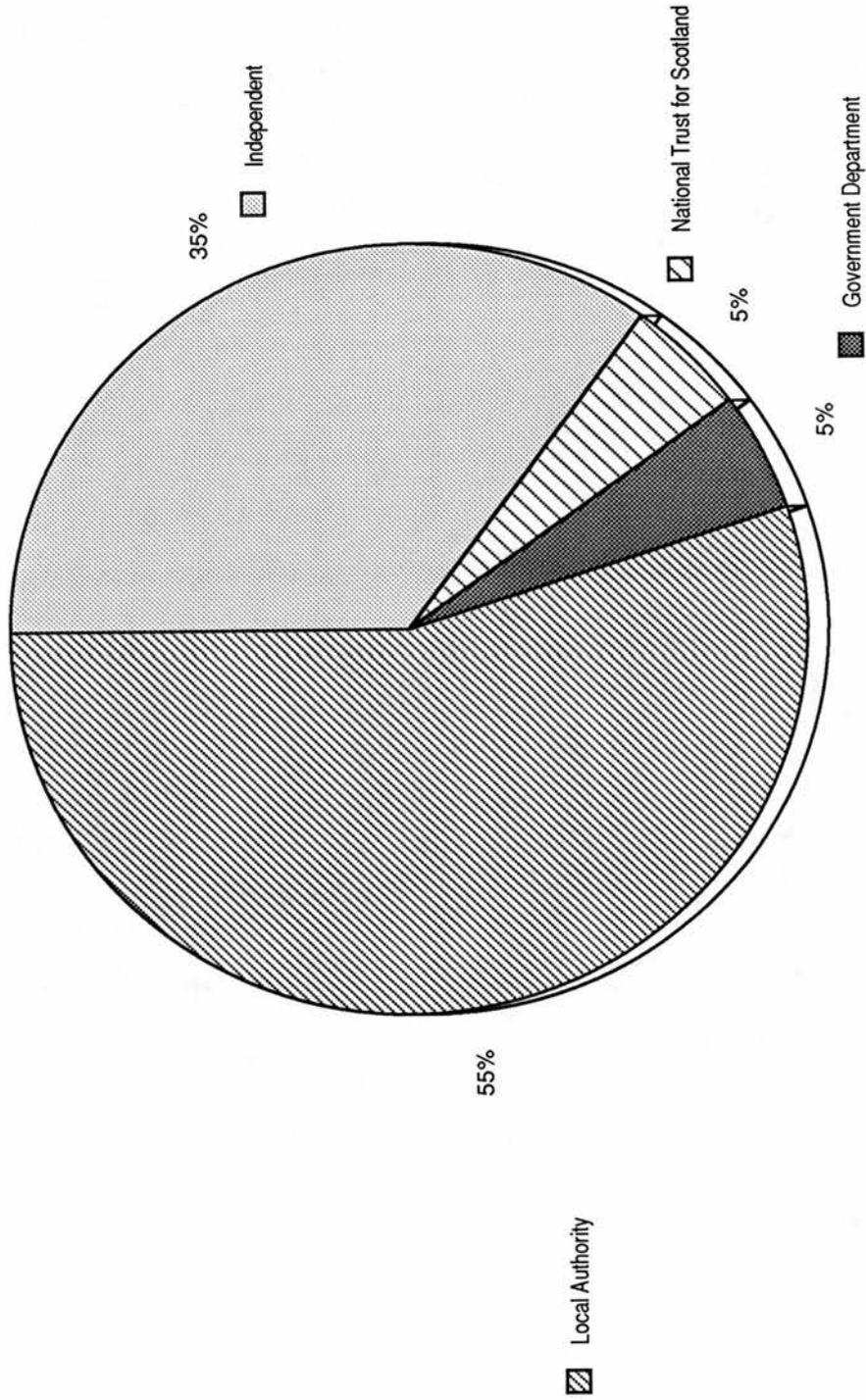
THE SCOTTISH TATANS MUSEUM.
Drummond Street,
Comrie,
Perthshire.

ST. ANDREWS PRESERVATION TRUST MUSEUM.
c/o 115 South Street,
St. Andrews.
Fife.

WEMYSS ENVIRONMENTAL EDUCATION CENTRE.
Basement suite,
East Wemyss Primary School,
East Wemyss.
Fife.

WILLIAM LAMB MEMORIAL STUDIO.
c/o Montrose Museum and Art Gallery,
Angus District Museums,
Panmure Place,
Montrose.
Angus.

Governing Bodies: Museums of Fife and Tayside



APPENDIX F.

MUSEUMS VISITED.

ABROATH MUSEUM.

Signal Tower,
Ladyloan.
Abroath.

ALYTH MUSEUM.

Commercial Street,
Alyth.
Perthshire.

ANGUS FOLK MUSEUM.

Kirkwynd,
Glamis, by Forfar.
Angus.

BARRACK STREET MUSEUM.

c/o McManus Galleries,
Albert Square,
Dundee.
Tayside.

BRECHIN MUSEUM.

c/o Montrose Museum,
Angus District Museums,
Panmure Place,
Montrose.
Angus.

BUCKHAVEN MUSEUM.

c/o Kirkcaldy Museum and Art Gallery.
War Memorial Gardens,
Kirkcaldy.
Fife.

BURNTISLAND EDWARDIAN FAIR MUSEUM.

c/o Kirkcaldy Museum and Art Gallery.
War Memorial Gardens,
Kirkcaldy.
Fife.

BROUGHTY CASTLE MUSEUM.

c/o McManus Galleries,
Albert Square,
Dundee.
Tayside.

FIFE FOLK MUSEUM.

The Weigh House,
High Street,
Ceres,
Cupar.
Fife.

FORFAR MUSEUM AND ART GALLERY.

c/o Montrose Museum and Art Gallery,
Angus District Museums,

Panmure Place,
Montrose.
Angus.

HIGHLAND TRYST MUSEUM.
64 Burrell Street,
Crieff,
Perthshire.

KINROSS MUSEUM.
High Street,
Kinross.
Perthshire.

KIRKALDY MUSEUM AND ART GALLERY.
War Memorial Gardens,
Kirkaldy.
Fife.

LAING MUSEUM.
High Street,
Newburgh.
Fife.

LEVEN MUSEUM.
c/o Kirkaldy Museum and Art Gallery.
War Memorial Gardens,
Kirkaldy.
Fife.

MEIGLE MUSEUM.
c/o Historic Buildings and Monuments,
Scottish Development Department,
20 Brandon Street,
Edinburgh.

MILLS OBSERVATORY.
Balgay Park,
Glamis Road,
Dundee.
Tayside.

MCDOUALL STUART MUSEUM.
c/o Kirkaldy Museum and Art Gallery,
War Memorial Gardens,
Kirkaldy.
Fife.

McMANUS GALLERIES.
Albert Square,
Dundee.
Tayside.

MONTROSE MUSEUM AND ART GALLERY.
Angus District Museums,
Panmure Place,
Montrose.
Angus.

PERTH MUSEUM AND ART GALLERY.

78 George Street,
Perth.

ROYAL RESEARCH SHIP DISCOVERY.
Dundee Industrial Heritage Ltd.,
Maritime House,
26 East Dock Street,
Dundee.
Tayside.

SEAGATE GALLERY.
36-40 Seagate,
Dundee.
Tayside.

SUNNYSIDE MUSEUM.
Sunnyside Royal Hospital,
Montrose.
Angus.

THE FRIGATE UNICORN.
Victoria Docks,
Dundee.
Tayside.

SCOTTISH FISHERIES MUSEUM.
St. Ayles,
Harbourhead,
Anstruther.
Fife.

WEMYSS ENVIRONMENTAL EDUCATION CENTRE.
Basement suite,
East Wemyss Primary School,
East Wemyss.
Fife.

WILLIAM LAMB MEMORIAL STUDIO.
c/o Montrose Museum and ArtGallery,
Angus District Museums,
Panmure Place,
Montrose.
Angus.

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- Secondary Sources. (2). Unless otherwise stipulated, the
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used.
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| Museums Journal | Mus J. |
| Scottish Museum
News | SMN. |
- Advisory Council on
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