

## Section 2 Research Methods

### **2.0 What evidence of impact was gathered?**

This evaluation focuses on the impact of the DCMS/DfES Strategic Commissioning National/Regional Partnerships Museum Education Programme on children, young people and community participants between August 2003 and March 2004. The programme consisted of 12 projects, each of which had a National partner and one or more Regional partners. Forty-two organisations were involved overall. The 12 projects included Education and Community elements, in which participants visited museums and galleries and took part in outreach workshops and activities in schools and community venues.

From September 2003 to March 2004, the impact of school visits to museums and outreach visits to schools was measured using questionnaires for teachers and children, for those projects that worked with school groups. During January, February and March 2004, 8 out of the total of 12 projects were visited as case studies, in order to collect in-depth information about the impact of the partnerships upon the schools and community groups involved through a mixture of interviews, focus groups and observation.

## 2.1 Methods of data collection

Data was collected in a number of ways:

- Questionnaires for teachers and pupils
- Data collection forms for partner organisations
- Familiarisation visits to each of the projects (National partners in all but one case)
- Visits to schools / community venues involved
- Focus groups and interviews
- Observation
- Telephone interviews

A number of specific research tools were devised. These are described below in Table 2.1 and included in **Appendix 1**.

Form	Title	Description
A	Evaluation of school visits and outreach	Post-visit questionnaire for teachers
B	My Visit Key Stage 2 (Also used for outreach)	Post-visit questionnaire for children aged 7-11
B	My Visit Key Stage 3 and above (Also used for outreach)	Post-visit questionnaire for young people aged 11 and over
C	Numerical data collection of school pupil usage September 2003 to March 2004	Template for partner organisations to record information about the number of contacts with school participants for each month
E	Record of DCMS/DFES scheme community activities between 1 August 2003 and March 2004	Template for partner organisations to record information about the number of contacts with participants, community workers and other participants for each month
H	Summary of DCMS/DfES Project	Template for National partners to record information about their project*

**Table 2.1: List of tools for gathering data for the evaluation**

\* Form H was designed to collect information for use by RCMG during the Evaluation process. Organisations were asked to fill in Form H at the beginning of the project. However, many organisations completed the form during, or in some cases at the end of the project.

Forms H are included in **Appendix 2**, however in Section 3 where each project is described, the information from these forms has been combined with additional sources, such as individual project reports produced by partners and specific information elicited at the end of projects.

## 2.2 Museums involved in Strategic Commissioning National / Regional Partnerships

In total, 12 projects were funded by DCMS/DfES. Eight of these had both Education and Community elements. Of the remaining four projects, two projects had an Education element only, and worked only with school groups: *Texts in Context* and *Partners in Time*, and two projects were involved only with community-based activities: *Moving Minds* and *Engaging Refugees and Asylum Seekers*. For instance, *Moving Minds* worked with groups of older pupils but not as part of their mainstream curriculum.

Each of the 12 projects involved a National partner organisation and one or more Regional partner organisations. Forty-two organisations were directly involved in provision and delivery of the projects. Many other new and existing partnerships with a diverse range of organisations were used to facilitate aspects of the projects or reach certain target groups, for instance the partnership between V&A and NCH the Children's Charity, or between Imperial War Museum North, the Race Relations Archive and Wai Yin Community Centre. These specific examples are examined in more detail in the case studies in Chapter 10.

Most of the forty-two partners were museums or galleries, but they also included:

- University of Bristol
- The British Library
- Beauchamp Lodge Settlement (charity and owner of the floating classroom canal boat)
- Mid Anglia SATRO

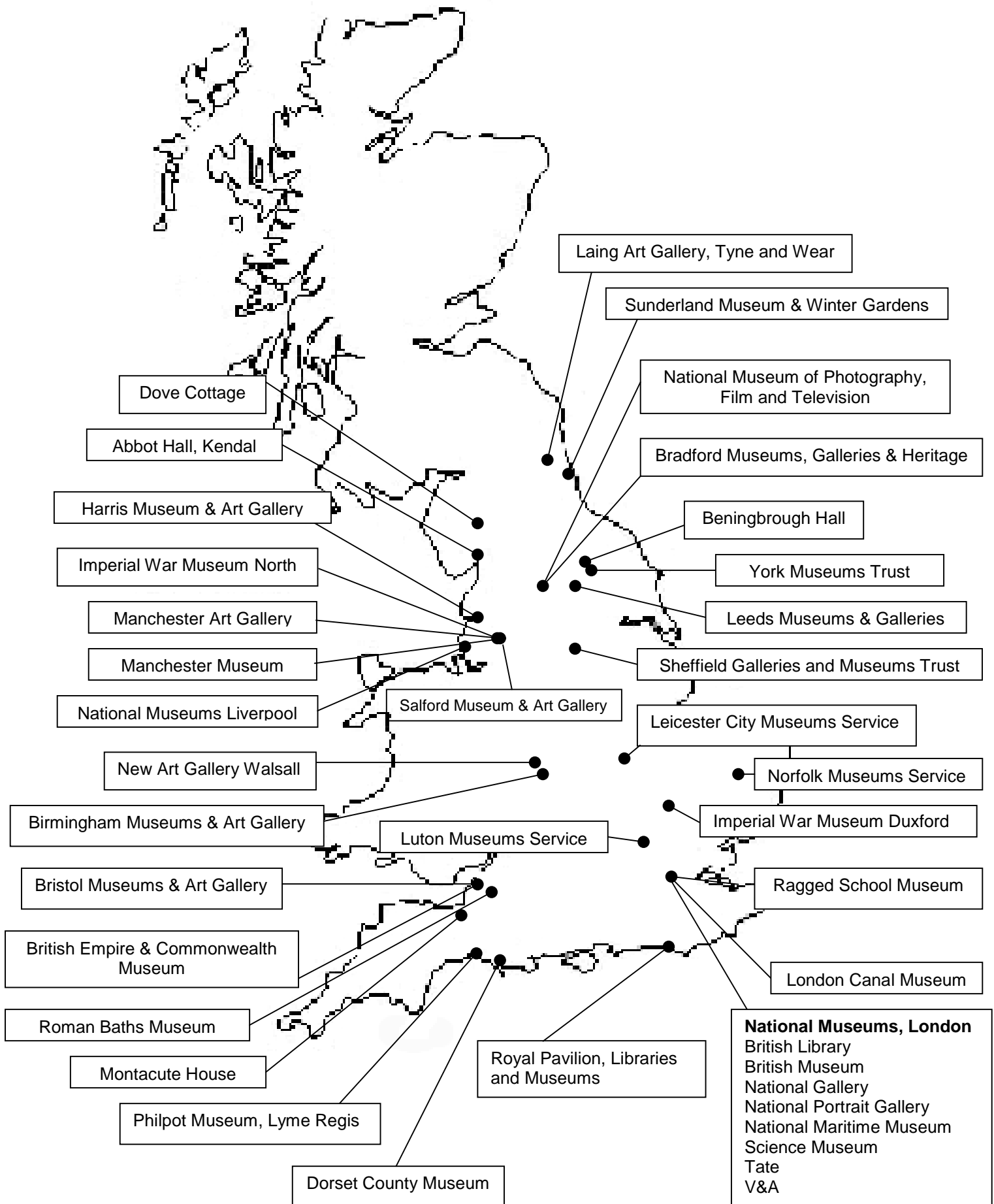
The museum partners among the forty-two organisations were of varying types, including:

- National museums like the V&A, Imperial War Museum Duxford, National Gallery
- Regional museum services such as Norfolk Museums and Archaeology Service
- Regional museums such as Manchester Museum
- Art galleries such as Abbot Hall Art Gallery
- National Trust properties such as Beningbrough Hall and Montacute House
- Independent museums such as the British Empire and Commonwealth Museum

Each organisation delivers museum education and outreach services in different ways and collects information about participation in different ways. Research methods were developed with the partners' agreement in order to take these differences into account.

The museums and galleries involved were spread widely across England. Most of the National partners were based in London, although four projects had National partners based outside London: Imperial War Museum Duxford, Imperial War Museum North, National Museums Liverpool and National Museum of Photography, Film and Television in Bradford. Figure 2.1 shows the geographical distribution of the museum and gallery partners.

**Figure 2.1 Geographical distribution of museum and gallery partners involved in DCMS/DFES Strategic Commissioning National / Regional Partnerships**



The relationships between these museums, galleries and other organisations are complex. Seven of the 42 partner organisations were involved in more than one project:

- Sheffield Galleries and Museums Trust (3 projects)
- Bristol City Museums and Art Gallery (2 projects)
- British Empire and Commonwealth Museum (2 projects)
- Norfolk Museums and Archaeology Service (2 projects)
- Sunderland Museum and Winter Gardens (2 projects)
- National Museums Liverpool (2 projects – acting as National partner in *Engaging Refugees and Asylum Seekers*, and as a partner in *Understanding Slavery* which was led by the National Maritime Museum)
- Bradford Museums, Galleries and Heritage (2 projects)

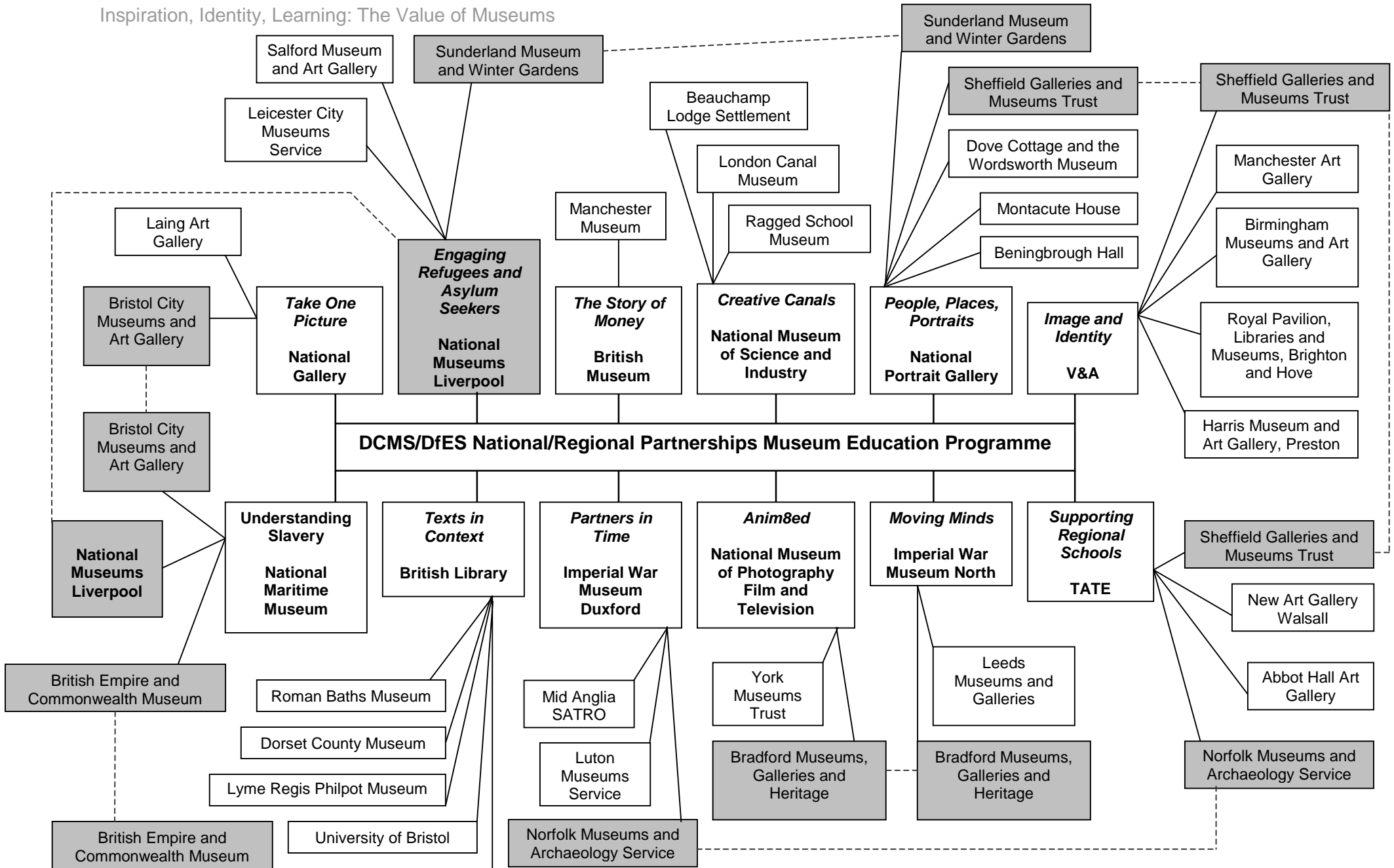
Table 2.2 lists the 12 projects and the 42 organisations involved, including the National partner for each project. Each partner was assigned a code by RCMG, for instance 'DCMS/DfES/A1' (shortened to 'DCMS/A1'), to identify particular projects and partners in the data collection process.

Figure 2.2 provides an organisational map of the whole DCMS/DfES programme showing the relationships between the partners, while Figure 2.3 focuses on the particular cases where museums and galleries were involved in more than one project.

Table 2.2 Organisations involved in DCMS/DFES Strategic Commissioning National / Regional Partnerships		
Project Name	Lead Partner(s)	DCMS Code
<b>The Story of Money</b>	<b>British Museum</b>	<b>DCMS/A1</b>
	British Museum	DCMS/A1
	Manchester Museum	DCMS/A2
<b>Text in Context</b>	<b>British Library</b>	<b>DCMS/B</b>
	British Library	DCMS/B1
	University of Bristol	
	Lyme Regis Philpot Museum	DCMS/B2
	Dorset County Museum	DCMS/B3
	Roman Baths Museum	DCMS/B4
	British Empire and Commonwealth Museum	DCMS/B5
<b>Partners in Time</b>	<b>Imperial War Museum Duxford</b>	<b>DCMS/C</b>
	Imperial War Museum Duxford	DCMS/C1
	Norfolk Museums and Archaeology Service	DCMS/C2
	Luton Museums Service (Stockwood Craft Museum and Gardens)	DCMS/C3
	Mid Anglia SATRO	
<b>People, Places, Portraits</b>	<b>National Portrait Gallery</b>	<b>DCMS/DM</b>
	National Portrait Gallery	DCMS/DM1
	Beningbrough Hall	DCMS/DM2
	Montacute House	DCMS/DM3
	Sheffield Galleries and Museums Trust	DCMS/DM4
	Sunderland Museum and Winter Gardens	DCMS/DM5
	Dove Cottage and the Wordsworth Museum	DCMS/DM6
<b>Understanding Slavery</b>	<b>National Maritime Museum</b>	<b>DCMS/EN</b>
	National Maritime Museum	DCMS/EN1
	British Empire and Commonwealth Museum	DCMS/EN2
	National Museums Liverpool (Merseyside Maritime Museum)	DCMS/EN3
	Bristol City Museums and Art Gallery	DCMS/EN4
<b>Anim8ed</b>	<b>National Museum of Photography, Film and Television</b>	<b>DCMS/F</b>
	National Museum of Photography, Film and Television	DCMS/F1
	Bradford Museums, Galleries and Heritage (Cartwright Hall)	DCMS/F2
	York Museums Trust (York Castle Museum)	DCMS/F3
<b>Creative Canals</b>	<b>National Museum of Science and Industry</b>	<b>DCMS/G</b>
	National Museum of Science and Industry	DCMS/G1
	Ragged School Museum	DCMS/G2
	London Canal Museum	DCMS/G3
	Beauchamp Lodge Settlement	
<b>Supporting Regional Schools</b>	<b>Tate Britain</b>	<b>DCMS/H</b>
	Tate Britain	DCMS/H1
	New Art Gallery, Walsall	DCMS/H2

	Norfolk Museums and Archaeology Service (Norwich Castle Museum)	DCMS/H3
	Abbot Hall Art Gallery	DCMS/H4
	Sheffield Galleries and Museums Trust	DCMS/H5
<b>Image and Identity</b>	<b>Victoria and Albert Museum</b>	<b>DCMS/IL</b>
	Victoria and Albert Museum	DCMS/IL1
	Birmingham Museums and Art Gallery	DCMS/IL2
	Manchester Art Gallery	DCMS/IL3
	Royal Pavilion, Libraries and Museums, Brighton and Hove	DCMS/IL4
	Sheffield Galleries and Museums Trust	DCMS/IL5
	Harris Museum and Art Gallery	DCMS/IL6
<b>Take One Picture</b>	<b>National Gallery</b>	<b>DCMS/JK</b>
	National Gallery	DCMS/JK1
	Bristol City Museums and Art Gallery	DCMS/K1
	Laing Art Gallery	DCMS/J1
<b>Engaging Refugees and Asylum Seekers</b>	<b>National Museums Liverpool</b>	<b>DCMS/O</b>
	National Museums Liverpool	DCMS/O1
	Sunderland Museum and Winter Gardens	DCMS/O2
	Leicester City Museums Service	DCMS/O3
	Salford Museum and Art Gallery	DCMS/O4
<b>Moving Minds</b>	<b>Imperial War Museum North</b>	<b>DCMS/P</b>
	Imperial War Museum North	DCMS/P1
	Leeds Museums and Galleries	DCMS/P2
	Bradford Museums, Galleries and Heritage (Cartwright Hall)	DCMS/P3

**Table 2.2 Organisations involved in DCMS/DFES Strategic Commissioning National / Regional Partnerships**



**Figure 2.2 Map of the 42 organisations involved in the DCMS/DfES programme.**

Seven organisations were involved in more than one project and are denoted by shaded boxes joined by dotted lines (also see Figure 2.3)

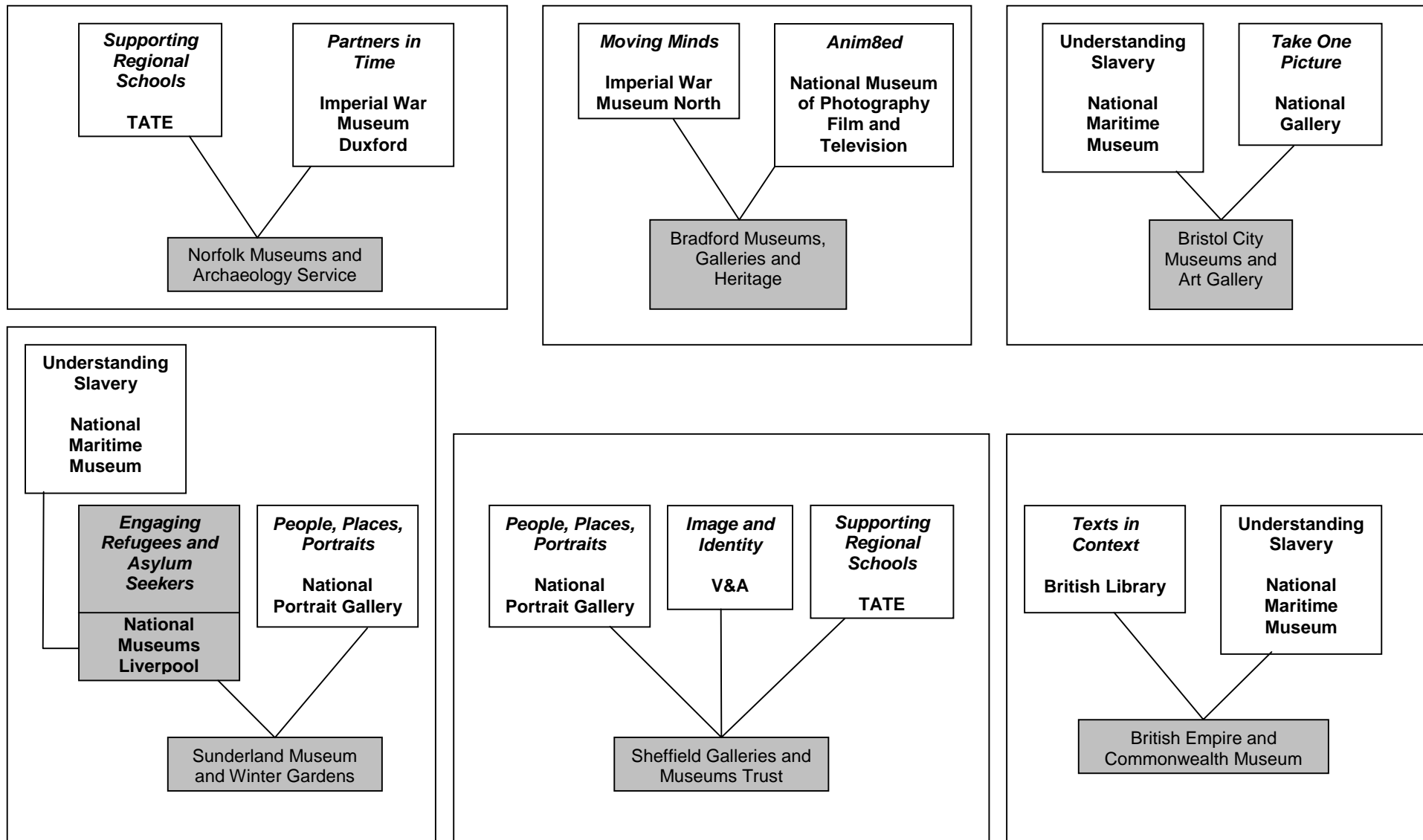


Figure 2.3 Organisations involved in more than one DCMS/DfES project (also see Figure 2.1)

## 2.3 Designing the data-gathering process

The research design was developed during July 2003 in discussion with MLA, DCMS and DfES. As far as possible, it was planned to use the same methods for both the DCMS/DfES scheme and Renaissance in the Regions Education Programme evaluation, in order to develop a national picture of museum education. Two seminars were held during the research design process with museum staff involved in the two evaluations:

- 24 July 2003 – seminar with Strategic Commissioning participants from national and regional museums
- 31 July 2003 – seminar with museum staff involved in the Renaissance in the Regions Education Programme

A review of the issues and possibilities for how the information could be collected by the museums involved was conducted at both the seminars. The review led to some modification of the data collection, which was agreed with all concerned. For example it was impossible for some museums to provide figures for numbers of teachers or schools using their museums. All museums however could provide figures relating to pupil contact / use. It was agreed that this would be the common information that would be collected (using Form C).

## 2.4 Familiarisation visits

RCMG researchers made visits during September and October 2003 to each of the National Museums leading a DCMS/DfES Strategic Commissioning project, to gain an overview of the projects and the partnerships involved (Table 2.3).

Project name	DCMS Code	Researcher	Date
The British Museum <i>The Story of Money</i>	DCMS/A	HO	30/09/2003
The British Library <i>Texts in Context</i>	DCMS/B	JD	19/09/2003
Imperial War Museum Duxford <i>Partners in Time</i>	DCMS/C	EHG	02/10/2003
National Portrait Gallery <i>People, Places, Portraits</i>	DCMS/DM	EHG	29/09/2003
National Maritime Museum <i>Understanding Slavery</i>	DCMS/EN	EHG	11/09/2003
National Museum of Photography, Film and Television, Bradford <i>Anim8ed</i>	DCMS/F	HO	18/09/2003
National Museum of Science and Industry London <i>Creative Canals</i>	DCMS/G	HO	26/09/2003
Tate <i>Supporting Regional Schools</i>	DCMS/H	EHG	29/09/2003
Victoria and Albert Museum <i>Image and Identity</i>	DCMS/IL	JD	30/09/2003
Tyne and Wear Museums / National Gallery <i>Take One Picture North East / South and West</i>	DCMS/JK	JD	18/09/2003
National Museums Liverpool <i>Engaging Refugees and Asylum Seekers</i>	DCMS/O	JD	12/09/2003
Imperial War Museum North <i>Moving Minds</i>	DCMS/P	EHG	24/09/2003

EHG – Eilean Hooper-Greenhill

HO – Helen O’Riain

JD – Jocelyn Dodd

**Table 2.3 Familiarisation visits to National museums**

The Familiarisation Visits were critical in developing an understanding of the complex and varied projects. However, as only the National partners were visited, the projects were only viewed from their perspective. One exception to this was a visit to Sunderland Museum, where a visit was already being carried out for the Renaissance in the Regions Evaluation, and where the opportunity was taken to discuss the project *People, Places, Portraits*.

## 2.5 The Evaluation Packs: Form A and B

### 2.5.1 Design and pilot of Forms A and B

All the projects involved with school visits to museums and outreach visits to schools were expected to ask all teachers visiting as part of the DCMS/DfES scheme to complete a teachers' questionnaire (Form A). At the same time it was planned (where teachers felt it was appropriate) for pupils to complete a student questionnaire (Form B). Both questionnaires were structured in relation to the Generic Learning Outcomes.

Forms A and B were piloted before the end of the summer term 2003. Feedback from this process was instrumental in the eventual design of successful research tools. Form A required little modification; Form B however needed to be completely redesigned. Piloting revealed that it was problematic using one questionnaire for all ages of pupils so two Forms B were devised.

- Form B KS2 for ages 7-11
- Form B KS3 and above for age 11 and over

The Form B for younger children was designed with an open section for free-form writing or drawing and this has provided some very rich data. Blank copies of Forms A and B are included in **Appendix 1**.

### 2.5.2 Distribution, completion and processing of Evaluation Packs

It was planned to give each teacher who visited a museum or participated in an outreach visit an Evaluation Pack containing one Form A and copies of each of the Form Bs. Discussions at the two seminars with museum staff in July indicated that it would be necessary to include 40 copies of each Form B.

Partner organisations were asked to give Evaluation Packs to teachers visiting museums or involved in outreach sessions related to DCMS/DfES Strategic Commissioning projects only. Packs were only given to those projects involved in education activities (as opposed to those working with community participants) and who would have school groups visiting or would be holding outreach sessions between September 2003 and March 2004. Teachers were asked to complete the questionnaire and hand it in before the end of the session. Briefing materials were supplied by RCMG to help with this process.

A coding system was used on the questionnaires to enable data management and to match teachers' Forms A with their pupils' Forms B. The Freepost system was used to enable partners to return the packs to RCMG. The Evaluation packs were listed and checked before being sent to Infocorp Ltd ([www.infocorp.co.uk](http://www.infocorp.co.uk)) for data entry. The resulting data files and tables were returned to RCMG for analysis and interpretation.

## **2.6 Collecting numbers of pupils using Form C**

Form C asked the museums involved in the DCMS/DfES scheme (and the Renaissance scheme) to collect total numbers of pupil contacts each month from September 2003 to March 2004. Museums were asked to count pupils each time that they took part in an activity. This included school visits to museums and museum outreach visits to schools. Other forms of pupil contact e.g. through teachers packs or the Internet were not counted.

Unlike the Renaissance in the Regions Education Programme, museums were not asked to compare their figures with 2002 but only to collect figures for September 2003 for the duration of the project. The Renaissance scheme was concerned with increased volume of educational provision for schools, and focused on the development of core services, whereas the DCMS/DfES scheme was project-based, and did not focus solely on the development of services to schools.

Data from the Forms C received from partner organisations are summarised in Section 4.

## **2.7 Recording numbers of participants at community activities using Form E**

Form E asked museums to collect numbers of participants in community activities, community workers (e.g. artists, poets, scientists and writers) and others who were not direct participants but who benefited from the project (e.g. other community members or peers to whom participants might present their work) each month from August 2003 to March 2004. This last category of 'Other Participants' was added after the Evaluation seminar in October, when museum partners suggested that some projects benefited a wider range of people than direct participants alone. The Renaissance in the Regions Education Programme evaluation was concerned with school visits to museums so did not use Form E.

As with Form C, museums were asked to count numbers of contacts, so that participants were counted each time that they took part. Museums were not asked to describe the activities on this form, as this would be included in Form H. However, if museums gave a number of 'Other Participants', they were asked to specify who these indirect participants were and how they were involved. Some museums also supplied information on direct participants and community workers. For others it was necessary for RCMG to verify the identity of some of those included on Form E at the end of the data collection period in order to ensure that the same criteria for counting were being applied across all projects.

Data from the Forms E received from partner organisations are summarised in Section 4.

### 2.7.1 Criteria for including participants and workers on Form E

Certain criteria were used to define who should be counted on Form E, and to ensure that the same conditions were applied across the projects.

In a few cases, the figures that organisations supplied on Form E have been slightly adjusted retrospectively to take account of these criteria. The summary of data in Section 4 and all instances where totals from Form E are cited have been adjusted in line with these criteria, applied as follows:

- Teachers, museum staff and people visiting exhibitions have been excluded from the count where museums specified these
- People in other organisations who may have been contacted to set up projects have not been included if they did not facilitate or participate in activities themselves
- Those attending events such as launches or private views of work from projects, but not directly taking part in projects themselves, have been included as 'Other Participants'
- Volunteers and community representatives have been counted as 'Community Workers'
- General museum visitors have been included where additional provision or facilities have been provided, such as handling opportunities funded by this programme

Examples to demonstrate these criteria are given in Section 4, where the data from Form E is discussed.

## 2.8 Summarising the project using Form H

All 12 projects completed Form H. This form asked the National partner of each project to summarise the details of their project. Many projects were quite detailed and multi-layered so this form was designed to provide an overview of the project (from the point of view of the National Partner) for the purposes of RCMG during the Evaluation process.

Form H gathered information on aims, activities, expected participants, major intended outputs and intended outcomes from the project. The National partners were asked to fill in Form H at the beginning of the project. However, many organisations completed the form during, or in some cases at the end of the project. Therefore, these forms do not always provide a summative overview of the finished projects. Other sources, such as the organisations' individual project evaluations and additional information elicited at the end of the projects have been used to compile the project descriptions in Section 3. The original Forms H are included in **Appendix 2**.

## 2.9 Organisations completing Forms A, B, C, E and H

### 2.9.1 Organisations issuing Evaluation Packs (Forms A and B)

Thirty-two of the total of 42 organisations worked with school groups in some way. Of these, 27 organisations issued Evaluation Packs (Forms A and B). In some cases, National partner organisations distributed packs on behalf of all partners, for instance in the *Creative Canals* project.

Two of these 27 organisations issued packs for more than one project (British Empire and Commonwealth Museum was involved in 2 projects; Sheffield Galleries and Museums Trust was involved in 3 projects). Therefore, 30 sets of Evaluation Packs were issued in total (see Table 2.4).

Two organisations worked with school groups but did not issue Evaluation Packs: the British Library and the Laing Art Gallery. The British Library provided text resources for work led by school teachers in the classroom, while the Laing Art Gallery focused on teachers' INSET and the project took place entirely in schools with resident artists, so it was inappropriate to use Evaluation packs in these cases.

Two of the 12 projects were entirely community-based and therefore were not asked to distribute Evaluation packs (*Engaging Refugees and Asylum Seekers* and *Moving Minds*).

### 2.9.2 Organisations completing Form C

In total, 32 out of the 42 organisations worked with school groups. Of these, 27 organisations completed Form C, since some National partners completed the form for their partners.

Two of these 27 organisations took part in more than one project (British Empire and Commonwealth Museum took part in 2 projects and Sheffield Galleries and Museums Trust took part in 3 projects). Therefore, 30 Forms C were completed in total (see Table 2.4).

These were not necessarily the same 27 organisations as those that issued Evaluation Packs:

- The British Library and Laing Art Gallery completed Form C but did not issue packs
- Imperial War Museum Duxford completed one Form C for all three partners, although each partner issued their own packs

Two of the 12 projects were entirely community-based and therefore were not asked to complete Form C (*Engaging Refugees and Asylum Seekers* and *Moving Minds*). Seventeen of the 42 different organisations worked on both a school and community element within the same project, and therefore completed both Form C and Form E for the same project.

### 2.9.3 Organisations completing Form E

Twenty-seven out of the total of 42 organisations worked with community groups in some way or provided activities and events for community participants outside of formal learning. Twenty-four of these 27 organisations completed Form E. As with Form C, in some cases National partners completed the form for their partners.

Three of these organisations took part in more than one project (Sheffield Galleries and Museums Trust was involved in 2 projects, National Museums Liverpool in 2 projects, and Sunderland Museum and Winter Gardens in 2 projects). Therefore, 27 Forms E were completed in total (see Table 2.4).

Two of the 12 projects did not involve community participants but only worked with school groups, and therefore were not asked to complete Form E (*Texts in Context*, and *Partners in Time*). Seventeen of the 42 different organisations worked on both a school and community element within the same project, and therefore completed both Form C and Form E for the same project.

### 2.9.4 Organisations completing Form H

The National partners of all 12 projects completed Form H (see Table 2.4). The original forms are included in **Appendix 2**; however, see Section 3 for full overall project descriptions.

Projects	Organisations	DCMS code	Form A & B	Form C	Form E	Form H
<b>The Story of Money</b>	British Museum	DCMS/A1				✓
	Manchester Museum	DCMS/A2	✓	✓	✓	
<b>Texts in Context</b>	British Library*	DCMS/B1		✓		✓
	University of Bristol *					
	Lyme Regis Philpot Museum	DCMS/B2	✓	✓		
	Dorset County Museum	DCMS/B3	✓	✓		
	Roman Baths Museum	DCMS/B4	✓	✓		
	British Empire and Commonwealth Museum	DCMS/B5	✓	✓		
<b>Partners in Time</b>	Imperial War Museum Duxford	DCMS/C1	✓	✓ **		✓
	Norfolk Museums and Archaeology Service	DCMS/C2	✓			
	Luton Museums Service (Stockwood Craft Museum and Gardens)	DCMS/C3	✓			
	Mid Anglia SATRO ***					
<b>People, Places, Portraits</b>	National Portrait Gallery	DCMS/DM1				✓
	Beningbrough Hall	DCMS/DM2	✓	✓	✓	
	Montacute House	DCMS/DM3	✓	✓	✓	
	Sheffield Galleries and Museums Trust	DCMS/DM4	✓	✓	✓	
	Sunderland Museum and Winter Gardens	DCMS/DM5	✓	✓	✓	
	Dove Cottage and the Wordsworth Museum	DCMS/DM6	✓	✓		

<b>Understanding Slavery</b>	National Maritime Museum	DCMS/EN1	✓	✓	✓	✓
	British Empire and Commonwealth Museum	DCMS/EN2	✓	✓	✓	
	National Museums Liverpool (Merseyside Maritime Museum)	DCMS/EN3	✓	✓	✓	
	Bristol City Museums and Art Gallery ****	DCMS/EN4				
<b>Anim8ed</b>	National Museum of Photography, Film and Television	DCMS/F1	✓	✓		✓
	Bradford Museums, Galleries and Heritage (Cartwright Hall)	DCMS/F2	✓	✓		
	York Museums Trust (York Castle Museum)	DCMS/F3	✓	✓	✓	
<b>Creative Canals</b>	National Museum of Science and Industry	DCMS/G1	✓	✓	✓	✓
	Ragged School Museum *****	DCMS/G2				
	London Canal Museum *****	DCMS/G3				
	Beauchamp Lodge Settlement *****					
<b>Supporting Regional Schools</b>	Tate Britain	DCMS/H1				✓
	New Art Gallery, Walsall	DCMS/H2	✓	✓		
	Norfolk Museums and Archaeology Service (Norwich Castle Museum)	DCMS/H3			✓	
	Abbot Hall Art Gallery	DCMS/H4	✓	✓	✓	
	Sheffield Galleries and Museums Trust	DCMS/H5	✓	✓		
<b>Image and Identity</b>	Victoria and Albert Museum	DCMS/IL1	✓	✓	✓	✓
	Birmingham Museums and Art Gallery	DCMS/IL2	✓	✓	✓	
	Manchester Art Gallery	DCMS/IL3	✓	✓	✓	
	Royal Pavilion, Libraries and Museums, Brighton and Hove	DCMS/IL4	✓	✓	✓	

	Sheffield Galleries and Museums Trust	DCMS/IL5	✓	✓	✓	
	Harris Museum and Art Gallery	DCMS/IL6	✓	✓	✓	
<b>Take One Picture</b>	The National Gallery	DCMS/JK1			✓	✓
	Bristol City Museums and Art Gallery	DCMS/K1	✓	✓	✓	
	Laing Art Gallery *****	DCMS/J1		✓		
<b>Engaging Refugees and Asylum Seekers</b>	National Museums Liverpool	DCMS/O1			✓	✓
	Sunderland Museum and Winter Gardens	DCMS/O2			✓	
	Leicester City Museums Service	DCMS/O3			✓	
	Salford Museum and Art Gallery	DCMS/O4			✓	
<b>Moving Minds</b>	Imperial War Museum North	DCMS/P1			✓	✓
	Leeds Museums and Galleries	DCMS/P2			✓	
	Bradford Museums, Galleries and Heritage (Cartwright Hall)	DCMS/P3			✓	
<b>Total</b>			30 sets of packs	30 Form C	27 Form E	12 Form H

**Table 2.4 DCMS/DfES Programme: Organisations completing data gathering forms**

- \* Form C figures for the British Library reflect classroom work in schools, facilitated by school teachers, using the texts and resources provided. It was not appropriate to use Evaluation packs in these cases. University of Bristol acted as a partner facilitating the project with the British Library but did not work directly with school groups. Therefore it did not issue Evaluation Packs or complete Form C.
- \*\* Imperial War Museum Duxford completed one Form C for all three partners.
- \*\*\* Mid Anglia SATRO was a partner organisation delivering Science sessions at Duxford and in schools. Therefore this organisation did not independently complete forms.
- \*\*\*\* Bristol City Museums and Art Gallery produced a resource pack only and did not work directly with school or community groups. Therefore it did not issue Evaluation Packs or complete Form C or E.
- \*\*\*\*\* The Ragged School Museum, London Canal Museum and Beauchamp Lodge Settlement did not independently issue Evaluation packs or complete Forms C or E because they were all involved in delivering a single project with the National Museum of Science and Industry.
- \*\*\*\*\* The Laing Art Gallery focused on teachers' INSET to enable sessions with resident artists to take place entirely in schools. Therefore, it was inappropriate for this project to use Evaluation Packs (Forms A and B).

## **2.10 Numbers of Evaluation Packs distributed and returned**

RCMG sent 968 Evaluation Packs to partner organisations for distribution, in two main batches in August 2003 and January 2004. Twenty-seven of the 42 organisations issued Evaluation packs to school groups (see Section 2.9.1). Additional packs were supplied at other times where necessary.

A total of 620 packs were distributed to school groups by 27 museum and gallery partners in 10 of the 12 projects in the DCMS/DfES Programme.

Five hundred and forty-five packs were received back by RCMG by 20<sup>th</sup> April when the forms were sent for data entry. Therefore, the overall response rate based on packs distributed by museums was 87.9%. This is an excellent response rate, which reflects the great efforts made by partner organisations to distribute and collect the Evaluation Packs.

Table 2.5 shows the number of packs given out and returned to RCMG before 20<sup>th</sup> April 2004.

Projects	Organisations	DCMS code	Packs supplied by RCMG	Packs given to groups by museum	Packs received by RCMG	Response rate
<b>The Story of Money</b>	British Museum	DCMS/A1	0			
	Manchester Museum	DCMS/A2	60	40	37	92.5%
<b>Texts in context</b>	All partners	DCMS/B	10			
	British Library*	DCMS/B1	0			
	University of Bristol *		0			
	Lyme Regis Philpot Museum	DCMS/B2	*	1	1	100%
	Dorset County Museum	DCMS/B3	*	2	2	100%
	Roman Baths Museum	DCMS/B4	*	3	1	33%
	British Empire and Commonwealth Museum	DCMS/B5	*	2	1	50%
<b>Partners in time</b>	All partners	DCMS/C	250	231	224	97%
	Imperial War Museum Duxford	DCMS/C1	*			
	Norfolk Museums and Archaeology Service	DCMS/C2	*			
	Luton Museums Service (Stockwood Craft Museum and Gardens)	DCMS/C3	*			
	Mid Anglia SATRO ***		*			
<b>People, Places, Portraits</b>	National Portrait Gallery	DCMS/DM1	0			
	Beningbrough Hall	DCMS/DM2	30	25	22	88%
	Montacute House	DCMS/DM3	100	95	64	67%
	Sheffield Galleries and Museums Trust	DCMS/DM4	22	12	11	92%
	Sunderland Museum and Winter Gardens	DCMS/DM5	45	35	29	83%

	Dove Cottage and the Wordsworth Museum	DCMS/DM6	10	5	4	80%
<b>Understanding Slavery</b>	National Maritime Museum	DCMS/EN1	45	18	17	94%
	British Empire and Commonwealth Museum	DCMS/EN2	25	21	19	90%
	National Museums Liverpool (Merseyside Maritime Museum)	DCMS/EN3	20	9	8	89%
	Bristol City Museums and Art Gallery ****	DCMS/EN4	0			
<b>Anim8ed</b>	All partners	DCMS/F	10	6	4	67%
	National Museum of Photography, Film and Television	DCMS/F1	*			
	Bradford Museums, Galleries and Heritage (Cartwright Hall)	DCMS/F2	*			
	York Museums Trust (York Castle Museum)	DCMS/F3	*			
<b>Creative Canals</b>	All partners	DCMS/G	32	20	19	95%
	National Museum of Science and Industry	DCMS/G1	*			
	Ragged School Museum *****	DCMS/G2	*			
	London Canal Museum *****	DCMS/G3	*			
	Beauchamp Lodge Settlement *****		*			
<b>Supporting Regional Schools</b>	Tate Britain	DCMS/H1	5	0	N/A	N/A
	New Art Gallery, Walsall	DCMS/H2	32	11	10	91%
	Norfolk Museums and Archaeology Service (Norwich Castle Museum)	DCMS/H3	10	0	N/A	N/A
	Abbot Hall Art Gallery	DCMS/H4	22	9	9	100%
	Sheffield Galleries and Museums Trust	DCMS/H5	15	5	5	100%
<b>Image and Identity</b>	Victoria and Albert Museum	DCMS/IL1	5	1	0	0%
	Birmingham Museums and Art Gallery	DCMS/IL2	32	10	8	80%
	Manchester Art Gallery	DCMS/IL3	20	10	10	100%

	Royal Pavilion, Libraries and Museums, Brighton and Hove	DCMS/IL4	85	13	12	92%
	Sheffield Galleries and Museums Trust	DCMS/IL5	17	10	10	100%
	Harris Museum and Art Gallery	DCMS/IL6	20	10	8	80%
<b>Take One Picture</b>	The National Gallery	DCMS/JK1	0			
	Bristol City Museums and Art Gallery	DCMS/K1	26	16	10	63%
	Laing Art Gallery *****	DCMS/J1	20	0	N/A	N/A
<b>Engaging Refugees and Asylum Seekers</b>	National Museums Liverpool	DCMS/O1	N/A – Community project			
	Sunderland Museum and Winter Gardens	DCMS/O2				
	Leicester City Museums Service	DCMS/O3				
	Salford Museum and Art Gallery	DCMS/O4				
<b>Moving Minds</b>	Imperial War Museum North	DCMS/P1				
	Leeds Museums and Galleries	DCMS/P2				
	Bradford Museums, Galleries and Heritage (Cartwright Hall)	DCMS/P3				
<b>Total</b>			<b>968</b>	<b>620</b>	<b>545</b>	<b>87.9%</b>

**Table 2.5 Distribution and return of Evaluation Packs**

For Texts in Context, Partners in Time, Anim8ed and Creative Canals, RCMG supplied packs to the lead partner for distribution

## 2.11 Case study visits

During January, February and March 2004, further visits were carried out to 8 out of the 12 projects to elicit more in-depth qualitative evidence of the impact upon participants.

Project	DCMS Code	Partner or Venue visited	Date in 2004	Researchers
<i>Anim8ed</i>	DCMS/F	Cartwright Hall, Bradford	14&15 January	Helen O'Riain Jenny Woodward
<i>Take One Picture</i>	DCMS/JK	Laing Art Gallery	15 January	Jocelyn Dodd Ceri Jones
<i>Engaging Refugees and Asylum Seekers</i>	DCMS/O	National Museums Liverpool	26 January	Jocelyn Dodd Eilean Hooper Greenhill
		Leicester City Museums	29 January 20 March	Jocelyn Dodd Ceri Jones Jocelyn Dodd
<i>Image and Identity</i>	DCMS/IL	Manchester City Art Gallery	1 February	Helen O'Riain Ceri Jones
<i>Moving Minds</i>	DCMS/P	IWM North	5 February	Jocelyn Dodd Ceri Jones
<i>Partners in Time</i>	DCMS/C	Outreach at Northrepps School	11 February	Helen O'Riain Jenny Woodward
		IWM Duxford	26 February	Eilean Hooper-Greenhill Helen O'Riain Jenny Woodward
<i>Understanding Slavery</i>	DCMS/EN	British Empire and Commonwealth Museum	31 March	Eilean Hooper-Greenhill Jenny Woodward
		National Museums Liverpool	14 March	Jocelyn Dodd Ceri Jones
		National Maritime Museum	24 March	Jocelyn Dodd
		Thomas Tallis School	1 April	Jocelyn Dodd
<i>People, Places, Portraits</i>	DCMS/DM	Beningbrough Hall	30 March	Eilean Hooper-Greenhill Jocelyn Dodd

**Table 2.6 Case study visits**

Case-study visits were problematic to arrange in many cases. There were a large number of people and organisations involved (museums, their museum and non-museum partners, museum staff, project leaders, project workers, participants and their leaders/teachers, artists etc), and communication was sometimes complicated between the various agents involved. Visits to sites outside museums required the co-operation of those who normally work on that site (teachers, centre workers, artists etc).

On the case study visits, RCMG researchers undertook focus groups, interviews, observations of events and activities, and collected additional materials such as resources produced during the projects, photographs, and examples of participants' work. In some cases, telephone interviews and email were also used to gather additional information.

## Section 3 The 12 projects described

### 3.0 Introduction

DCMS commissioned 12 separate projects as part of the Strategic Commissioning Programme. This section describes the approach of the 12 projects, in particular: the aims of the project; themes; detail of the project where available, including the participants involved and main activities undertaken; and a summary of the project outputs. Each project is presented as a short end of project report.

Information for each of the 12 projects has come from a variety of sources including:

- Familiarisation visits
- Form H completed by National museums
- Evaluations and reports from the museums sent to RCMG

Where possible, the reports have been checked by the museums involved in the project.

Audience figures have either been supplied by the museums or extrapolated from figures sent to RCMG using Forms C and E. The figures sent to RCMG are explained in greater detail in Section 4.

### 3.1 The Story of Money

<b>Lead Museum</b>	British Museum
<b>Partners</b>	Manchester Museum
<b>Description</b>	The <i>Story of Money</i> project enabled the development of an education programme for the Manchester Money Gallery to ensure the Gallery is appropriate and accessible for the widest possible audience. The project built upon the success of a long-term relationship between the British Museum and the Manchester Museum and their close collaboration over the development of the Manchester Money Gallery.
<b>Themes</b>	The <i>Story of Money</i> focused on developing an education programme, in particular for schools covering History (Romans and Greeks), Geography, and Citizenship for KS2 and KS3 students. The gallery covers the form and function of money as well as considering its history.
<b>Aims</b>	<ul style="list-style-type: none"> <li>▪ Develop a long-term audience for the Manchester Money gallery, particularly amongst schools</li> <li>▪ Develop sustainable resources and teaching programmes that will benefit users</li> <li>▪ Increase understanding for all visitors about the history of money</li> <li>▪ Increase access to the gallery to a wide range of visitors through developing ideas that mediate between the gallery and the visitor</li> <li>▪ Introduce innovations through sharing skills and experience to the museums</li> <li>▪ Sustain and strengthen a lively and profitable relationship between the two museums</li> <li>▪ Increase exposure of and access to National Collections</li> <li>▪ Raise the awareness in teachers of the value of using handling collections to teach curriculum subjects including citizenship and history</li> </ul>
<b>Project detail</b>	<p>The British Museum and Manchester Museum collaborated on the development of an education programme for the Manchester Money Gallery between July 2003 and March 2004, to evaluate the Gallery for target audiences, introduce a volunteer programme to provide regular object handling and provide a wide-ranging education programme for teachers and schools. This included teachers' resources and taught and self-taught schools' sessions using money to access subjects across the curriculum including citizenship, history and geography.</p> <p>A successful outcome of the project was the development of a volunteer programme and handling collection. The handling programme attracted 9591 visitors in the first six months and sessions expanded from two to five days a week. It was found that visitors who used the handling desk were more likely to visit the Money Gallery and appreciated the opportunity to talk to an informed mediator: "Very interesting account of early money. It is so nice to be able to handle to objects, It helps transport us into another era" (Visitor comment, Manchester Museum). The success of the handling collection has encouraged the museum to employ a volunteer co-ordinator and plans have been made to</p>

	<p>develop the handling programme throughout the museum.</p> <p>The project evaluated the delivery of a schools' programme, <i>Money Matters</i>, both on and off site to a variety of local schools. <i>Money Matters</i> included a teacher's resource pack and the development of a series of teaching sessions. These sessions had been delivered to 1657 pupils by the end of March. 'Explorer' sessions were found to be effective, developed following a model created by the British Museum Education and Information Department whereby teachers are trained to deliver their own sessions using a museum teaching collection.</p> <p>Ensuring the Gallery was accessible to a wide audience led to a number of changes including the introduction of an activity station for families. The Gallery's own evaluation noted that these changes had a marked impact on the use of the gallery "especially in tripling the average amount of time families spent in the space but also of increasing use of the gallery by independent adult visitors."</p> <p>For the Manchester Money Gallery, the project has provided a sustainable resource and new models of working for the Manchester Museum. Plans have been made to increase the number of volunteers, handling provision and Explorer sessions for schools. A further development will be the use of the handling collection of money in outreach work with local communities.</p>						
<p><b>Outputs</b></p>	<p>Handling programme 9591 visitors in 6 months Increased from 2 days a week to 5 days a week</p> <p>Money Matters Schools resource packs 1657 students involved in teaching sessions in the Gallery by the end of March Explorer sessions</p> <p>Volunteer programme – employed volunteer co-ordinator</p> <table border="1" data-bbox="480 1370 1412 1547"> <tr> <td colspan="2" data-bbox="480 1370 1412 1473"><b>Audience Figures*</b></td> </tr> <tr> <td data-bbox="480 1473 890 1512"><b>Schools – pupil contacts</b></td> <td data-bbox="890 1473 1412 1512"><b>Community – participant contacts</b></td> </tr> <tr> <td data-bbox="480 1512 890 1547">1657</td> <td data-bbox="890 1512 1412 1547">9591</td> </tr> </table> <p>*From figures sent to RCMG using Form C and Form E</p>	<b>Audience Figures*</b>		<b>Schools – pupil contacts</b>	<b>Community – participant contacts</b>	1657	9591
<b>Audience Figures*</b>							
<b>Schools – pupil contacts</b>	<b>Community – participant contacts</b>						
1657	9591						

### 3.2 Texts in Context

<b>Lead Museum</b>	British Library
<b>Partners</b>	University of Bristol SWMMLAC British Empire and Commonwealth Museum, Bristol Dorset County Museum Philpot Museum, Lyme Regis Roman Baths and Pump Room, Bath
<b>Description</b>	<i>Texts in Context</i> involved collaboration between the British Library, four museums and six secondary schools in the South West to address the imbalance in the range of material available for English Language teaching in most secondary schools. The encounter with facsimile texts from the British Library collections lay at the heart of the project, with the role of local museums to enrich the possibilities for situating the texts in different contexts through drama, site visits and museums collections.
<b>Themes</b>	Teachers and learners to produce learning resources using regional museums to provide context for British Library Texts
<b>Aims</b>	<ul style="list-style-type: none"> <li>▪ Enable museum educators to engage in an underdeveloped area and an innovative form of collaboration</li> <li>▪ To support museums in understanding how they can contribute to learning in language and literacy, and to provide resources for this</li> <li>▪ Museums to provide the background context for the Text and enrich the possibilities for situating the texts in different contexts for example through drama, site visits and object handling</li> <li>▪ Encourage secondary teachers to develop approaches and resources for exploring different historical texts in meaningful contexts, both for language education and across the secondary curriculum</li> <li>▪ Exploring the possibilities for school students to engage with facsimile texts from different historical periods and gain knowledge and understanding about language; develop skills in critical thinking; develop appropriate attitudes and skills related to research</li> <li>▪ Contribute to the professional development of teachers by extending their knowledge of new resources and pedagogical skills in incorporating them into their practice</li> </ul>
<b>Project detail</b>	<p><i>Texts in Context</i> involved the creation of facsimile kits for teachers through consultation and development with secondary school teachers to support the use of texts in the secondary English Language curriculum. Themes for the packs were developed around texts from the British Library collections. Four museums in the South West were identified as venues, using the museums collections to contextualise and explore the historical and social construct of the texts.</p> <p>Eight teachers and their students from six secondary schools in the South West region were involved in the project – each school working with one museum. Three classes were KS3 level, including high attaining Year 8 and</p>

	<p>Year 9 classes and a lower attaining Year 9 class, and six A2 English Language (AQA) classes who focused on language change and editorial writing.</p> <p>The British Library provided the schools involved with facsimile texts and support and expertise in the use of these texts in the classroom. The role of the museums was to situate the texts in different historical, social and cultural contexts to help the students explore how language has developed. A number of different experiences were available to facilitate their understanding including site visits, object handling sessions, drama and stimulation, and the museums also provided students with opportunities for directed and self-directed research.</p> <p>During the Autumn term, a texts-only pilot was undertaken to enable teachers to begin to explore the pedagogy of working with facsimile texts, and introductory visits were made to the museums for teachers to familiarise themselves with the museums' collections and staff they would be involved with in Phase 2. The outcomes of the pilot informed Phase 2. Themes for exploration were jointly negotiated between teachers and museum education staff and included:</p> <ul style="list-style-type: none"> <li>▪ Shipwrecks, Smuggling</li> <li>▪ Taking the waters</li> <li>▪ Town and Tourists</li> <li>▪ Experiences of Empire</li> </ul> <p>Texts in facsimile form were researched and produced by the British Library to accompany the chosen themes for the appropriate schools. Each class made two whole day visits to their chosen museum, where activities and research around the texts was undertaken. Discussions around the texts were designed to encompass different perspectives, global as well as local issues, and generic as well as specific examples.</p> <p>The impact on the students' learning was articulated through individual and group work in a self-selected creative form. Examples of these creative outcomes include an A2 class who produced a radio programme from the 1903 Delhi Durbar, incorporating interviews with Lord and Lady Curzon, an argument between a colonial hunter and a present day human rights activist and several advertisements for Edwardian products. A KS3 class produced a multi-voiced narrative based on a record in the Church register of burials, of the death of a 15-year old apprentice at the hands of preventive officers in a smuggling incident. Other outcomes from the project include digitised British Library sources of facsimile texts, which are available generally for teachers, and the dissemination of the results of the project to teachers and others via the British Library website.</p>
<p><b>Outputs</b></p>	<p>18 visits to 4 regional museums (2x full day visits for each class)</p> <ul style="list-style-type: none"> <li>▪ 22 pupil contacts Philpot Museum, Lyme Regis*</li> <li>▪ 76 pupil contacts Dorset County Museum*</li> <li>▪ 102 pupil contacts Roman Baths Museum*</li> <li>▪ 34 pupil contacts British Empire and Commonwealth*</li> </ul> <p>Eight teachers and nine classes involved in the project 151 pupils access British Library Texts (January – March)*</p> <p>Student's creative projects Facsimile texts - digitised British Library website *Figures supplied by the British Library</p>

### 3.3 Partners in Time

<b>Lead Museum</b>	Imperial War Museum Duxford
<b>Partners</b>	Luton Museums Service Norfolk Museums and Archaeology Service Mid Anglia SATRO Ltd
<b>Description</b>	<i>Partners in Time</i> involved using museums and artefacts to support knowledge and skills development in History and Science and technology through a series of outreach and museum visits. Through increasing access to museums for schools and young people in deprived areas of the Eastern regions, the project aimed at encouraging schools to engage more actively with local museums and integrate them into their planning and teaching.
<b>Themes</b>	Focused on two areas of the National Curriculum - History and Science and Technology – and promoted knowledge and skills based development around these areas Increased access to and awareness of museums for schools in the Eastern region Broadened access to young people and communities from areas of deprivation
<b>Aims</b>	<ul style="list-style-type: none"> <li>▪ Deliver activities to schools to support History and Science and Technology through outreach and museum visits in Norfolk and Luton</li> <li>▪ Provide opportunities for young people to develop a variety of skills using imaginative resources</li> <li>▪ Increase access to museums for schools in areas of the Eastern region identified as having high levels of deprivation</li> <li>▪ Raise awareness amongst teachers of the resources available for them in regional museums</li> <li>▪ Develop partnerships with schools - encouraging and training teachers to engage more actively with local museums and integrate them into teaching</li> <li>▪ Encourage teachers to feel more confident in using museums and teaching with artefacts</li> <li>▪ Develop partnerships with other museum services in the Eastern region, and to share good practice with colleagues from those services</li> </ul>
<b>Project detail</b>	Imperial War Museum Duxford worked in partnership with Norfolk Museums and Archaeology Service to deliver the History Outreach programme, and with Luton Museums Service and Mid Anglia SATRO Ltd to deliver the Science and Technology outreach programme. The aim of the project was to motivate teachers and students in areas of high economic deprivation to visit regional museums to either support work done in school or to inspire them to think about how museums might support them in future planning. Teachers were encouraged to make the most of museums in their local area. Close links were developed between all the partners involved in order to share good practice and offer the opportunity for professional development.  Classes were invited to take part in the programmes, with 90 places available

	<p>in each county. Each class involved received a free skills-based outreach session followed by two visits to a regional museum to support the work covered in the outreach session. To increase access for schools from deprived areas, each class participating received a subsidy toward the costs of travel to the museums of their choice. The restrictive timetable imposed upon the project meant only 44% of classes were able to fulfil the whole offer with the majority of schools completing the outreach session and one museum visit. However teachers who completed evaluation forms after the sessions were very positive about the benefits of the programmes. 94% of teachers felt that it was very likely or quite likely their museum visit had enabled pupils to feel more positive about museums and galleries, and 74% of teachers in Norfolk and 61% of teachers in Luton felt that the outreach session had raised their awareness of the value of using artefacts to teach skills in the classroom.</p>				
<p><b>Outputs</b></p>	<p>Norfolk – 90 places were originally filled but one school could not take up 3 places it had reserved so 87 classes were involved</p> <p>Luton – 89 places were filled and 89 classes took part</p> <p>All 176 classes received an outreach visit and were able to visit at least 1 museum 77 classes (44%) visited 2 museums</p> <p>Travel subsidy of up to £150 to each class visiting a museum Free admission to all museums</p> <p>2 films produced 1. Evaluation of the impact of the project 2. Teacher Training video <i>Making the Most of Museums</i></p> <table border="1" data-bbox="480 1205 1310 1406"> <tr> <td colspan="2" data-bbox="480 1205 1310 1305"><b>Audience figures*</b></td> </tr> <tr> <td data-bbox="480 1305 1145 1406"><b>Pupil contacts across the whole project</b></td> <td data-bbox="1145 1305 1310 1406">10258</td> </tr> </table> <p>*From figures sent to RCMG using Form C and E</p>	<b>Audience figures*</b>		<b>Pupil contacts across the whole project</b>	10258
<b>Audience figures*</b>					
<b>Pupil contacts across the whole project</b>	10258				

### 3.4 People, Places, Portraits

<b>Lead Museum</b>	National Portrait Gallery
<b>Partners</b>	Beningbrough Hall Montacute House Sheffield Galleries and Museums Trust Sunderland Museum and Winter Gardens Wordsworth Trust, Dove Cottage
<b>Description</b>	<i>People, Places, Portraits</i> is closely linked to the National Strategy of the National Portrait Gallery, its mission, Education Policy and its relationships with its regional partners. The project focused on developing stronger links with new and existing regional partners, broadening access for schools and young people to the Gallery's collections and enhancing opportunities for formal and informal learning.
<b>Themes</b>	Developing new audiences in rural and urban areas and increasing access to the collections and educational experience of the National Portrait Gallery and its Regional partners. <i>People, Places Portraits</i> also looks at how portraiture can be used to engage young people and communities with history, art and to explore identity and citizenship.
<b>Aims</b>	<ul style="list-style-type: none"> <li>▪ Developing new partnerships between the National Portrait Gallery and the regions</li> <li>▪ Increasing access to and participation for new audiences with the Gallery's collections - rural and urban areas – through local education and community work</li> <li>▪ Developing new learning resources and opportunities through engagement with portraiture</li> <li>▪ Develop innovative and effective components in the programme to engage participants from diverse backgrounds to ensure social inclusion is achieved</li> <li>▪ Enhance formal learning through providing different learning experiences and inform future education practice</li> <li>▪ Encourage the local community to engage with the development of the region and develop a greater sense of pride and investment</li> </ul>
<b>Project detail</b>	<p><i>People, Places, Portraits</i> aimed to build on existing and new partnerships to widen participation and access to the National Portrait Gallery's collections through its regional partners. Four main strands existed within the project; reaching rural areas through new work with existing partners; developing education through portraiture and developing nationwide learning resources and opportunities for schools and young people; extending engagement with the Gallery's collections for schools across the country and increasing access for urban audiences through developing regional partnerships.</p> <p><i>Increasing access for audiences in rural locations</i>  <b>Beningbrough Hall</b>, near York, developed a programme of activities based on the National Portrait Gallery's collection of 19<sup>th</sup> century portraits to increase access to the House and it's collections. Rural schools, defined as having</p>

	<p>less than 60 pupils, were targeted from across North Yorkshire and encouraged to visit through the provision of assisted transport, which brought many children to the Hall for the first time. Work with schools also included outreach visits, digital photography on and off site, and the development of resource folios containing activities for use within the classroom. Other activities included the creation of special resources and activities for blind and partially sighted visitors, and family-orientated activities such as creative writing and drawing. Volunteers and trainee teachers from local schools were given training to involve them in the running of the project, and in the production and writing of new interpretive materials for a range of audiences.</p> <p>At <b>Montacute House</b> in Somerset, Tudor life and collections of Tudor portraits formed the focus of a range of activities to involve the local community and visitors to the House, from making miniatures, to exploring aspects of conservation and workshops based around <i>Tudor portraits: Costume and Dance</i>. Outreach sessions were held in Yeovil and the surrounding rural areas with traditionally non-visiting schools, families and community groups. The project involved extensive training in interpreting and using portraits to bring the Tudor period to life for local teachers and volunteers. A Portrait Study Day was also organised after staff from Montacute attended further training sessions at the National Portrait Gallery. A database of the schools involved with the project and an outreach handbook were produced to provide a resource for future visits.</p> <p>The <b>Wordsworth Trust, Dove Cottage</b> delivered a programme of workshops for Year 8 and Year 9 pupils from 3 Secondary schools in rural and west Cumbria, to increase cultural access for young people through providing new learning experiences in art, literature and creative writing. Each school, assisted by a transport subsidy, attended artist-led workshops at the Wordsworth Trust. The first workshop explored themes associated with ‘celebrity’ in conjunction with the touring exhibition from the National Portrait Gallery, <i>Mad, bad and dangerous to know: The cult of Lord Byron</i>, and a second workshop focused on creative writing. Feedback from the teachers and the students both on and after the sessions was very positive and all the schools have arranged follow-up sessions.</p> <p><i>Increasing access for audiences in urban areas</i>  <b>Sheffield Galleries and Museums Trust</b> worked with pupils from secondary schools across the city to question and create works of art, in conjunction with the <i>Turning Heads</i> exhibition. <i>Turning Heads</i> was an exhibition of powerful portraits selected from the National Portrait Gallery, London and from the art collection of the Graves Art Gallery in Sheffield. A range of people from Elizabeth I to David Beckham were selected to demonstrate the changing nature of power, democracy, freedom and rules throughout history. Drama workshops encouraged pupils aged from 11-18 years to empathise with a selection of the characters through role-play and to think about how individuals can make a difference to society. Work from the project created by the students involved was displayed in the Gallery as part of the <i>InsideOut</i> exhibition.</p> <p>The <i>Claim to Fame</i> exhibition at <b>Sunderland Museum and Winter Gardens</b> enabled visitors and schools to explore themes of image and identity, with portraits borrowed from the National Portrait Gallery including Henry VIII, JK Rowling and David Beckham, and those of local personalities were also represented. Integral to the project was outreach work with local schools and</p>
--	--

	<p>community groups, whose work was displayed alongside the exhibition. Interpretive materials were produced by groups of young people involved, including a children's trail for the exhibition by 11-13 year olds working with Steve Donald of <i>Viz</i> fame, and a series of workshops looked at historical figures and "who are heroes and why?" through drama and role-play.</p>
<p><b>Outputs</b></p>	<p><b>Beningbrough Hall</b>                  Total number of participants – 1694*                  Programme of activities / resources for families, blind and partially sighted visitors                  School visits to Beningbrough – assisted transport                  Outreach visits to schools                  4 Resource folios available to schools                  Interpretive materials</p> <p><b>Montacute House</b>                  Total number of participants – 4515*                  Programme of activities for families, schools and community groups                  Outreach                  INSET training for 60 local teachers                  Schools database                  Outreach handbook                  Portrait Study Day and volunteer training</p> <p><b>Wordsworth Trust, Dove Cottage</b>                  Total participants – 155*                  Three secondary schools                  5 workshops at Dove Cottage and 1 outreach workshop for schools                  Transport subsidy</p> <p><b>Sheffield Galleries and Museums Trust</b>                  Total participants – 698*                  Programme of workshops with Secondary Schools                  INSET training for teachers                  Exhibition of students work</p> <p><b>Sunderland Museum and Winter Gardens</b>                  Total participants – 2276*                  Outreach and workshops for schools                  INSET training for local teachers                  Interpretive materials                  Exhibition of students work</p> <p>* Figures supplied by the National Portrait Gallery</p>

### 3.5 Understanding Slavery

<b>Lead Museum</b>	National Maritime Museum
<b>Partners</b>	National Museums Liverpool British Empire and Commonwealth Museum, Bristol Bristol City Museums and Art Gallery
<b>Description</b>	<i>Understanding Slavery</i> was a innovative and significant pilot project that sought to engage museums, teachers, educators and young people in developing museum and classroom based resources to support teaching and learning around the sensitive and challenging subject of the Transatlantic Slave Trade. Museums used their existing collections as a starting point for the research and development of new resources to raise awareness of Slavery in relation to themes of citizenship, heritage and social responsibility.
<b>Themes</b>	To combat the stereotyping and misunderstanding related to the understanding of slavery, and increase the confidence of those who interpret and teach, and involve target audiences in the consultation and development of resources. This project explored the legacy of slavery in society today for communities, landscapes, culture, economy and identity and encouraged educators and curators to work together to support a change in ownership of the interpretation of objects and cultural artefacts in museums.
<b>Aims</b>	<ul style="list-style-type: none"> <li>▪ Use existing museum collections as the starting point for research and development of new resources and projects to teach Slavery within museums and in the classroom</li> <li>▪ To engage school teachers and pupils in consultation to develop and evaluate taught sessions, resources and workshops for museum gallery and classroom-based learning</li> <li>▪ Explore how curriculum development activity in this area can support community building activities for young people within broader society</li> <li>▪ Raise awareness of the British involvement in the Transatlantic Slave Trade in relation to citizenship, heritage and social responsibility</li> <li>▪ Share experience and expertise across the museum partnership to become centres of expertise in teaching sensitive material</li> <li>▪ Maximise the impact of the outcomes of audience participation by sharing the results and expertise gained within the wider education and cultural sector</li> </ul>
<b>Project detail</b>	Phase 1 of <i>Understanding Slavery</i> brought together community educators, teachers and students in three regions to actively engage them in developing and evaluating learning resources and programmes which responded to their own views about the relevance and importance of understanding slavery. Between September – October 2003, the Susie Fisher Group undertook formal learning consultations at each museum to assess the needs of teachers and students and explore appropriate ways to address the sensitivities associated with teaching the subject in classrooms and museums. Further consultations were undertaken by each of the museums to assess in more detail the needs of local teachers in relation to specific museum collections and resources.

	<p>The evidence collected from the first, pilot stage of the project will be disseminated to the wider education and cultural sector and participants views and experiences will shape recommendations for long-term learning and access strategies for future partnership working in this subject area.</p> <p><b>National Maritime Museum, London</b>  <i>Consultation</i> – the museum invited a group of 6 students from a Greenwich Secondary school to take part in a consultation at the museum around resources and objects used to teach the Transatlantic Slave Trade. Consultation with community groups included a discussion hosted at the National Maritime Museum entitled <i>Community, Citizenship, Heritage</i>, attended by key professionals and educators working in community contexts.</p> <p><i>Freedom Dance Project</i> – a 10-week dance project in which KS2 pupils from 4 local schools pupils explored themes of slavery and freedom, using the collections of the Trade and Empire Gallery to inspire their work.</p> <p><i>Freedom Resource Pack</i> - activity pack providing KS3 teachers with an ideas bank to support teaching of the Transatlantic Slave Trade in school, enabling students to research, review and discuss the facts and raise their awareness of issues relating to citizenship and social responsibility today. Teaching sessions and online resources have been developed as part of the museums' offer to schools.</p> <p><i>Trade and Empire</i> – this project focused on developing self-directed learning with Gifted and Talented students in Years 6 and 7, building their research, communication, presentation and ICT skills. <i>Trade and Empire</i> ran twice throughout the project with students from schools in Waltham Forest, Greenwich and Tower Hamlets.</p> <p><i>Other resources</i> – as part of the initiative, high quality replica objects were commissioned for all the museums involved after consultations demonstrated that objects could be powerful learning tools.</p> <p><b>Bristol City Museums and Art Gallery</b>  <i>Consultation</i> – the museum invited teachers to two sessions in December and February to give them the opportunity to input into the development of new resources.</p> <p><i>Transatlantic Slavery at Bristol Industrial Museum</i> – new resources have been made available for KS3 museum and classroom use; addressing Transatlantic Slavery from both an historical and contemporary viewpoint and dispelling the myths and misconceptions associated with the subject. Each pack includes teacher's notes and activities to facilitate opportunities for research and discussion. The resource is one of a series of packs covering historical periods produced by the museum and is available as both as a printed version and online (Port Cities website).</p> <p><i>Poetry Workshop</i> – KS3 students worked with a local poet to produce pieces of work broadcast on Commonwealth FM, the British Empire and Commonwealth radio station.</p> <p><b>British Empire and Commonwealth Museum</b>  <i>Consultation</i> – a group of 15 young people from Kumani Group, St Paul's Adventure Playground and Full Circle – predominately of Afro-Caribbean and</p>
--	---

	<p>Somali heritage – were invited to discuss their feelings about slavery and how the museum could help to extend their understanding.</p> <p><i>Slavery: Interpreting the Evidence</i> – the museum worked with an education consultant to review their existing slavery workshop and trail, and identify new material from the archives to offer a more in-depth history of the Transatlantic Slave Trade.</p> <p><i>Role-play workshops</i> – three theatre educators developed role-play workshops with St Thomas More Catholic Secondary School, Bristol. 16 students worked with the museum over 5 weeks developing drama-based activities, using film, sound and artefacts, to explore the Transatlantic Slave Trade. The outcome of these workshops was a number of teaching activities and a radio play available to groups booking sessions in the museum’s radio room from September 2004.</p> <p><i>Visual Arts Workshops</i> – two local community artists worked with a youth group to research young peoples’ perceptions of the Transatlantic Slave Trade, ideas of cultural identity and issues of legacy in today’s society. Inspired by objects from museum collections, their representations of slavery through art will form part of a travelling display or loan box to be used with community groups as part of the museum’s outreach programme.</p> <p><b>National Museums Liverpool</b></p> <p><i>Consultation</i> - In October 2003 a short questionnaire was mailed out to schools asking teachers how useful a digital resource would be to teach slavery. A CD-ROM developed to give support when using the Transatlantic Slavery Gallery at the Merseyside Maritime Museum, was introduced to teachers at two INSET sessions, giving them the opportunity to discuss how they might use it in the classroom. Print resources developed during the project were also piloted with one local school.</p> <p><i>CD – ROM: Transatlantic Slavery Gallery Virtual Tour</i> – the CD ROM was developed in response to the difficulty that some school groups had with using the Transatlantic Slavery Gallery. It gives a virtual tour of the Gallery with downloadable resources and activities for schools. Two different narrators give access for students and teachers / educators to support their learning and teaching needs, and the Gallery and objects within it are brought to life through 7 “eyewitness testimonies” from figures central to the history of the Transatlantic Slave Trade. In addition to enriching the experience of schools, a new kiosk in the museum foyer will enable general visitors to benefit from the CD-ROM.</p> <p><i>A Taste of the Afro-Caribbean Past (formerly Connections)</i> – a one-day event at the Merseyside Maritime Museum provided an opportunity for the general public to visit the museum and participate in a number of events around the Transatlantic Slavery Gallery. Activities included a preview of the CD-ROM, drumming workshop, story-telling, and a trail of slavery-related landmarks in the city.</p> <p><i>Other resources</i> – the museum extended current on-site activities to include additional handling and print-based material.</p>
--	--

<b>Outputs</b>	<p>Consultation – Susie Fisher Group                  Three consultation sessions in each region; 1 teachers’ session and 2 students’ sessions                  Final report to the Steering Group</p> <p><b>National Maritime Museum</b>  <i>Freedom Dance</i> project workshops – 10 weeks                  Trade and Empire project – 8 days?  <i>Freedom</i> resource pack (available June 2004) – 3000 copies                  Online resources</p> <p><b>Bristol Museums and Art Gallery</b>                  2 INSET days  <i>Transatlantic Slavery at the Bristol Industrial Museum</i> – 100 copies sent to Bristol secondary schools</p> <p><b>British Empire and Commonwealth Museum, Bristol</b>                  Role-play workshops – 5 days                  Visual arts workshops – 8 days                  3 new loan boxes to schools</p> <p><b>National Museums Liverpool</b>                  CD-ROM: <i>Transatlantic Slavery Gallery Virtual Tour</i> (2000 copies April 2004)  <i>Taste of the Afro-Caribbean Past</i> 1 day event                  Regular handling sessions at weekends</p>																			
	<table border="1"> <thead> <tr> <th style="text-align: left;">Audience Figures*</th> <th style="text-align: center;">Total pupil contacts</th> <th style="text-align: center;">Total community contacts</th> </tr> </thead> <tbody> <tr> <td>National Maritime Museum</td> <td style="text-align: center;">828</td> <td style="text-align: center;">129</td> </tr> <tr> <td>Bristol Museums and Art Gallery</td> <td style="text-align: center;">N/a</td> <td style="text-align: center;">N/a</td> </tr> <tr> <td>British Empire &amp; Commonwealth Museum</td> <td style="text-align: center;">983</td> <td style="text-align: center;">923</td> </tr> <tr> <td>Merseyside Maritime Museum</td> <td style="text-align: center;">690</td> <td style="text-align: center;">1151</td> </tr> <tr> <td><b>Total</b></td> <td style="text-align: center;"><b>2501</b></td> <td style="text-align: center;"><b>2203</b></td> </tr> </tbody> </table> <p>*Figures sent to RCMG using Forms C and E</p>			Audience Figures*	Total pupil contacts	Total community contacts	National Maritime Museum	828	129	Bristol Museums and Art Gallery	N/a	N/a	British Empire & Commonwealth Museum	983	923	Merseyside Maritime Museum	690	1151	<b>Total</b>	<b>2501</b>
Audience Figures*	Total pupil contacts	Total community contacts																		
National Maritime Museum	828	129																		
Bristol Museums and Art Gallery	N/a	N/a																		
British Empire & Commonwealth Museum	983	923																		
Merseyside Maritime Museum	690	1151																		
<b>Total</b>	<b>2501</b>	<b>2203</b>																		

### 3.6 Anim8ed

<b>Lead Museum</b>	National Museum of Photography, Film and Television, Bradford
<b>Partners</b>	Cartwright Hall, Bradford Museums, Galleries and Heritage Castle Museum, York Museums Trust
<b>Description</b>	<i>Anim8ed</i> explored the process of animation as a potential learning tool for enhancing both formal and informal learning, and delivering a variety of areas within the National Curriculum. Each of the three venues worked with pupils and young people of mixed ability, developing their creative responses to original works of art, enabling sustained access to animation technology and creating permanent displays and resources.
<b>Themes</b>	To encourage pupils and young people to utilise the skills they build throughout the project across the school curriculum Developing new audiences and building partnerships with schools and community groups Creating a long-term legacy in each of the venues through permanent displays, exhibitions and web resources Exploring new interpretations of collections through the medium of animation
<b>Aims</b>	<ul style="list-style-type: none"> <li>▪ To explore the potential of animation in supporting the National Curriculum – particularly art</li> <li>▪ To discover how animation works as a learning tool both in schools and Museums and galleries</li> <li>▪ To establish partnerships between the National Museum of Photography, Film and Television, Cartwright Hall (Bradford Museums, Galleries &amp; Heritage) and Castle Museum (York Museums Trust)</li> <li>▪ For the three partner venues to forge new supportive partnerships with schools and community groups</li> <li>▪ For staff in all three organisations to learn, share skills and make links</li> <li>▪ To have a long term effect – leave a legacy in all three organisations; Cartwright Hall and Castle Museum will showcase the work of schools and groups as part of permanent displays and have lifelong legacy developed via the web presence</li> <li>▪ To gain new insights into historic objects and collections at all three sites</li> </ul>
<b>Project detail</b>	Between January and May 2004, the National Museum of Photography, Film and Television worked in partnership with 7 Yorkshire schools / groups to produce a total of 9 animations. The purpose of the project was to encourage young people to engage with the moving image and produce an animated film and to enable students to use the skills they learnt during this process across the school curriculum. The partnership venues provided the primary resources and expertise from which students and teachers could draw a wealth of inspiration and knowledge. Each project produced by the schools and young people involved contributed to enhanced permanent gallery displays in all the three venues.

	<p><i>Nursery Rhymes</i>  Students from Lees Primary School and Margaret McMillan Primary School in Bradford worked together to produce a series of short animated films, using cut-out and silhouette animation techniques.</p> <p>Both schools visited Cartwright Hall Art Gallery for a full day as an introduction to the work they would carry out in the following weeks, exploring the paintings and producing their own artworks in response to the Gallery's collections. The main focus for the day was <i>Nursery Rhymes for Dmitri</i> (1997) a painting by Balraj Khanna constructed from multiple cut-out shapes which introduced the students to one of the animation techniques they would be using. Drawing inspiration from the artwork they had seen, the students created their own nonsense rhymes and sentences as the basis for their animated films. Back in the classroom, the pupils worked with animator Emma Lazenby in groups, creating their animation films based on the rhymes they produced. Students were able to grasp the complex process of putting an animation film together - they produced storyboards; drew, painted and cut out characters; scanned their characters into the computer; manipulated the images to produce a series of short films; and worked with a professional musician to create the narration and sound effects. The students also made shadow puppets for some of the rhymes, filming their performance as part of the finished animation piece.</p> <p><i>Hearth and Home</i>  Pupils from Years 5 and 6 from Headlands Primary School in Haxby, York used York Castle Museum's Hearth Gallery as the inspiration for their animated film, <i>Hearth and Home</i>. Working with animator Vikaas Mistry, museum education staff and curators from the Museum, pupils had the opportunity to work with objects from the museum's handling collections in school, linking the past with the present. They created observational drawings of objects from the Victorian era and worked on animated drawings that showed the gradual alteration of Victorian items to their 20<sup>th</sup> century equivalents. Their completed film was shown at York Castle Museum from 1 May to 31 October 2004.</p> <p><i>Pop Art</i>  Year 8 class from Salt Grammar School worked with a pop art theme to complete their animation project. The students had already carried out work on the Pop Art movement so were familiar with the styles and concepts associated with it, and were keen to incorporate aspects of these into their finished animation.</p> <p>Students worked collaboratively to produce one animated film, working in school with animator, with the overall theme of journeys. Dividing into 6 groups, each group worked on a simple story idea showing one clear action to animate, producing their ideas in a storyboard. When the individual storyboards were complete they were photocopied and the copies cut into individual storyboard panel sections. Each member of the group contributed several of their story panels to the group storyboard. This aided group collaboration and produced a clear vision and idea for the film. Students drew out their film sequences by hand which could then be scanned into the computer and coloured and animated using the computer software. Once animation was complete, students could see the various clips compiled into the longer film.</p>
--	--

	<p><i>Funktasia</i>                  Students from Beckfoot school worked with animator Rosi Fuller to create 3 animated films inspired by the abstract paintings of Wassily Kandinsky. The students began by creating paintings and sculptures inspired by Kandinsky, which students from the school's music department used as a starting point to create 3 short musical compositions. Students from Years 8 and 9 were then divided into groups. Each group listened to one of the compositions and produced abstract paintings in response to the music, picking out sounds and phrases that could be visualised in the artworks. Using storyboards to plan their animations, the students created patterns and shapes which moved and changed over time, matching the way the musical sounds evolved in the compositions. Animated sequences were then created, similar to abstract paintings, to synchronise with the music. The students' work was finally edited together to create three films – <i>Slosh</i>, <i>MTP</i> and <i>Funktasia</i> - to accompany each music track.</p> <p><i>Statement of War</i>                  Sixth formers from Huntington School worked with the animator Richard Jousiffer to create 2 animated films inspired by the Military Gallery at York Castle Museum – <i>Statement of War</i> and <i>Too Short, Too Heavy and Too Slow!</i> One film shows soldiers being conscripted during wartime, as victims of a production line, and the second tells the story of a lone soldier approached by a threatening army, trying to choose the best weapon to use. The inspiration for these films came from exhibits at the Castle Museum, which the students visited to study the military uniforms and weaponry. Sketches and preliminary discussions were made before the students used Flash MX animation software to complete their final films, which were on display at the Castle Museum from 1 May to 31 October 2004.</p> <p><i>From Cradle to Grave</i>                  A group of 16-25 year olds from York's Future Prospects Learning and Work Advice Centre produced their animated film <i>From Cradle to Grave</i>, after being inspired by a major exhibition at York Castle Museum. Participants worked with animator Clive Tonge, who helped them to bring their ideas to life. Using images of artefacts from across the Museum, the film takes the viewer on a journey from life to death, through Georgian times to the Victorian era and ending in the 20<sup>th</sup> century. The group visited the museum on several occasions to photograph the collections on display, and these digital photographs then formed the basis of the animated sequences that were manipulated using computer software to create the final animation piece.</p>
<p><b>Outputs</b></p>	<p>9 animation films                  Participants - 6 schools and 1 community group  <i>Anim8ed</i> – DVD of work produced by the schools and young people involved  <i>Anim8ed</i> website – <a href="http://www.nmpft.org.uk/anim8ed">www.nmpft.org.uk/anim8ed</a></p>

<b>Audience Figures*</b>	<b>Total pupil contacts</b>	<b>Total community contacts</b>
National Museum of Photography, Film and Television	486	-
Cartwright Hall	382	-
York Castle Museum	322	100
<b>Total</b>	<b>1190</b>	<b>100</b>

\*Figures sent to RCMG using Forms C and E

### 3.7 Creative Canals

<b>Lead Museum</b>	Science Museum
<b>Partners</b>	Beauchamp Lodge Settlement The London Canal Museum The Ragged School Museum
<b>Description</b>	<i>Creative Canals</i> united the expertise, resources and diverse audiences of four organisations, bringing hands-on science to London’s waterways and delivering high quality learning experiences in an innovative and exciting way to schools and communities from some of London’s most disadvantaged areas.
<b>Themes</b>	The project focused on facilitating and promoting formal, community and inter-generational learning. Integrating science and technology across a broad curriculum, the project tackled social exclusion through engaging children and young people who under-achieve educationally due to poverty and disadvantage.
<b>Aims</b>	<ul style="list-style-type: none"> <li>▪ To bring hands-on science to London’s waterways and link the science and technology of the canal with the history of Victorian London</li> <li>▪ To create sustainable relationships with partners uniting expertise, resources and the diverse audiences of the four organisations</li> <li>▪ To create high impact outreach targeting underachieving schools and groups at the heart of London’s disadvantaged communities</li> <li>▪ To leave every group with a fun, memorable experience and positive association with science, canals and museums</li> </ul>
<b>Project detail</b>	<p><i>Creative Canals</i> brought together the Science Museum, Kensington, The Ragged School Museum, The London Canal Museum and Beauchamp Lodge Settlement to enable access to high quality learning experiences at the three museum venues and on the barge, run by Beauchamp Lodge Settlement along Regent’s Canal.</p> <p>The project involved taking groups of children and young people onto the barge to deliver a cross-curricular outreach programme, with the Canal Museum and Ragged School Museums acting as venues for school and community group visits. Benefits for the partners involved included:</p> <ul style="list-style-type: none"> <li>▪ Access to new and diverse community groups and schools</li> <li>▪ Improved delivery of science education and broadening science into arts and history</li> <li>▪ Increased resources and equipment for small museums</li> <li>▪ Increased confidence for museum staff in working with different audiences</li> <li>▪ Increased motivation for staff and volunteers</li> </ul> <p>Educational programmes were run on and off the barge in collaboration with education staff from the museum partners and from Beauchamp Lodge. This ‘floating classroom’ played a central role in the project, providing a venue for workshops, interactive shows, storytelling and activities delivered by</p>

	<p>experienced science communicators. Themes and activities were adaptable depending on the age group of the young people and children attending. Although the project focused on hands-on science, collaboration with the museum partners and the environment of the canal itself opened up access to a wider curriculum including art, technology and history:</p> <ul style="list-style-type: none"> <li>▪ Structures and forces</li> <li>▪ Hot and cold</li> <li>▪ Life sciences – biological, environmental, habitat, eco systems, understanding and awareness of the canal and its environment, pollution...</li> <li>▪ History – industrial revolution, transport, history of the canals and docks...</li> <li>▪ Art workshops and drama</li> </ul> <p>At the museum venues along the canal, London Canal Museum and the Ragged School, these themes were brought to life through shows, drama and role-play to enhance and reinforce the learning on the barge. Bookings were taken for 60 children and adults per day, with groups split into two (as the boat could only accommodate 30 participants at a time) and taking it in turns to experience both the museum visit and the trip in the floating classroom.</p> <p>At the end of the project, a science night / sleepover was offered at the Science Museum to reinforce the museum experience and end the project with a memorable occasion - “sleeping amongst the museums’ priceless objects.” Families and groups who attended the event were mainly first time visitors to the Science Museum.</p> <p>Over the duration of the project, <i>Creative Canals</i> worked with KS2 schools, KS3 schools and community groups, ESOL groups, supplementary schools, young carers, Education Action Zone groups, under 7’s and their grandparents and a wide range of family groups.</p> <p><i>Creative Canals</i> provided the opportunity for socially disadvantaged groups to participate in high quality learning activities, with the unusual experience of these activities taking place on a barge. Through integrating science into hands-on activities and a broader curriculum covering art and history, and providing venues along the canal to further enhance learning experiences with a final event at the Science Museum, the project encouraged the view that science is fun and memorable.</p>										
<p><b>Outputs</b></p>	<p>Trained science communicators          Informal science education outreach programme          Improved science workshop resources and visitor programmes sessions</p> <p>40 workshops / days on the Canal boat – 21 community and 19 school days          2 Science Museum sleepovers – 325 participants (adults and children) in total</p> <table border="1" data-bbox="478 1769 1276 1982"> <thead> <tr> <th>Audience figures*</th> <th>Total number</th> </tr> </thead> <tbody> <tr> <td>KS2 students</td> <td>431</td> </tr> <tr> <td>KS3 students</td> <td>163</td> </tr> <tr> <td>Under 7s and grandparents</td> <td>23</td> </tr> <tr> <td>Community participants</td> <td>570</td> </tr> </tbody> </table> <p>*Figures supplied by the Science Museum</p>	Audience figures*	Total number	KS2 students	431	KS3 students	163	Under 7s and grandparents	23	Community participants	570
Audience figures*	Total number										
KS2 students	431										
KS3 students	163										
Under 7s and grandparents	23										
Community participants	570										

### 3.8 Supporting Regional Schools

<b>Lead Museum</b>	Tate
<b>Partners</b>	Lakeland Arts Trust, Abbot Hall Museum & Art Gallery Norwich Castle Museum Sheffield Galleries and Museums Trust New Art Gallery Walsall
<b>Description</b>	Building on the Tate Partnership Scheme, <i>Supporting Regional Schools</i> targeted school-aged young people and the curriculum. A key focus of the partnership is the educational activity it provides and Tate worked with the four museums involved to produce additional resources and programmes around displays from the Tate Collection.
<b>Themes</b>	This project delivered a new programme of educational initiatives for museums associated with the Tate Partnership Scheme, building on existing activities and relationships. Secondary schools were targeted, particularly in Education Action Zones and New Deal areas, and projects in the individual museums focused on exploring citizenship through art, using artists as mediators to work with teachers, pupils and galleries, and participants creating visual diaries to aid the learning process and convey their experiences to a wider audience.
<b>Aims</b>	<ul style="list-style-type: none"> <li>▪ Encourage national and regional partnerships between museums, galleries and communities</li> <li>▪ Sharing expertise and collections to develop partnerships</li> <li>▪ Provide new learning opportunities and different learning experiences</li> <li>▪ Improve language and ICT skills</li> <li>▪ Improve and increase educational resources within museums and galleries</li> <li>▪ Using available resources to encourage teacher confidence</li> <li>▪ Increase access to Tate collections in the regions</li> <li>▪ Discovering new ways of understanding collections because of new relationships in new gallery / collection contexts</li> <li>▪ Provide alternative learning strategies and demonstrate different and beneficial effects on the educational process</li> </ul>
<b>Project detail</b>	<p>The four museums involved in the project developed educational programmes and activities based around collections of artwork on loan from the Tate Collection. A selection of work completed by the schools was exhibited at the Tate Britain.</p> <p><i>William Blake – Inspiration and Illustration</i> An exhibition of William Blake’s paintings and prints, on loan from the Tate, provided the inspiration for a series of workshops with 14-15 year old pupils run by <b>Sheffield Galleries and Museums Trust</b>. Artists worked with students and teachers from four secondary schools across Sheffield to find new ways to question and create art work. The project offered the opportunity to support learning across the curriculum, including Art, Literacy and Citizenship, and teachers and artists met during an INSET day to establish</p>

	<p>learning objectives.</p> <p>Students were encouraged to use sketchbooks and portfolios, to experiment with drawing, painting and print techniques and to gain the confidence to work independently. They considered how Blake questioned the world around him and expressed opinions through his art. Some pupils went on to develop work around social themes such as racism, child abuse or bullying.</p> <p>Work from the project was displayed, along with work from the two other DCMS-funded projects in which Sheffield Galleries and Museums Trust was involved, as part of the InsideOut exhibition. Four artworks from the project were selected for display at the Tate Britain and two schools visited the Tate to see their work on display and the William Blake Gallery.</p> <p><i>Visualising Norfolk Market Place</i>  <b>Norwich Castle Museum</b> developed this project from the exhibition <i>A period Eye: Photography Then and Now</i>. From the starting point of three views of Norfolk market Place – a watercolour by John Sell Cotman, <i>Norwich Market Place</i> on loan from the Tate; a related study by Cotman from Abbot Hall in Kendal, and an early photograph from 1854 by GR Fitt - an artist-educator worked with a group of young people to co-ordinate and encourage imaginative responses to these images. The Market Place, was already a subject of considerable public interest due to plans for its refurbishment Through Youth and Community Services, a small group of young people, all with a history of challenging behaviour, were recruited to see how they might respond to the programme. Visits to the museum and Norwich School of Design and Art, who provided studio facilities, enabled the group to learn and develop their photography skills, handle optical aids used by 19<sup>th</sup> century artists, and discuss and compare historic and contemporary work from the exhibition, <i>A Period Eye</i>. The work culminated in photographic work by six participants displayed at Norwich Castle Museum and two participants went on to take part in animation sessions and develop a short film for public presentation.</p> <p>The project concentrated on providing a high quality learning experience for a small group of students. The experience was very positive for most of the young people involved and enabled those who would not otherwise have access to artists or museum collections to gain confidence and new skills.</p> <p><i>Lucian Freud Display</i>  <b>New Art Gallery Walsall</b> centred their work on a display of works by Lucian Freud from the Tate Collection and several works from the Garman Ryan collection housed in the Gallery.</p> <p>A facilitator worked with teachers from local schools in Walsall, developing a permanent gallery-based resource for use by teachers and students to develop creative thinking and explore the citizenship curriculum. <i>The Box</i> contains replica 2D and 3D objects from the Garman Ryan collection and flexible guidelines to introduce teachers to new ways of working within the Gallery.</p> <p>In conjunction with the artist-in-residence, employed by the Gallery to develop their own practice and respond to the Garman Ryan and Lucien Freud exhibition, a series of workshops were held with four schools in Walsall. Students were given the opportunity to develop their creative skills, find out more about creative processes and explore techniques used by Freud and the artist-in-residence.</p> <p><i>Sculpture by Degas and Picasso</i>  Working with the Tate, <b>Abbot Hall Museum and Art Gallery</b> in Kendal</p>
--	--

	<p>developed a series of workshops and resources for local schools, predominantly rural, to help teachers have access to the national collections in their own region and increase their awareness of how they can benefit from the collections and resources offered by local art galleries.</p> <p>Two sculptures were loaned from the Tate Collection whose names would be familiar to teachers: Picasso's <i>Le Coq</i> and Degas' <i>Girl Looking at the sole of her right foot</i>. The sculptures formed the basis of new educational workshops used in conjunction with Abbot Hall's own collections, for local schools. Travel subsidies were made available as the cost of visiting a museum or art gallery was identified as a major barrier to rural schools.</p> <p>Four local schools worked with a range of artists, including a sculptor and trained dancer, at Abbot Hall to create a number of visual art and performed pieces related to the two sculptures. It was a valuable opportunity for the schools involved to work in a new environment, and with inspirational collections, without having to travel out of their region. Two INSET sessions aimed at introducing teachers to the workshops and increasing their awareness of what was available for them on their doorstep. The Gallery also produced printed information sheets and online resources. As a result of the project, more teachers have been made aware of the links between Abbot Hall and the Tate and the opportunities for them to access national collections in their own locality.</p>												
<p><b>Outputs</b></p>	<p><b>Tate Britain</b> Selected artworks from the museums involved displayed at the Tate Britain</p> <p><b>Sheffield Galleries and Museums Trust</b> 1x INSET day for teachers Series of workshops for 4 schools with 4 artists Total number of pupil contacts – 494*</p> <table border="0"> <thead> <tr> <th data-bbox="496 1234 596 1263"><b>School</b></th> <th data-bbox="1003 1234 1110 1263"><b>Activity</b></th> </tr> </thead> <tbody> <tr> <td data-bbox="496 1267 636 1296">All schools</td> <td data-bbox="1003 1267 1465 1335">1 day at the Graves Art Gallery visiting the William Blake exhibition</td> </tr> <tr> <td data-bbox="496 1339 890 1368">Firth Park Community College</td> <td data-bbox="1003 1339 1474 1435">5 full days of artist-led workshops at the Millennium Galleries Learning Centre for 2 GCSE groups</td> </tr> <tr> <td data-bbox="496 1440 711 1469">Waltheof School</td> <td data-bbox="1003 1440 1469 1570">5 full days of artist-led workshops; 1 day at school and 4 days at the Graves Art Gallery for 2 GCSE groups</td> </tr> <tr> <td data-bbox="496 1574 703 1603">The City School</td> <td data-bbox="1003 1574 1465 1671">20 pupils from Year 10 worked with an artist for 2 days; 1 day at school and 1 day at Graves Art Gallery</td> </tr> <tr> <td data-bbox="496 1675 948 1742">Abbeydale Grange South Sheffield Learning Centre</td> <td data-bbox="1003 1675 1481 1742">1 day visit for a small group of pupils to the Graves Art Gallery</td> </tr> </tbody> </table> <p><i>InsideOut</i> exhibition February – March 2004</p> <p><b>Norwich Castle Museum</b> Series of intensive workshops for participants and artist-educator Total number of participant contacts – 41* 2 participants took part in animation sessions - short film for public presentation</p>	<b>School</b>	<b>Activity</b>	All schools	1 day at the Graves Art Gallery visiting the William Blake exhibition	Firth Park Community College	5 full days of artist-led workshops at the Millennium Galleries Learning Centre for 2 GCSE groups	Waltheof School	5 full days of artist-led workshops; 1 day at school and 4 days at the Graves Art Gallery for 2 GCSE groups	The City School	20 pupils from Year 10 worked with an artist for 2 days; 1 day at school and 1 day at Graves Art Gallery	Abbeydale Grange South Sheffield Learning Centre	1 day visit for a small group of pupils to the Graves Art Gallery
<b>School</b>	<b>Activity</b>												
All schools	1 day at the Graves Art Gallery visiting the William Blake exhibition												
Firth Park Community College	5 full days of artist-led workshops at the Millennium Galleries Learning Centre for 2 GCSE groups												
Waltheof School	5 full days of artist-led workshops; 1 day at school and 4 days at the Graves Art Gallery for 2 GCSE groups												
The City School	20 pupils from Year 10 worked with an artist for 2 days; 1 day at school and 1 day at Graves Art Gallery												
Abbeydale Grange South Sheffield Learning Centre	1 day visit for a small group of pupils to the Graves Art Gallery												

<p>19<sup>th</sup> century and modern optical aids added to handling collection Additional funding from Norwich City Council – Liveable City project</p> <p><b>New Art Gallery Walsall</b> <i>The Box</i> Permanent gallery based resources 8x 1-day sessions with teachers from 4 local schools October 2003 -March 2004 <i>Artist –in-residence</i> October 2003 -March 2004 KS2, KS3 and Gifted &amp; Talented students from 4 local schools 2x 1-day gallery-based workshops 1x outreach workshop for all schools 4x critical analysis workshops – 4 sessions of 1.5 hours per day Total number of pupil contacts – 404*</p> <p><b>Abbot Hall Museum and Art Gallery</b> Travel subsidies for rural schools 2x local rural primary and 2x secondary schools invited to participate in 1x full-day workshops (4 days) with 3 artists Other workshops – Early Years, holiday, Saturday Club... 2x INSET sessions for teachers Printed information sheets and online resources Total number of pupil contacts – 413* Total number of community participant contacts – 86*</p> <p>*From figures sent to RCMG using Form C and E</p>
---

### 3.9 Image and Identity

<b>Lead Museum</b>	Victoria and Albert Museum
<b>Partners</b>	Birmingham Museums and Art Gallery Manchester City Galleries Royal Pavilion, Libraries and Museums, Brighton and Hove Harris Museum and Art Gallery, Preston Sheffield Galleries and Museum Trust National Foundation for Educational Research Campaign for Drawing NCH - the children's charity Museums, Libraries and Archives Councils
<b>Description</b>	Taking as its starting point collections of twentieth century fashion, photography, graphic art and Cinema India, <i>Image and Identity</i> is a multi-faceted project which seeks to encourage participants to explore the ways in which the material conveys social, historical and cultural messages about the societies in which they are produced.
<b>Themes</b>	The broad overarching theme of <i>Image and Identity</i> enabled museums to encompass a number of activities and participants to explore a number of issues including inner-self, personal style, idols and role models, the relationship between space and place and "difference."
<b>Aims</b>	<ul style="list-style-type: none"> <li>▪ Engage young people, families and community groups across six regions, many from disadvantaged areas, to respond creatively to museum collections and displays of modern popular culture</li> <li>▪ Inspire creativity through drawing and image making using a variety of media</li> <li>▪ Increase participants' self-esteem, confidence and sense of entitlement to participate in cultural activities</li> <li>▪ Increase sensitivity to cultural difference</li> <li>▪ Improve young peoples' performance, behaviour and attitudes towards learning across the curriculum</li> <li>▪ Encourage people to engage with museums and galleries and attract new audiences – to reach out to communities through the theme of image and identity</li> <li>▪ Increase the participation of non-users and under-represented groups</li> </ul>
<b>Project detail</b>	<i>Image and Identity</i> involved six museums and three national organisations in engaging young people, families and community groups from across the UK in responding creatively to museum collections and displays of modern popular culture. Each museum brought in young people and community groups to work with their collections and related material borrowed from partner museums or temporary exhibitions around the image and identity theme. <i>Cinema India</i> , the V&A's Bollywood exhibition, was one of the starting points for <i>Image and Identity</i> and toured to Preston and Birmingham museums. Indian film poster artists travelled from Mumbai to work with young people in London, Preston and Birmingham. Most of the museums

	<p>involved also developed resources for teachers in response to the theme and participated in large-scale activities such as the Big Draw.</p> <p>Working with NCH - the children's charity was a successful feature of the project for both the charity and the V&amp;A. Four of the museums involved worked with a total of thirteen NCH projects; five in Manchester, four in London, three in Brighton and one in Preston - enabling access to new creative and learning opportunities for some of the most vulnerable and hard to reach young people in the country.</p> <p>Throughout the project, the Campaign for Drawing investigated how drawing can be used a medium for learning and the National Foundation for Educational Research evaluated the impact of the project upon young people, their teachers and community workers. Six case studies from the museums involved in the project showed that the participants enjoyed the experience and powerful outcomes were described – the activities had increased confidence and self-esteem as well as creativity and self-expression.</p> <p>Exhibitions of work completed by participants went on display in each of the partner museums and the project culminated in a display at the V&amp;A of work from all of the projects March-April 2004. A Young People's Conference in March brought together over 250 young people involved in the project from across the regions to celebrate what they had achieved during the project, see the exhibition and talk about what they desired for the future.</p> <p><b>Royal Pavilion, Libraries and Museums, Brighton</b>  The museum worked with 6 local Secondary schools, and made links with another 3, to encourage the greater use of local resources to support learning across the curriculum. During the project, young people explored galleries related to Body, World Art, Performance, Fashion and Style. Focusing on how other artists express their clothing, appearance and style, the participants collected material through drawing and writing to produce related work in a range of media. Brighton also worked with youth clubs and three NCH centres. Participants were invited to explore their identity through creating self-portraits and photographic images.</p> <p><b>Manchester Art Gallery</b>  <i>Image and Identity</i> enabled Manchester Art Gallery to support small groups of young people in an intense series of workshops based on a series of exhibitions related to the overall theme. Five NCH groups and four groups from secondary schools participated and were targeted from the most deprived areas of Manchester to increase access to socially excluded young people to broaden both their social and cultural horizons. Each group was partnered with their own artist to create an environment in which young people could safely explore the themes of personal image and identity, and each group responded in a unique way. The galleries were used as the starting point for the exploration of their identity and continued with a series of artist-led workshops in the Gallery, schools and community venues. Artwork is currently on display at the Gallery and from the project, several personal transformations and success stories have emerged.</p> <p><b>Sheffield Galleries and Museums Trust</b>  Sheffield Galleries and Museums Trust used costumes from their collections and portraits from the <i>Turning Heads</i> exhibition as an inspiration and</p>
--	--

	<p>stimulus for secondary school pupils from schools across Sheffield. Pupils took part in mixed media and textiles workshops which encouraged them to reflect upon and respond to their own sense of identity. They created mood boards to help develop their ideas. Experiments with textile techniques led to the customisation of fashion items to show how they are seen by others and how they view themselves.</p> <p>Alongside this work, pupils also took photographs of themselves in response to a workshop on portraiture. This enabled them to consider how a snapshot in time can say so much about someone forever. Work from the project was displayed, along with work from the two other DCMS-funded projects in which Sheffield Galleries and Museums Trust was involved, as part of the InsideOut exhibition</p> <p><b>Birmingham Museums and Art Gallery</b>          Birmingham Museums and Art Gallery worked with three local secondary schools who had not worked with the museum previously. Using the Bollywood theme and <i>Cinema India</i> as a starting point and inspiration, young people were encouraged to look at how different cultures can influence society. Indian poster artists from Mumbai also worked with the groups. The community programme involved two local Asian women's textile groups participating in workshops using embroidery, textiles and Asian fashion.</p> <p><b>Harris Museum and Art Gallery, Preston</b>          Seven local schools, a mix of primary and secondary, and one NCH centre in Bolton were involved with the museum; schools from inner-city wards were targeted to increase awareness of the museum within the community and increase access from under-represented groups. Working with the <i>Cinema India</i> exhibition and artists, the young people produced textile hangings, silk paintings, plaster panels and film posters. Artists from Mumbai worked on two large film hoardings in the exhibition space, and students from the University of Central Lancashire took part in a Day of Record.</p> <p><b>Victoria and Albert Museum</b>          The Victoria and Albert Museum united a number of activities together using the theme of image and identity. Workshops and talks for young people were run on Saturdays around a variety of themes including "Creating your own fashion style." For A Day of Record at the London Asian Mela, individuals and families were photographed and asked for their feelings about their own image and identity. "Gifted and Talented" young people (Excellence in Cities programme) worked with Indian poster artists and created large-scale paintings. The V&amp;A also worked with four NCH centres.</p>
<p><b>Outputs</b></p>	<p>Toolkit, <i>What makes an effective partnership?</i>  <i>"A good image of myself": An evaluation of the Image and Identity Scheme</i>, National Foundation for Educational Research, April 2004          Campaign for Drawing evaluation          DVD containing two films and three slideshows, a record of young peoples' achievements</p> <p>Cinema India on tour to Preston and Birmingham          Exhibitions at each of the partner museums          Work with 13 NCH projects</p>

2000 *Image and Identity* teachers resource packs sent out by the V&A to secondary schools and INSET session for teachers  
 Teacher resource packs created by Royal Pavilion, Libraries and Museums  
 Teachers information pack and 2 teachers courses – Manchester Art Gallery

SEMLAC training day in March to explore the benefits of the project  
 Conference in Sheffield for museum professionals in March - *Talking Partnerships*  
 Exhibition of participants work at the V&A between March and April 2004  
 Young People's Conference at the V&A – 10 March 2004

<b>Audience Figures*</b>	
<b>Total number of pupil contacts*</b>	
V&A	270
Birmingham Museums & Art Gallery	296
Manchester Art Gallery	589
Royal Pavilion, Libraries & Museums	1023
Sheffield Galleries & Museums Trust	546
Harris Museum and Art Gallery	425
<b>Total</b>	<b>3149</b>
<b>Total number of community contacts*</b>	
V&A	6742
Birmingham Museums & Art Gallery	3447
Manchester Art Gallery	204*
Royal Pavilion, Libraries & Museums	2281
Sheffield Galleries & Museums Trust	179
Harris Museum and Art Gallery	458
<b>Total</b>	<b>13311</b>

\*From figures sent to RCMG using Forms C and E

### 3.10 Take one picture: North, East, South, West

<b>Lead Museum</b>	The National Gallery, London
<b>Partners</b>	Bristol Museums and Art Gallery Laing Art Gallery, Newcastle-upon-Tyne
<b>Description</b>	<i>Take one picture: North, South, East, West</i> extended the popular 'Take one picture' methodology developed by the National Gallery to two regional partners, Laing Art Gallery in Newcastle-upon-Tyne and Bristol Museums and Art Gallery. Following CPD training courses, teachers and their pupils worked with artists to inspire creative teaching across the curriculum based on the chosen painting, and to produce a series of artworks to be displayed in a final exhibition celebrating the project.
<b>Themes</b>	<i>Take one picture</i> involved continuing professional development for both teachers and museum educators in the regions through the successful methodology developed by the National Gallery, the promotion of visual arts in the classroom and raising awareness of how regional museums and galleries can be used by schools and communities.
<b>Aims</b>	<ul style="list-style-type: none"> <li>▪ Increase the numbers and range of children, teachers and community groups enjoying and benefiting from paintings in the collections of the National Gallery, Bristol Museums and Art Gallery and the Laing Art Gallery, Newcastle-upon-Tyne</li> <li>▪ To exchange and share expertise, knowledge and skills with regional partners on education, outreach work and the National Gallery's <i>Take one Picture</i> methodology</li> <li>▪ Through <i>Take one Picture</i> promote the importance of the visual arts by encouraging primary school teachers to use paintings as a resource to inspire creative teaching, not only in Art &amp; Design, but across the primary curriculum</li> <li>▪ To encourage a culture of gallery use as a source of lifelong learning</li> </ul>
<b>Project detail</b>	<p><i>Take One Picture: North, East, South, West</i> extends the 'Take One Picture' methodology developed by the National Gallery to two regional partners, Bristol Museums and Art Gallery, and the Laing Gallery, Tyne and Wear Museums. The project allows for Bristol, Newcastle and London to run a series of 'Take One Picture' CPD training courses for primary school teachers and the production of supporting teaching aids.</p> <p>Following the CPD training courses, schools developed cross-curricular projects in Art, Literacy, ICT, Numeracy, Citizenship and Design &amp; Technology. To assist the teachers in benefiting from the paintings, week-long artist residencies were organised for schools in Newcastle-upon-Tyne and twenty 1-day follow-up workshops were held for schools in Bristol and at the Bristol Museums and Art Gallery. A wide range of innovative work was created by the schools involved and was exhibited at the participating galleries in Spring 2004. The National Gallery exhibited their own <i>Take One Picture</i> exhibition, focusing on 'The Stonemason's Yard' by Canaletto from 20 April – 4 July 2004.</p>

	<p>Selected artworks created by the schools are displayed on the <i>Take One Picture: North, East, South, West</i> website (linked to the National Gallery Take One Picture website – <a href="http://www.takeonepicture.org.uk">www.takeonepicture.org.uk</a>) developed as a result of the project. The web resource is aimed at primary schools teachers across the UK, containing information about all aspects of the scheme, free online resources such as teacher’s notes and images, case studies and online exhibitions of students’ work.</p>															
<p><b>Outputs</b></p>	<p>Website - <a href="http://www.takeonepicture.org.uk">www.takeonepicture.org.uk</a>                  CPD training courses – Bristol, London and Newcastle-upon-Tyne                  Exhibitions at participating art galleries of young people’s work</p> <p>Bristol Museums &amp; Art Gallery - 20x 1-day workshops                  Laing Art Gallery - Artists residences in 13 primary schools and Newcastle                  Bridges Hospital School</p> <table border="1" data-bbox="480 763 1485 1077"> <thead> <tr> <th data-bbox="486 772 1038 936"><b>Audience figures*</b></th> <th data-bbox="1038 772 1265 936"><b>Total pupil contacts</b></th> <th data-bbox="1265 772 1479 936"><b>Total community contacts</b></th> </tr> </thead> <tbody> <tr> <td data-bbox="486 936 1038 969">National Gallery</td> <td data-bbox="1038 936 1265 969">-</td> <td data-bbox="1265 936 1479 969">2057</td> </tr> <tr> <td data-bbox="486 969 1038 1003">Bristol City Museums &amp; Art Gallery</td> <td data-bbox="1038 969 1265 1003">697</td> <td data-bbox="1265 969 1479 1003">280</td> </tr> <tr> <td data-bbox="486 1003 1038 1037">Laing Art Gallery</td> <td data-bbox="1038 1003 1265 1037">2352</td> <td data-bbox="1265 1003 1479 1037">-</td> </tr> <tr> <td data-bbox="486 1037 1038 1070"><b>Total</b></td> <td data-bbox="1038 1037 1265 1070"><b>3049</b></td> <td data-bbox="1265 1037 1479 1070"><b>2337</b></td> </tr> </tbody> </table> <p>*Figures sent to RCMG using Forms C and E</p>	<b>Audience figures*</b>	<b>Total pupil contacts</b>	<b>Total community contacts</b>	National Gallery	-	2057	Bristol City Museums & Art Gallery	697	280	Laing Art Gallery	2352	-	<b>Total</b>	<b>3049</b>	<b>2337</b>
<b>Audience figures*</b>	<b>Total pupil contacts</b>	<b>Total community contacts</b>														
National Gallery	-	2057														
Bristol City Museums & Art Gallery	697	280														
Laing Art Gallery	2352	-														
<b>Total</b>	<b>3049</b>	<b>2337</b>														

### 3.11 Engaging Refugees and Asylum Seekers

<b>Lead Museum</b>	National Museums Liverpool
<b>Partners</b>	Sunderland Museum and Winter Gardens Leicester City Museums Service Salford Museum and Art Gallery
<b>Description</b>	<i>Engaging Refugees and Asylum Seekers</i> involved the provision of learning and social opportunities for refugees and asylum seekers and an exploration of the contribution that museums can make in supporting their needs. Each of the four partner venues worked with key agencies to research the needs of refugees and asylum seekers; to deliver a programme of activities or events aimed at increasing their access to learning opportunities and develop the capacity of the museums service to work with this target group.
<b>Themes</b>	Museums and galleries working with key agencies and using the experience that others have of working with refugees and asylum seekers Overcoming barriers where English is not the first language Increasing learning opportunities for those who have little access to education Using existing collections, galleries and activities but making these more accessible to refugees and asylum seekers
<b>Aims</b>	<ul style="list-style-type: none"> <li>▪ Explore the contribution that museums and galleries can make in supporting refugees and asylum seekers</li> <li>▪ Enable and enhance refugees and asylum seekers' access to museums and informal educational and outreach programmes</li> <li>▪ Support and work in partnership with appropriate agencies to help ensure refugees and asylum seekers are involved and included in the life of their local communities</li> <li>▪ Enable local communities to experience and understand the needs of refugees and asylum seekers to facilitate community cohesion</li> <li>▪ Research the needs of the target audiences to understand how museums in partnership with agencies and organisations can best meet those needs</li> <li>▪ Develop the capacity of partner museums to work with refugees and asylum seekers after the project</li> <li>▪ Ensure regular networking between the partner venues to support and share experiences</li> <li>▪ Share best practice across the museum and other sectors</li> </ul>
<b>Project detail</b>	<p><i>Engaging refugees and asylum seekers</i> set out to explore how museums can best address the issues of isolation, language barriers and social exclusion that refugees and asylum seekers may face.</p> <p>National Museums Liverpool initially developed activity days for refugees and asylum seekers in strategic partnership with Liverpool Education Authority as part of the Paul Hamlyn Foundation funded <i>Celebrating Diversity</i> project. <i>Engaging Refugees and Asylum Seekers</i> enabled them to work with three partner museums – Sunderland Museum and Winter Gardens, Leicester City</p>

<p>Museums Service and Salford Museum and Art Gallery – and local statutory, voluntary and support agencies for refugees and asylum seekers to:</p> <ul style="list-style-type: none"> <li>▪ Deliver specially tailored programmes of events and activities for at least 150 refugees and asylum seekers at each location, targeting families and young adults aged 16-25 years</li> <li>▪ To provide social and learning opportunities for refugees and asylum seekers</li> <li>▪ Research the needs of targeted groups and how museums / galleries can address issues of isolation and social exclusion through arts and culture – related experiences</li> <li>▪ Build upon and share experience between partners</li> <li>▪ Develop practices and resources that can be used by the wider museum community to engage with refugees and asylum seekers</li> </ul> <p><i>Building networks</i></p> <p>Each project appointed a dedicated worker to make contact with key statutory and voluntary agencies working with refugee and asylum seekers and consider the specific needs of the target group in each locality. Each museum developed their activities in response to this initial research and links were made with a variety of agencies and support groups including Local Education Authorities, Refugee Action, housing providers, community centres and formal education colleges.</p> <p><i>Activities</i></p> <p>At <b>National Museums Liverpool</b>, museum activities were not used in isolation but embraced the overall aim of the project – helping refugees and asylum seekers to integrate into their local community. Liverpool worked with a number of agencies including housing providers and education providers to reach as broad an audience as possible. The museums offered activities or outreach sessions, depending on the needs of the participants, many of which were built into existing programmes in order to sustain them in the future. Using an evaluation toolkit developed by the museum, two different groups of refugees and asylum seekers were evaluated – their experiences demonstrated the positive impact that museum visits could have. The first group of students from a local community college ESOL course appreciated the stimulating experiences offered by museum and showed an increase in confidence through interacting with museum staff and their college tutors. A second group visited with their children in conjunction with the <i>Enjoy Liverpool</i> course run by Smithdown Bilingual Centre - to enjoy a day out at the museum and experience using the city centre and building confidence to use public buildings and feel comfortable in new environments. Both groups were enthusiastic to visit the museum again.</p> <p>For <b>Sunderland Museum and Gallery</b> the project demonstrated that the museum is a venue where the local community and refugees and asylum seekers can meet together, helping to increase understanding for communities about refugees and asylum seekers and help them integrate into the community. Activities at Sunderland Museum included an initial event for refugees and asylum seekers at the museum – an <i>International Celebration</i> – and a series of questionnaires sent out to local support and drop-in centres for refugees and asylum seekers asking them what they would like museums and libraries to provide for them. The museum used the evaluation toolkit developed by National Museums Liverpool to evaluate the experiences of one group of students, completing an EFL (English as a Foreign Language) course at a local college. The students took part in activities designed to introduce them to the museum and practice their language skills in a real-life situation. For the College</p>
--

	<p>it was the first time they had used the Museum for this purpose and the success of the collaboration has led to an ongoing relationship with the Museum, with plans for future visits and a cultural event.</p> <p><b>Leicester City Museums</b> built partnerships with local statutory and voluntary agencies to develop three events aimed at involving refugees and asylum seekers in fun and educational activities and introduce them to museum facilities. Two events were held at Belgrave Hall and Cross Corners Arts Centre; the first event included arts and crafts workshops celebrating the many different cultural experiences in Leicester, with participants coming from across the city. A second event invited a group of refugees and asylum seekers from the St Matthews area of the city, which has a highly diverse population, to attend the opening of the Arts Centre. A further outreach event held at the St Matthews Neighbourhood Centre for families and young people in the area.</p> <p>From the museums' perspective, the effectiveness of using culturally based events and activities to communicate strong messages was significant: both from the refugee and asylum seeker community in terms of their experiences, and for museums to increase their awareness of the educational and social resources available to them. The project also enabled the Museums Service to obtain an increased understanding of where refugees and asylum seekers are located within the city and the most appropriate ways to communicate with them.</p> <p><b>Salford Museum &amp; Art Gallery</b> researched and developed different ways in which the museum could engage with refugees and asylum seekers in the local area. These included an open day with participatory activities, activities designed specifically for students learning English, refugee artists leading workshops for the general public at a family fun day, an art group and exhibition of refugee artwork, display of refugee objects relating to exhibitions as well as adding to the permanent collection. The project culminated in the production of a short documentary 'Wayfarer' by an Iranian asylum seeker, which gives insight into the lives of six asylum seeker artists living in Salford. The documentary will be shown in the gallery for 6 months. As well as offering refugees and asylum seekers opportunities to be creative and learn about the cultural heritage of their new community, the project also enabled the local community to learn about experiences and art from other cultures and to meet asylum seekers who were offering something positive to their community. This personal contact is so important as it helps to eradicate the negativity around asylum seekers that comes directly from the tabloid press.</p> <p><i>Sustainability</i></p> <p>The experience of each of the four museums fed into the production of professional resources including an evaluation tool kit, aimed at working with respondents who face a language barriers as well as social exclusion or isolation barriers for museum partners with minimum training, and a best practice guide to inform the wider museum sector.</p>
<p><b>Outputs</b></p>	<p>Evaluation of the four projects            Evaluation toolkit            Best practice guide</p>

<b>Audience figures*</b>	<b>Participants*</b>
National Museums Liverpool	511
Sunderland Museum and Winter Gardens	579
Leicester City Museums Service	330
Salford Museum and Art Gallery	454
<b>Total</b>	<b>1874</b>

\*Based on figures from the 4 museums sent to RCMG using Form E

### 3.12 Moving Minds

<b>Lead Museum</b>	Imperial War Museum North
<b>Partners</b>	Bradford Museums, Galleries and Heritage Leeds Museums and Galleries
<b>Description</b>	<i>Moving Minds</i> provided the opportunity for the Imperial War Museum North, Bradford Museums, Galleries and Heritage, and Leeds Museums and Galleries to work with diverse communities in each region and a range of artists to explore ideas about migration, culture and identity. Inspired by the museum collections and their own life experiences, participants created displays inside transportable yurts – in past and present times, yurts have been used to house communities in the same way this project aimed to build communities for the life of the project.
<b>Themes</b>	The yurt as a home for people on the move – making connections with conflict and migration Increasing self-awareness, tolerance of others and ownership of culture amongst young people through the promotion of inter-cultural learning Social inclusion strategies, targeting disenfranchised young people and their communities and involving them in the life of a museum Professional and sectoral development through the sharing of skills, resources and experiences
<b>Aims</b>	<ul style="list-style-type: none"> <li>▪ Promote and encourage awareness and understanding of culture, migration and identity across communities</li> <li>▪ Develop new audiences for partner museums and galleries</li> <li>▪ Assist participants in producing creative works of art to exhibition standard</li> <li>▪ Form equal, creative partnerships between museums, galleries, freelancers and communities</li> <li>▪ Enhance capacity within the cultural sector through training and development of staff, artists and volunteers</li> <li>▪ Evaluate how people learn within a museum and gallery environment</li> <li>▪ Involving young people in the life of a museum, enabling them to form new relationships with people in their communities and other communities and develop a sense of confidence, belonging and understanding</li> </ul>
<b>Project detail</b>	<i>Moving Minds</i> brought together museums and galleries in Bradford, Manchester and Leeds with communities and artists to create work that reflected their ideas of migration, culture and identity. Community groups used the collections of participant museums to stimulate discussion about their lives today and in the past. Participants were mainly young people aged 10-16 yrs but a number of projects worked with adults of all ages. Most participants came from the inner-city areas of Manchester, Leeds and Bradford and covered a diverse range of cultures and communities. They were involved in the construction of yurts and in the creation of exhibits, stories and lifelines displayed within the completed yurts. Yurts were chosen

	<p>to house the work from the communities involved. Yurts are lightweight structures that can be constructed and moved easily, originating in Mongolia amongst nomadic peoples and used today by aid agencies to build refugee camps, hospital stations and temporary schools. In this way, yurts were appropriate structures for the project, which covered themes of migration, displacement, conflict and resolution.</p> <p>The project was a learning experience for the project leaders and workers involved as well as the participants, through the sharing of experiences, expertise and resources. Participants and workers were able to travel between the different partner venues to further develop their skills, knowledge, understanding and self-confidence.</p> <p><b>Imperial War Museum North</b> worked with six diverse communities and local artists during the project, enabling the museum to engage with a wider audience:</p> <ul style="list-style-type: none"> <li>▪ Young people worked with ALL FM, community radio station, talking to groups and people on the street to explore what they know about South Asian culture</li> <li>▪ Group of pupils from Burnage High School for Boys explored themes of migration and conflict to create a series of short animated films that challenged and questioned the impact of war and migration on peoples' lives</li> <li>▪ Students from Wentworth High School worked with an artist to approach the subject of Empire and Commonwealth in a new way and create mats depicting the countries of the Commonwealth and its history</li> <li>▪ Wai Yin Community Centre, Ahmed Iqbal Ullah Race Relations Archive and students from Cedar Mount School worked together with an artist to create a film of interviews conducted by the young people and elders in the Chinese community in Manchester</li> <li>▪ Girls can MC too – young women involved with Panic Drama at Gorse Hill Youth Centre in Trafford, were provided with a musician and writer to develop a fusion of music and the spoken word based upon the culture of MC-ing and rich in the issues that young black women face in today's society</li> <li>▪ Fasting and Feasting – young men from Naya Zamanah youth group produced a DVD in the form of video diaries explaining how Muslim young men go through Ramadan and Eid</li> </ul> <p><b>Bradford Museums, Galleries and Heritage</b> worked with a range of community organisations, groups and artists, including people of Pakistani, Bangladeshi, Mongolian, African, and Caribbean heritage, in the following projects:</p> <ul style="list-style-type: none"> <li>▪ Tong High School created a video, <i>Bridging Communities</i>, exploring two disparate areas of Bradford in a digital video workshop</li> <li>▪ Bradford Mongolian Community Group and Frontline Initiative Youth Group worked collaboratively with a local artist to produce a range of decorative felt panels, drawing inspiration from Mongolian culture and museum collections</li> <li>▪ Manningham and Girdlington Youth partnership group extensively researched displays at Cartwright Hall and IWM North to create their own sprayed graffiti panels and one collaborative piece</li> <li>▪ Young people from Keighley used ICT to create designs which were then reproduced to give the illusion of stained glass panels. Inspiration</li> </ul>
--	--

	<p>came from Cliffe Castle Museum and a research trip to Armley Mills in Leeds, where the group was able to meet other <i>Moving Minds</i> participants</p> <ul style="list-style-type: none"> <li>▪ Young people from the Frontline Initiative created a video, with accompanying musical soundtrack, exploring their local area of Manningham</li> </ul> <p><i>Moving Minds</i> enabled <b>Leeds Museums and Galleries</b> to bring together communities from across the city to explore their histories and lives through art.</p> <ul style="list-style-type: none"> <li>▪ Groups explored costume and textiles from around the world, drawing inspiration from Leeds' world cultures collections</li> <li>▪ A series of sculpture workshops encouraged participants to explore links between food and art to create hanging mobiles and life-sized figures from recycled packaging to be displayed in the yurt</li> <li>▪ Using objects from Leeds' world cultures collections, participants were invited to discuss and write about aspects of community life in Leeds. Pieces of writing were incorporated into decorative mobiles or included in the work produced by the costume and textiles group to be displayed together in a yurt</li> </ul>										
<p><b>Outputs</b></p>	<p>Workshops with community groups at a variety of locations in Manchester, Bradford and Leeds                  Create yurts as a portable space to exhibit the displays  <i>Moving Minds</i> – a showcase of work at Zion Arts, Manchester, March 2004  <i>Moving Minds</i> website - <a href="http://www.moveyourmind.org.uk">www.moveyourmind.org.uk</a></p> <table border="1" data-bbox="478 1137 1497 1413"> <thead> <tr> <th data-bbox="485 1146 1114 1272">Audience figures*</th> <th data-bbox="1120 1146 1490 1272">Total community contacts</th> </tr> </thead> <tbody> <tr> <td data-bbox="485 1272 1114 1308">Imperial War Museum North</td> <td data-bbox="1120 1272 1490 1308">592</td> </tr> <tr> <td data-bbox="485 1308 1114 1344">Leeds Museums and Galleries</td> <td data-bbox="1120 1308 1490 1344">349</td> </tr> <tr> <td data-bbox="485 1344 1114 1379">Bradford Museums, Galleries and Heritage</td> <td data-bbox="1120 1344 1490 1379">435</td> </tr> <tr> <td data-bbox="485 1379 1114 1413"><b>Total</b></td> <td data-bbox="1120 1379 1490 1413"><b>1376</b></td> </tr> </tbody> </table> <p>*Figures supplied to RCMG using Forms C and E</p>	Audience figures*	Total community contacts	Imperial War Museum North	592	Leeds Museums and Galleries	349	Bradford Museums, Galleries and Heritage	435	<b>Total</b>	<b>1376</b>
Audience figures*	Total community contacts										
Imperial War Museum North	592										
Leeds Museums and Galleries	349										
Bradford Museums, Galleries and Heritage	435										
<b>Total</b>	<b>1376</b>										