

LEARNING THROUGH CULTURE IS WORKING!

Interim findings

from evaluation of Museums and Galleries Education
Programme Phase 2 (2002-4) conducted by the
Centre for Education and Industry
University of Warwick



“We are keen to develop and promote the educational work of galleries and museums with young people and teachers.”

School Standards Minister David Miliband



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This interim findings document has been produced by a collaborative effort between GEM, MLA and engage to promote awareness of the second phase of the Museum and Gallery Education Programme (MGEP2) and the policy implications arising from it.

MGEP2 is a major education initiative funded by the Department for Education and Skills to bring museums, galleries and schools together to develop innovative and exciting ways of delivering the National Curriculum.

MGEP2 is being thoroughly evaluated by those involved and by the Centre for Education and Industry (CEI) at the University of Warwick. The CEI have produced an interim evaluation report the key points of which are summarised in this document.

Although the interim evaluation report was written over half way through the course of the MGEP2 programme, under half of the evidence had been collected and analysed. These interim findings are therefore provisional.

You are encouraged to read the full interim evaluation report which can be downloaded as a pdf file from www.learningthroughculture.org

A large print version of this report is available from GEM – see back cover for contact details.

Summary of Provisional Conclusions

- Progress on all learning outcomes.
- Key Stage 2 activities particularly successful at supporting learning and raising confidence, and providing opportunities for choice and satisfaction with work.
- Key Stage 1 students were extremely enthusiastic about all aspects of the activities in which they participated.

- Progress on all learning outcomes.
- KS 2 activities particularly successful at supporting learning and raising confidence, and providing opportunities for choice and satisfaction with work.
- KS1 students were extremely enthusiastic about all aspects of the activities in which they participated.
- A novel learning activity, taking place in a fresh environment and led by new teachers, is likely to be greeted positively by learners and by school teachers – most of who respond well to the opportunities.
- Many learners respond extremely well to working with artists. They appreciate a fresh, confident and non-directive approach.
- Young people are motivated by open ended, creative learning tasks and achieve work of a relatively high standard.
- The communication of outcomes to other museums and galleries and other teachers through networks can help to sustain the life of museum and gallery learning activities.
- MGEP2 is increasing the awareness of teachers of the learning resources offered by museums and galleries and encouraging them to take advantage of these resources.
- There is some evidence that museum and gallery learning activities have a positive impact on the self-confidence of participants.
- Projects provided inspiration for the lead teacher who welcomed and felt encouraged by the innovation in teaching and learning. It appears relatively unusual for projects to have a wider impact upon other teachers and students in a school.
- Many schools found the logistics and practicalities of organising additional activities, journeys, meetings, cover and specialised resources challenging.
- Curriculum advisers working with the regional agencies provide valued support and useful advice to projects and contribute to the management and evaluation processes.

Key Findings



Key Stage 1

90% wanted more learning projects with galleries or museums

Enjoyment

95% very much enjoyed their activity

87% enjoyed very much
8% enjoyed

Learning

89% learnt a lot or learnt something

69% learnt a lot
20% learnt something

Satisfaction

92% were very pleased with their work

80% very pleased
12% satisfied

Background

MGEP2 builds upon a well established culture of museum and gallery education. Museum and gallery educators use their collections, buildings, skills and other resources to meet the demands of the National Curriculum. In particular, there is a strong tradition of using objects to enhance learning.

Many of the MGEP2 projects reflect this tradition while others reflect trends within the museum and gallery world such as the use of performance, the growth of multi-media and web resources, and the revival of interest in drawing and mark making.

At an institutional level MGEP2 has coincided with the emergence of the regional museum, library and archive councils.

It is a distinctive feature of the second phase of the MGEP that these nine agencies and engage (in the case of galleries) were provided with the opportunity to allocate MGEP2 resources between alternative projects and to play a role in supporting and evaluating those projects.

These findings are based upon an analysis of 106 'smile face' questionnaires filled in by KS1 students about their activities.



Key Stage 2, 3 & 4

Enjoyment

93% enjoyed or enjoyed very much their activity

57% enjoyed very much
36% enjoyed

Learning

82% learnt a lot or learnt something

44% learnt a lot
38% learnt something

Confidence

58% felt more confident as a result of their project

Satisfaction

90% were very pleased or satisfied with their work

51% very pleased
39% satisfied

Personal Commitment

82% were very engaged or quite engaged in the activity

39% very engaged
43% quite engaged

Working With Others

87% had worked very well or reasonably well with others

55% worked very well
32% worked reasonably well

Most students involved in an MGEP2 project reported that they:

- had enjoyed it
- learnt something
- felt more confident
- were satisfied with their work
- had engaged with the project
- had worked well with others.

A significant number of students reported that they:

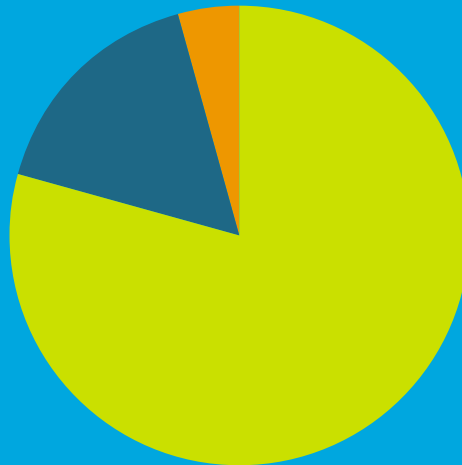
- had found it easier to work with adults on the MGEP2 projects than with teachers in school
- were pleased to have been able to make their own choices
- would like more learning that involved museums and galleries.

These findings are based upon an analysis of 380 questionnaires filled in by KS 2, 3 and 4 students about their activities.

Background

The charts below show:

- the distribution of projects across museums, galleries and archives
- most popular project aims
- most popular subjects addressed



- Museums 92%
- Galleries 19%
- Archives 5%



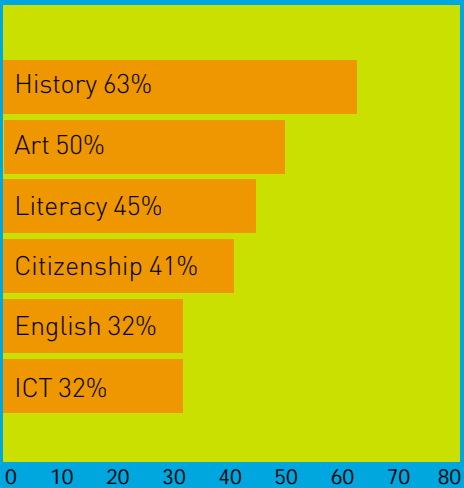
Most popular target groups

MGEP2 is funding 118 projects across England to form new partnerships and develop new audiences.

MLA is channelling the funding through the nine strategic regional agencies of England to meet local needs. Each region has successfully bid for £100,000. A parallel fund of £100,000 for contemporary visual art – called ArtFULL – is being managed by engage.

Expertise within the regions will help to:

- raise awareness of the potential of museum and gallery education
- fund projects which have already begun to forge good links with local schools
- provide advice and support
- cascade best practice.



Most popular subjects addressed



Scope of the Interim Evaluation Report

Although the interim evaluation report (of which this document is a summary) was written more than half way through the course of MGEP2, the process of examining the evidence generated by the projects was not yet half way through. So the strategy of this interim evaluation report was to focus partly on the evidence of the questionnaires that have been returned and partly on a few, well-advanced projects.

It follows that the interim evaluation report is not only highly selective but also provisional in its analysis and conclusions. It is also important that the different types of evidence – teacher interviews, student interviews, questionnaires, observation – must be brought together; something which is attempted in the case studies.

Evaluation Methodology

The intention of the evaluation is to judge the extent to which learning and other outcomes agreed for each project have been achieved.

All projects were asked to:

- submit a detailed project description, regular quarterly monitoring reports and a final report
- collect evidence of learning and access and to carry out exit questionnaires with teachers and learners and, where appropriate, entry questionnaires.

In addition 53 of the 118 projects were selected for additional evaluation. These are intended to be representative of the programme, and are being evaluated through additional interviews and observation of learning activities.

Case Study

01

MY FAVOURITE OBJECT

The activity for Year 5 pupils was to paint their favourite object from the museum's collections, and to frame it with a selection of six different patterns seen in the collections. Museum staff will combine these into a large frieze for exhibition.



PLAN

The expectation is that working with museum objects in a more open, less directed way will lead to a positive experience of learning. Two full days of separate activities in a new environment for primary and secondary pupils were planned.

MAP MAKING

Year 7 pupils spent their first day mark making, learning about masks, and having a guided tour of historic Brighton. On the second day they scaled up part of a small plan of the town which they then decorated and elaborated.

At the time of writing, half of these planned activities had taken place.

CONTEXT

The Royal Pavilion and Brighton Museum Service MGEP1 project aimed at disaffected young people, and centred around handling projects in an ethnographic museum, was successful.

AIM

To work with local schools to improve motivation, concentration and confidence of those learners who have been less successful or motivated in school.

EVALUATION

Internal methods:

- entry and exit group interviews
- observation of practical sessions
- tracking and monitoring of a selected sub-group of students
- collection of baseline data from teachers.

External methods:

- entry and exit questionnaires
- exit group interviews at two schools
- entry and exit interviews with project co-ordinator
- exit interviews with two teachers.

PROVISIONAL OUTCOMES

Primary students were:

- very positive about the activities and the museum itself
- enthusiastic about the learning opportunities offered by museums
- delighted to have found objects matching their own interests
- looking forward to using museum to support other parts of the school curriculum
- negotiating with parents to get them to take them to museums.

The Year 5 teacher reported that all students had been extremely motivated. He regarded it as extremely unusual for them to have concentrated for so long, particularly as they had worked quite independently.

All secondary students:

- described their experiences positively – more interesting or fun than learning in the classroom
- pleased with the quality of work that they had produced
- agreed that they had liked activities which involved new techniques such as mark making
- positive about the opportunities they had been given to explore and experiment.

Some secondary students:

- said they had concentrated better and been more motivated
- declared they had felt more confident as a result of their achievements on the project
- were critical of particular activities (only one student chose to opt out).

The Year 7 teacher believed that all students had produced work of a standard that was good for them, and mentioned three students whose work had been of a significantly higher standard than normal.

Although all students on the project were pleased with the quality of their work, 75% of primary students were very pleased compared with just 12% of secondary students. Also, 55% of primary students believed that they had learnt a lot compared to 12% of secondary students.

Case Study

02

PARTNERS

- Borough of Poole Museum and Arts Development Unit
- Borough of Poole Schools Advice and Support Service
- Carter Community Sports College (two Year 10 groups)
- St Edward's RC Secondary School (one Year 10 group)
- Freelance artist

AIMS

- increase access to the museum
- raise attainment and achievement
- increase self confidence and self esteem
- encourage positive attitudes
- increase learning within art and design and across subjects
- motivate students to want to learn
- encourage learning by doing and trial and error, and through feedback from a practising artist

CONTEXT

"Most people learn best at their own pace, at times and places of their own choosing, often with other people, especially fellow learners and when they feel in control of their own learning."

Art Autonomy is part of an initiative to build a support network for art and design teachers, and encourage access and increase the use of learning resources in local museums and galleries. It has enabled KS4 students to undertake individual art and design projects, using museum resources as a stimulus and with the support of a practising artist. The project culminated in a public exhibition.



EVALUATION

Internal evaluation included:

- students' weekly journals about their work in the museum and at school
- regular informal debriefing sessions between teachers, artists and project organiser, and discussions with students
- telephone debriefing sessions held by project organiser with the artist and teachers
- questionnaire returns from Carter CS College and the artist.

External evaluation included:

- entry questionnaires for the students
- exit questionnaires for teachers and students after last museum session
- quarterly reports and final evaluative report from project organiser
- observations of students work and informally one to one interviews with them
- discussions with the artist and teachers
- interview with project organiser.



SUSTAINABILITY

Art Autonomy has continued at the Waterfront Museum for new KS4 students at Carter C S College who are themselves working with students with mental and learning difficulties from Montecute School. Other schools and museums have expressed an interest in taking part.

“Thank you, on behalf of our students, for a wonderful opportunity and valuable experience this scheme has given them. They produced some beautiful pieces of work that they should all be very proud of! I felt it was a very worthwhile project. I look forward to hearing from you with regard to any other schemes you may be running in the future”.

ACTIVITY

Students worked at the museum with an artist over six or seven mornings and had an extra, follow up lesson in school. They undertook individual research, selecting their own museum artefacts, displays or aspects of the buildings as the basis for their art and design work, which they developed in a variety of 2D and 3D media. The majority of the students used a digital camera to gather source material which they manipulated to create new images. One visitor to the exhibition commented, “... some fantastic products on display, and the process was obviously a lot of fun – with a lot of learning – for all.”

OUTCOMES

- Majority of students were “thoroughly involved” and “they kept wanting to run back to the artefacts” – only two “lost the plot”
- students attended regularly and showed “good motivation and use of limited time”
- 18% of the Carter students said that they had enjoyed working at the museum ‘a lot’ and 68% thought that it was ‘OK’
- some students said they felt more involved working on Art Autonomy than on school work
- student confidence increased through the project
- students’ ability to work with adults increased
- students appreciated having more control than they were used to. “[The artist] gives you independence – he trusts your work – he treats us like adults so that we work harder”. “It is an excellent scheme – we are

more independent than being in school – we have more choice”. “My idea is based on things that are important to me in a special, certain year.”

- several students said that they had enjoyed looking round the museum “to find ideas” and thought that they would not have developed fresh approaches without this opportunity. “I learnt that things from the past reflect on new things that have been made now”. “It’s not just art and design. It’s about communication, theatre, media, getting on with a stranger.”
- 43% of Carter students said that they would like to “do more learning that involved museums and galleries”.

The teacher from Carter C S College said she “loved the scheme, loved to be out with the students”. She had gained the confidence “to do it again”.

Case Study

03



CONTEXT

Pot Doodle was designed to explore drawing and its methods: "What is drawing? What is it made of? Where is it found? Who does it? Why draw?" Pupils were encouraged to research these questions with practising artists.

AIMS

- Increase learning within the subject area, self-confidence and self-esteem, ability to work with others
- increase desire for further involvement
- increase confidence of teachers in working with an external organisation
- develop a closer relationship between the school and Arnolfini.

ACTIVITY

The project explored the definitions and possibilities of drawing, ranging from sketches and graffiti to movement through to obsessive mark-making.

Four artists led a series of group visits, workshops and discussions into drawing, representing a wide range of artistic approaches.

One of the artists involved in the workshops served as lead artist within the project. Students documented the process through film, supported by a film-maker who provided technical skills and guidance.

A second group was asked to develop a series of workshops for Year 9 students as part of the school arts week.

Working closely with an artist, a third group was asked to plan, organise and install an exhibition of the drawings produced during the project in the new school gallery.

PARTNER

The gallery worked with Hengrove School in Bristol which has recently gained specialist arts college status. The declared criterion was to target "those who will get the most out of it".

EVALUATION

The majority of the internal evaluation was informal, taking place through discussion with Arnolfini staff.

Students completed entry and exit questionnaires, and exit questionnaires were also completed by teachers, gallery staff and the artists.

An external evaluator spent a full day at Hengrove observing and assessing the activities. Interviews were conducted with students, staff and administrators.



SUSTAINABILITY

Teachers and gallery staff agreed that mutual confidence for joint projects between the school and the gallery had been boosted by Pot Doodle. These include:

- A Year 8 collaborative project linking science and art and design
- displaying Arnolfini material in the new school gallery
- the school and gallery linking up to provide two Saturday morning experimental art clubs for gifted and talented pupils.

“It was a huge learning curve for staff, gallery and artists, which has given us a guide on how to do such projects again.”

“I learnt a lot from working on a large scale project with a school... how to work with a range of artists, each with a different role.”

OUTCOMES

Students

- found most sessions “very interesting”
- felt that they were “learning more about art
- 95% either enjoyed or very much enjoyed the project
- expressed themselves satisfied or better with their work
- 42% were “very pleased” with their work. Only 26% of these described themselves “as usually very pleased” with their own school work.
- 88% claimed to have learnt a lot or learnt something.

Staff reported that students were:

- “... able to articulate their ideas and feelings about their work ... by the end of project.”
- “... contributing ideas about drawing .. its breadth and complexity”

- “... willing to discuss art with an increased vocabulary”
- 68% felt “more confident” as a result of the work that they had done (52% at entry)
- 95% got very involved or quite involved in the project”. (Only 5.3% of these students were “usually very involved in their school work”)
- 63% “worked very well with other students.” (Only 42% at entry)
- 50% of respondents “worked very well” with adults on the project and another 50% worked “reasonably well”. (Only 32% of these students usually found it “very easy” to work with teachers and 10% found it sometimes “difficult or frustrating” to work with teachers)
- 42% were “often able to make their own choices” on the project while only 11% said, at entry, that they “often got the chance to make choices in their own school work”

- 58% of respondents would like to do more learning that involves galleries or museums and all of the pupils interviewed said that they wanted to get more involved in art.

Teachers

- “gigantic pieces of work” which were produced by teams of pupils and displayed around the school, were praised as being “excellent”
- “loads of activities around the school” producing evidence for other pupils to see
- presentations made to local primary schools, where Hengrove pupils explained what they were doing to large groups of children
- role of the school’s own arts college manager had been crucial to the project, serving as a link between gallery and teachers.

Case Study

04



CONTEXT

Thackray Medical Museum already offers educational activities for pupils visiting the museum which with one exception are all teacher-led. Furthermore, the museum wanted to build on its existing partnerships with schools and teachers to find ways of sustaining and sharing good practice in museum education.

PARTNERS

The museum has worked with two primary schools to develop and pilot the sessions and materials: Mylnhurst School, Sheffield and Rawdon St Peter's, Leeds. The lead teacher from Mylnhurst School, has played an active developmental role, together with Thackray's education officer and educational assistant in writing and planning the session. The lead teacher proposed the story of Florence Nightingale as a popular curriculum topic which the museum could support. This led to joint development work, and although all three developers only met together on one occasion, good communication supported a collaborative approach.

AIMS

- Create a learning resource appropriate for KS1 pupils which addressed the topic of the life and work of Florence Nightingale and which tackled this topic with the framework of the wider historical concepts and skills required by the National Curriculum
- be a "pilot model to create good practice for the development of sustainable partnerships with schools for the creation and use of educational resources"
- develop learning resources which can be used within the classroom, either independently or together with a museum visit.

EVALUATION

Internal evaluation has consisted of observation and experiment with various activities and timings and through an enhanced role for the teacher in development which has meant that the emerging programme has been tested against her knowledge and experience from the beginning.

External evaluation, so far, has consisted of observation and exit questionnaires. Twenty two pupils and one teacher completed questionnaires. In addition a group of pupils were interviewed as was the lead teacher and the project co-ordinator.



ACTIVITY

The activity consists of a led session at the Thackray Museum and a set of materials which can be delivered within the classroom. These materials are still being trialled.

The half-day led session contains a balance of group and plenary learning, encompassing object handling, performance, role play and question and answer activities. At the pilot session the children arrived in Victorian costume and the session was led by an education assistant taking the role of Florence Nightingale. After investigating, in groups, a variety of relevant objects, the Year 2 children were told the story of Florence Nightingale and then worked with a wall mounted timeline to sequence her life and other events. After this preparation the children were cast into the roles of nurses and porters, armed with blankets and supplies and then led off on a "journey" through the corridors and stairways of the museum to reach the Crimea.

A permanent exhibition of wounded soldiers served as the backdrop to a role play where the pupils acted out the caring and cleaning activities of Nightingale and her team.

PROVISIONAL OUTCOMES

- 81% enjoyed the session a lot
- 81% were very pleased with their own work
- consistently high levels of attentiveness and engagement
- very strong performance by the education assistant immediately established a learning situation
- pupils were able to identify, discuss, disagree, offer reasons and collectively arrive at an account of the relationship of objects (such as a lamp, broom and stuffed rat) to Florence Nightingale. This activity successfully made use of the accompanying parents, assistants and teachers.
- the timeline activity served to consolidate learning
- the pupils were able to relate what they had already learnt to new objects, to bring their understanding of timelines to bear on unfamiliar events and to demonstrate their understanding in a new environment with new adults
- 81% of pupils reported that they were very pleased with their own work

- 76% reported that they had learnt a lot about Florence Nightingale
- all pupils entered fully into the drama of the "journey" into the Crimea
- the children interviewed were extremely enthusiastic about this kind of learning and said that they particularly enjoyed this way of learning in a museum.

"One or two of the girls – and some of the boys as well – who might be a bit reticent – came to life in the role play."

"I think it's the space, I think it's the delivery, I think it's the whole package that you are actually offering – I don't think you can isolate the one from the other."

A teacher pointed out that this particular visit would support not only history work on Florence Nightingale but also work in science on health and disease. She also valued the social interaction supported by the visit, the fact that pupils were made more aware of what museums had to offer and the opportunities for accompanying parents to support children's learning.

SUSTAINABILITY

The visit and the learning pack will be offered to other schools. Schools who are unable to make the visit will be able to use the learning pack in the classroom, and schools that plan to visit can use the pack to prepare or follow up the visit.

The project provided professional development to an experienced teacher: the session was "very confirming" of her own use of drama in teaching but she also stated that for "other teachers – it would be a stimulus to go back

and do things in another way themselves". The museum educator shared this ambition: "One of the things that I hope we can get across is that different ways of teaching can be very simple – and simply replicated..." The lead teacher commented: "any good teacher would know that you should start from the concrete and the hands on."

The pupils also favoured more opportunities for this kind of learning: 95% said that they would like to do more work with museums and galleries.

Case Study

05



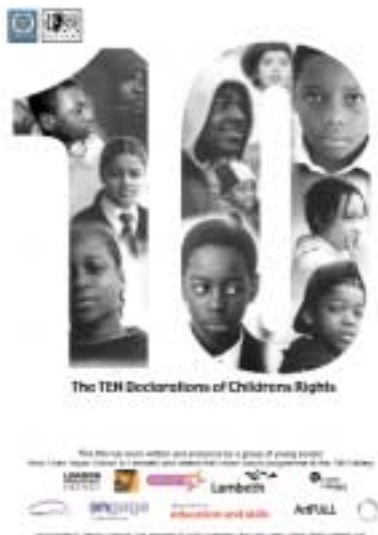
BACKGROUND

All regional museum, library and archive councils had to allocate at least 50% of the £100,000 they received from the Department for Education and Skills to fund small projects. Some agencies decided to allocate funding to a post to advance relationships between museums, galleries and schools. For example, the South West Museums, Libraries and Archives Council (SWMLAC) decided that they would run a small grants programme and appoint a curriculum adviser.

ROLE

The curriculum adviser was required to:

- monitor progress and report quarterly to the Museums, Libraries and Archives Council (MLA);
- support the projects throughout their lifespan – including visiting all of them;
- work with the evaluators, collecting evidence using the research tools which the evaluators had developed;
- organise meetings with the evaluator for the museums, galleries and schools participating in the programme;
- support the projects and collect evidence as requested by the evaluators;
- produce promotional material for SWMLAC's website and contribute to its newsletter.





ACHIEVEMENTS

Providing bidding support

The curriculum adviser was able to offer advice to eleven museums as they developed their proposals for funding. In particular, the curriculum adviser was able to provide information and advice on the National Curriculum and the ways in which schools interact with it.

Supporting evaluation

The curriculum adviser planned and ran a successful training day, focusing on the evaluation of MGEP2 with its participants. It was intended to encourage interaction, networking and mutual support. Nineteen museums sent participants to the training day. Participants said that they felt the training to be supportive; several giving positive feedback to the training when prior to it they had expressed scepticism about the evaluation process.

By gaining an overview of the projects the curriculum adviser was able to support the evaluation of MGEP2. On a number of occasions whilst working with the evaluator for the South West, they were able to work together to plan and deliver training, review and evaluate projects, and plan and modify evaluation strategies.

Supporting projects

The curriculum adviser will visit all MGEP2 projects in the South West at least once. The support and advice offered is greatly appreciated by project organisers in museums and galleries. This is mainly around planning and implementation. At the time this interim report was written the curriculum adviser for the South West had visited:

- Royal Albert Museum, Exeter
- British Empire and Commonwealth Museum, Bristol
- Waterfront Museum, Poole
- Helston Folk Museum, Truro
- Northe Forte, Weymouth
- Cheltenham Museum and Art Gallery
- Glastonbury Abbey
- Penlee Museum/Newlyn Art Gallery, Penzance
- Corinium Museum, Cirencester
- The American Museum, Bath
- Holst Birthplace Museum, Cheltenham

POSITIVE OUTCOMES

Project organisers were keen for the curriculum adviser to visit when school groups were actually working in the museum.

The adviser observed Helston Folk Museums Victorian Schoolroom role play project and was able to offer suggestions and advice on development for future sessions.

At a joint meeting with the MGEP2 regional evaluator and the curator at the Holst Birthplace Museum, following a workshop for KS1 pupils, the curriculum adviser was able to give valuable, formative evaluation about workshop content and marketing to schools.

At this stage, the MGEP2 interim evaluation has found some evidence that the role of curriculum adviser has encouraged museums to apply for further funding and to take advantages of other opportunities for development.

List of Projects



East of England Museums, Libraries & Archives Council

Bedford Museum and Cecil Higgins Art Gallery,
Online Learning

Colchester Museums, *World War Two Resource
Packs*

Epping Forest District Museum and North Weald
Aviation Museum, *Epping Under Fire*

Fitzwilliam Museum, *The Ancients Appliance
of Science*

Norwich Castle Museum & Art Gallery,
Inspiration Art Packs

Peterborough Museum & Art Gallery, *Lovely Loans*

Leiston Long Shop Steam Museum, *Science at
the Longshop*

Ipswich Museums Service, *All Dressed Up*

St Edmundsbury Museums Service, *Textiles at
Manor House*

East Midlands Museums, Libraries & Archives Council

Leicester City Museums, *Hands On For KS1*

Nottingham Castle Museum & Art Gallery,
Impressions & Preconceptions

Brewhouse Yard Museum of Nottingham Life,
You've Never Had it So Good

Mansfield Museum & Art Gallery, *Changing Places*

Northampton Museums & Art Gallery, *Back to
the Beginning*

Melton Carnegie Museum, *Tudors: Sharing
Good Practice*

Buxton Museum & Art Gallery, *Getting to Grips
With Objects*

Lincolnshire County Council Heritage Service,
ConnectEd

Galleries of Justice, Nottingham, *Artefacts On-line*

East Midlands Oral History Archive, University
of Leicester, *Britain – a Diverse Society?*

London Museums Agency

Bromley Museum, *Wonderful Archaeology*

The Old Operating Theatre, Museum and Herb
Garret, *The Apothecary Pack*

The Ragged School Museum, *Polly's Story*

Croydon Museum and the Horniman Museum,
Precious China

The Museum of Childhood at Bethnal Green and
the Geffrye Museum, *Life-size Domestic Scenes*

Crafts Council, Computerised Weaving

Greenwich Borough Museum, *Banner Design*

Grange Museum of Community History,
Costume Design

The Dickens House Museum, *Gore of Yore:
A Child's History of England*

York Gate Collections, the Royal Academy of
Music, *Variations*

Dulwich Picture Gallery, *Wonderful Pictures*

National Maritime Museum and London's
Transport Museum, *Magical Journeys*

Wandsworth Museum, *Local History*

The Geffrye Museum, *My Home, My Self*

Brunel Engine House Museum and the Pumphouse
Education Museum, *Victorian Times*.

Keats House, *Poet for a Day*

Museum of Design and Architecture and the
Design Museum, *Poster Creation*

The Estorick Collection of Modern Italian Art,
Italian Culture

Women's Library, *Have your vote*

Museum of London, *Faith box Project*

Jewish Museum, *Jewish Festivals*

Orleans House and the Courtauld Art Gallery,
The Alpha and the Omega

North East Museums, Libraries & Archives Council

Beamish, North of England Open Air Museum,
Pack Horse to Steam Horse

Bede's World, *Bede's World*

Berwick Borough Council Museum & Archive,
Union of the Crowns

Cleveland Ironstone Mining Museums and Redcar
and Cleveland Libraries, *Number of Scenarios*

Darlington Rail Museum, *Maths at the Museum*

Dorman Museum, *Earth in Space Tour*

Middlesbrough Art Gallery, *Fine Art on Tour*

Museum of Antiquities, *Teachers' Resource Packs*

Segedunum Roman Fort and Bath, *Fighting Fit*

North West Museums, Libraries & Archives Council

Manchester Central Library Archives Department,
Picture book Moss side

Mersey Gateway Project, *The Campaign for
universal suffrage in Liverpool*

Lancashire County Museums Schools Service,
Slave trade arts and memorial project

People's History Museum, *Citizens of the Future
Learning from the Past*

Oldham Art Gallery, *Songlines*

Manchester Museum, *Citizenship challenge*

Lancashire Museums Service, *Queen Street Mill*

Knowsley Museums Service, *Creating History*

Cumbria Archive Service, *Counting on History*

Whitworth Art Gallery, *KS3/GCSE Music Project*

Manchester City Galleries, *Gallery of Costume
Handling Resource*

Manchester Jewish Museum, *Citizenship*

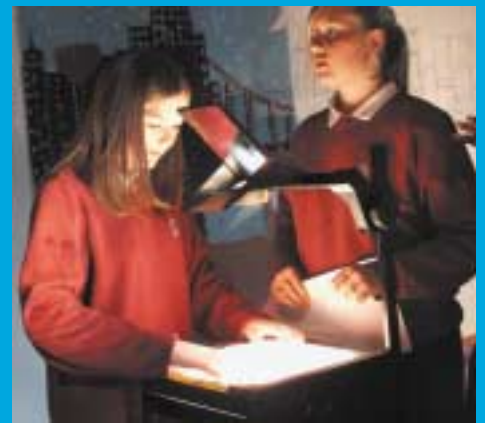
Liverpool Record Office, *KS 3 Merseyside
Industry Archive*

Salford Museum and Art Gallery, *Larkhill Links*

Museum of Science and Industry in partnership
with Manchester Museum, *KS 3 Microbes and
Medicine*

Harris Museum and Art Gallery, Preston, *Primary
History Resources*

Tatton Park, *Paying Up – a creative approach to
English literature in a heritage context*



ArtFULL Projects

198 Gallery, *Children's Rights Watch*
 Arnolfini, *Pot Doodle*
 Bluecoat Arts Centre, *The Unveiling*
 Croydon Clocktower, *PEG119*
 De La Warr Pavilion, *Painting Spaces*
 FACT, *Splice of Life*
 Gasworks Gallery, *Street Matters*
 Hatton Gallery, *City Slickers*
 Impressions Gallery, *Connect4*

London Institute, *Collecting – Blake and beyond*
 Manchester Art Gallery, *Private I, public eye*
 Northern Gallery for Contemporary Art, *Writespace*
 Space Studios, *Bow Festival*
 Stour Valley Arts, *ART< >ECO*
 Study Gallery, *From Here to There*
 Wingfield Arts, *On-site*

South East Museum, Library & Archive Council

Brighton and Hove Museums, *Inspiring Collections*
 Canterbury Museum, *Discover Herne Bay*
 River and Rowing Museum, *We've Got Homework*
 Carisbrooke Castle, *Digital Resources*
 Mary Rose Museum, *Outreach*
 Winchester's Military Museums, *Young Citizen's Toolkit*

South West Museums, Libraries & Archives Council

Falmouth Art Gallery, *Fish Heads and Tales*
 Royal Cornwall Museum, Truro, *Victorian schoolroom project*
 Torre Abbey/Torquay Museum, *The Art Pack Project*
 Poole Museums Service, *Art Autonomy*
 Gloucestershire Records Office and The British Waterways Museum, *Gloucester Docks Project*
 Penwith Museums, *Communication Outreach Project*
 American Museum, *Can You Hear Me?*
 Cotswold Museums Service/Corinium, *History Hounds Club*
 Royal Albert Memorial Museum and Art Gallery, *Ecce Romani! Look Romans!*
 The Northe Forte, *WW2 Evacuee Experience*
 Holst Birthplace Museum, *Sounds amazing!*
 South West Film and Television Archive, *Images and Identities*

Museum of Barnstaple and North Devon, *Romans in North Devon, Resource Packs*
 Somerset County Museums/Archive and Record Office, *Hands on History – Valuing the Victorians*
 Nature in Art, *Hands on our Sculptures*
 Chippenham Museum, *Town Mouse and Country Mouse*
 British Empire and Commonwealth Museum, Bristol, *My Commonwealth*
 Glastonbury Abbey, *Inspired Art*
 Penlee House Gallery and Museum, *Penlee/Newlyn Arts Partnership*
 Cheltenham Art Gallery and Museum, *Arts Festival for Schools Celebrating the Senses*
 Tiverton Museum, *Museum Literacy Trail*

MLA West Midlands

Shrewsbury and Atcham Borough Council Museums Service, Shropshire County Museums Service, Shropshire Records and Research, Shropshire Schools Library Service and Shropshire County Archaeology Service, *Cross-domain Loans*
 Wolverhampton Arts and Museums Service, Bilston Craft Gallery and Stoke Potteries Museum and Art Gallery, *Culturally Diverse Art*
 Birmingham Museum and Art Gallery, *Tapping into Turner*
 Elgar Birthplace Museum, Worcester, *Resource boxes*
 Herbert Art Gallery and Museum, Coventry, *Whissel and William's Home Front Training Camp*

Hereford Museum and Art Gallery, *Resource Packs*
 Ironbridge Open Air Museum of Steel Sculpture, *Workshops*
 Keele University and Art Gallery, *Art Workshops*
 Warwickshire Museum and County Record Office, *E-Learning*

Yorkshire Museums, Libraries & Archives Council

Beck Isle Museum, *Cross-curricula Resources*
 Craven Museum, *Victorian Life*
 Dales Countryside Museum, *Railway History*
 Richmondshire and Hambleton Museums and Kiplin Hall, *Loan Boxes*
 Whitby Museum and Tom Leonard Mining Museum, *History Resource Packs*
 York Museums Trust, *Touring Art Exhibition*
 Yorkshire Air Museum, *Citizenship Resource Packs*
 Lotherton Hall, *Composing and Performing Music*
 Sheffield Bus Museum, *Loan Boxes*
 Thackray Museum, *Life of Florence Nightingale*
 Abbeydale Industrial Museum, *Science Activities*
 Harewood House, *Teaching History Resources*
 Malton House, *Loan Boxes*

more to come ...

The full interim evaluation report can be downloaded as a pdf file from www.learningthroughculture.org

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