



The Fitzwilliam Museum

Education and Public Programmes Report 2006-07

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Behind the scenes at the Museum

This report sets out to capture the flavour and variety of work both within and beyond the museum which comes under the banner of education.

From pre-school children to elderly people in care, from lectures by academics to art sessions for families, from work in prisons and hospitals to behind the scenes tours in the museum, the range is as diverse as the communities who live within visiting distance of the museum. At the heart of everything we do is always the collection itself. The following pages outline each aspect of our work.

Having worked at the museum for only a year I have been very struck by how many people across the departments are also involved in education activities; attendants with English as a second language helping to translate teaching sessions for children newly arrived in Britain, curatorial departments offering behind the scenes tours and providing artefacts which can be handled, and in some cases taking on their own outreach activities in prisons, community centres and schools. This support is also evident from the Senior Management of the museum and I would particularly like to thank Margaret Greeves, Assistant Director, Central Services for her time and enthusiasm.

The past year has seen many changes. Frances Sword retired as Head of Education on 30 June 2006. Frances is an inspirational teacher who steered the development of the Education Department during her many years at the museum. Her contribution to museum education was recognised with an OBE shortly before she

retired. We are delighted that Frances will carry forward the Renaissance project 'Real Teaching'.

With support from the Museums, Libraries and Archives Council's Renaissance in the Regions programme the education team continues to grow. The Head of Education and the administrator are funded by the University. Renaissance funding supports seven part-time teaching posts and an artist working three days a week. During 2006-7 we appointed a full-time Outreach and Access Officer thanks to The Paul Hamlyn Foundation, EC Cook Trust, John Coates Trust, Coutts Charitable Fund, Westminster Foundation, and Austin & Hope Pilkington.

Education Officers Sarah Burles and Rachel Sinfield have successfully led their own projects this year. This has involved them in fundraising, budgeting, planning, scheduling, marketing, sharing in the delivery and devising evaluation methods. 'Art in Action' and 'Source/Head Space' have both proved very successful and have allowed Sarah and Rachel to develop new skills. We plan to build on this work in the future.

2006-7 has been a really exciting year at The Fitzwilliam Museum. I hope you will enjoy reading about it in this report.

Julia Tozer
Head of Education



Exhibitions

In this section, we give an overview of our work related to exhibitions presented at the Museum.

Literary Circles

Artist, author, word and image in Britain 1800 – 1920

17 October – 30 December 2006

Four lunch-time talks and three day courses were organised during this exhibition. We also worked with Helen Taylor, Cambridgeshire County Council Literature Development Officer, to offer three evening events with readings by Lucinda Hawksley, Claire Tomalin and Andrew Motion; these were attended by 470 people.

Treasures of Today

Silver from Goldsmiths' Hall, London, 1980-2006

2 February – 29 April 2007

With support from the Royston-based firm Johnson Matthey we were able to offer a range of educational events for adults, families and children to complement this exhibition. A series of four extra lunchtime talks – 'Silver Speak' –

enabled us to invite to the museum two speakers from The Goldsmiths' Company and two artists whose work appeared in the show. All four talks were full to capacity. Three one-day courses for adults were also well attended. The sponsorship also enabled us to produce a free 'Treasure Trail' for families connecting the exhibition with work in the permanent collection. With slight modification this can act as a 'stand alone' trail with a life beyond 'Treasures of Today'.

Philip Stephenson, Senior Lecturer at the University Faculty of Education, ran a hands-on family workshop exploring the properties of metals during Cambridge Science Festival Week. Two free practical workshops for children exploring the history and mythology of silver with a chance to work with metal foils were also very popular. We devised a new teaching session for Key Stage 2 pupils on the properties of metals and other materials, using work in the permanent collection which we continue to offer.



Howard Hodgkin: Paintings 1992 – 2007

24 May – 23 September 2007

During this exhibition we were able to work with new partners and to strengthen links with those we had worked with before. We are very grateful to The John Lewis Partnership whose support made this possible.

A new and very fruitful collaboration with highly acclaimed poet and novelist Jackie Kay began during this exhibition. Working with Helen Taylor again we were able to offer two creative writing workshops for adults using Hodgkin's work as a stimulus. Both were oversubscribed, feedback was glowing and almost everyone who came said they wished the sessions had been longer. The two groups were invited back to meet each other and to share their work. Participants enjoyed writing in response to the paintings so much that they plan to form their own group to visit the Fitzwilliam Museum regularly.

Jackie also worked with two groups of GCSE and AS Level students. Each group comprised 15 students from two schools who spent the morning with Jackie talking about their writing styles and developing new stories and poems based on Hodgkin's paintings. There was a very easy exchange between them and the majority were comfortable enough to read their work to each other.

Working from Hodgkin's painting 'Theatre', Sam Plumb, an A-Level student, sent us this poem afterwards

Easy

I come out
All resplendent in the finest hat
Crepe paper and PVA glue could form

But it only works when I run
When the stuck on feathers come
loose
When the tail flaps in the air

Then gasping triumphantly
And beaming at the world beneath
I falter

Reluctantly my wings return

I set about collecting the debris
from my flight
Seeing myself very small and
contained
In every fold
Of the hat
which only works when I run

Jackie also gave an evening reading which included new work inspired by the exhibition to an audience of around 150 people. The experience of working with Jackie was extremely enjoyable and we are very grateful to her for the dynamism, sensitivity and humour she brought to the museum and to Helen Taylor for putting us in touch and helping to fund the programme. Jackie has agreed to return next year.

Michael Harrison, Director of Kettle's Yard, gave a very well attended lunchtime talk on the exhibition and we offered one practical workshop for adults and two for children. The BBC kindly allowed us to put on two free screenings of 'Imagine... A Picture of the Painter Howard Hodgkin'. Julia Tozer gave a talk on the Howard Hodgkin exhibition to museum staff as part of the 'Bite Size' series and we arranged for a screening of the 'Imagine' film to give front of house staff some background to Hodgkin's practice.

Education Department staff used the exhibition extensively with a wide range of groups. By the end of July we had worked with over 700 people on the show.



Working for families

It's Magic

In May 2007 we began to offer a new monthly session for adults with pre-school aged children. Each session begins by exploring a work in the collection with a member of the Education Team and is followed by time in the Studio with a story which is loosely linked to what the children have looked at, and a 'making' session follows. Working in the studio enables children and their parents to experience a range of materials without having to worry about being messy! It is also a chance for the parents to make new friends.

One family wrote to us:

'It was well organised, perfectly pitched for little-ones, interesting, great fun and brilliant at raising awareness of art and getting children enthused at such a young age. Please, please arrange more of these fantastic pre-school mornings.'

Originally conceived as drop-in sessions, demand has now outstripped the capacity of the Studio. Sixteen adults and children attended the first

session, by the third we were up to thirty-eight! From September 2007 we asked people to pre-book, and offered an extra monthly session to very young parents on low incomes.

Resources for Families

In addition to workshops and events for families we continue to provide Fitz Kits. Each box, which can easily be held by children, contains a set of six family-friendly activities which aim to draw visitors of all ages into the collection. These continue to be extremely popular and we are currently working on additional Fitz Kits.

'Really inventive – a wonderful resource'

Museum trails include the recently re-opened Fan Gallery, an Egyptian Hieroglyph trail and The Universal Trail created for Black History Month 2006.

For full details of family activities for 2006-07, please refer to Appendix 2.





Working with schools

The Education Department has increased the number of schools with whom it works. During 2006–7 we facilitated visits with a museum teacher for 9,360 primary school pupils and 2,845 secondary school students.

This would not be possible without funding from the Museums, Libraries and Archives Council via Renaissance in the Regions. The demand is very high and we feel the service we can offer provides an inspirational experience for pupils and their teachers.

There is a huge demand for sessions in the Greek and Egyptian collections. Over the year, museum teachers have undertaken research which has helped to shape the sessions offered and they are now able to offer a more flexible approach to meet the needs of the pupils.

'You have to be one of the most teacher/child friendly museums. Well done!'

We offer to meet with teachers before their visit to show them the galleries we will use, talk them through the content of the session and familiarise

them with the lunch room and other facilities.

We can also direct teachers to our online facilities which they can use to back up the session in the classroom. We have a number of sessions linking to the curriculum for primary and secondary level students but are also very flexible if a school has a particular request not covered by these.

In January we welcomed teachers for an evening event. This provided an opportunity to talk informally, to show teachers, several of whom had not visited the museum before, the range of work and the potential of the studio space. The event was oversubscribed and led to several schools arranging a visit for the first time.

We continue to respond to changes in the curriculum and have devised a session on The History of Medicine (a component of the History



'A museum is a unique resource of real artefacts the children had 'freedom' to explore today and to see real artefacts and discuss their topic with an expert. Today could never be replicated in a classroom'.

GCSE course) this year and are currently working, with the help of two Suffolk based History advisors, on a new session about 'Rights and Freedom', which takes in the abolition of slavery 'Wordscapes', the art and literacy session devised in 2003-4 continues to offer a facility for primary and secondary aged pupils to develop their writing skills in the museum.

Demand for practical sessions working with the collections or exhibitions has grown considerably this year - we ran 41 studio sessions for schools. With Renaissance funding we are able to offer tailor-made sessions for school pupils.

Art in Action

The Art in Action project involved the Fitzwilliam Museum working with six partner primary schools over the period of the academic year 2006-7. Schools selected as partners for the project were all in areas of high socio-economic deprivation and had not worked with the museum before. Year 5 & 6 classes from these schools made two visits to the museum, one in the spring term and one in the summer term. During the museum visits, the children explored a range of different works of art and took part in gallery activities led by



experienced museum teachers. In between the two visits the schools were visited by the museum's artist educator, who ran art workshops for each class.

Before the children visited the museum, we met with the class teachers to share ideas and inspire them about the work. The first visits to the museum took place in the spring term:

"The sense of awe and wonder experienced by the children was priceless. For some of our children it was the first time they had ever experienced going to a museum or anything like it ... Teachers spend most of their time giving and it was lovely to receive such a rich tapestry of knowledge, ideas and experience from you. We've been inspired!" – Class teacher, Fridaybridge Primary School

"I wasn't actually expecting to enjoy this but I really have. I wouldn't have believed there was as much to see from one painting." – Teaching Assistant in response to *L'Humana Fragilità* by Salvator Rosa

Children's comments:

"This is probably the best day of my life!"

"This is the first museum I've ever been to- its awesome I am going to bring my family here!"

"I would like to live here!"

The art workshops in school took themes of new beginnings and life cycles from the museum visit and children worked in clay or textiles.



"The children had never handled 'real' clay before and stayed very focussed on the task. Denise was fantastic with the children and kept a fantastic pace throughout the afternoon. The children's self-esteem about art was lifted hugely. They are beginning to have more of an open mind about art." – Class teacher

Having created their own individual works of art in school, the children visited the museum for a second time. This time the children felt much more at home in the museum. We looked at how artists express individuality and identity. The children looked at images of people ranging from Ancient Egyptian kings to 18th century aristocrats and 20th century works by Epstein and Picasso. They also worked in the armoury, thinking about why people sometimes mask their true identity and feelings.

Approximately 460 children aged 9-11 years old took part in the project. Most of the schools have a higher than average percentage of children with special needs. One of the Head Teachers commented:

"[The project] was totally inclusive regardless of age, gender, race and artistic or academic ability. Our school groups included children with Special Educational Needs, English as an Additional Language, children from the Traveller community and Gifted and Talented children. All could succeed."

The project was funded by the Prince of Wales Arts and Kids Foundation, with additional funding from Renaissance East of England and Barclays Bank plc. The funding has been renewed to continue the work in 2007-8.

SOURCE – a resource for students of art and design

The support we have received from the Eridge Trust during the academic year 2006-07 enabled us to devise ways of attracting young people into the Museum independently and giving them an enriching experience.

The Fitzwilliam Museum has an outstanding art collection and is a rich resource for students preparing for GCSE and A Level Art exams. On seven days during the spring half term and the following two Saturdays, members of the Museum Education team were available in the studio to give one-to-one advice to students. The students came outside school hours on a drop-in basis, arriving not as part of a school party but as individuals.

During the period October to December 2006 links were made with the examination boards for GCSE and A Level Art and Design, and existing links were strengthened with Heads of Art in secondary schools. An A5 leaflet and A3 poster were redesigned for SOURCE by a young designer,

Josh Atkinson, currently studying for his A-Levels at a local sixth form college. We knew of the quality of his work because he had completed a work experience project at the Museum. Posters and leaflets were sent to Heads of Art in schools to be distributed with examination papers in January.

We helped a total of 183 students from 30 different schools research their theme by revealing the wealth of ideas and inspiration by offering tours of the collection linked to their exam theme, encouraging sketching in the galleries as well as offering practical art support in the studio. We also demonstrated how they could research works in the collection further via the website. Some students came back two or three times bringing new friends along each time. A local art teacher told us by email:

"Word got around that it was a very useful session to attend and I think it would be something that students would really appreciate if it were to continue in the future."

Comments we have received from students include:

"The tour around the gallery gave me some new ideas which I had not originally thought of."

"I enjoyed just sitting in the gallery, taking time to look at the pictures, and copying them. I realised I could then link them to bodies and general portraiture."

"I found the part of the tour on the Rosa painting with the winged skeleton really interesting – it made me realise I need to look closer at paintings in order to try to understand them, that the hidden meanings are/can be the motive behind the subject."

There was media interest with an item on BBC Look East and a full page with excellent photos in the *Cambridge Evening News*.

On Monday 27 March 2007 Rachel Sinfield spoke at a conference called "A Hard Nut to Crack" - getting secondary students into Museums. She met the Education Manager of the North Eastern Hub of Museums and Galleries who was interested in taking the ideas behind SOURCE and using them in the collections in and around Newcastle. In July Rachel travelled to Newcastle to explain how SOURCE worked to Museum Educators from the North Eastern Hub.

In summary, we know that the careful planning and consultation for SOURCE really paid off. The number of students attending (183) proved the scheme was a success, and all members of the delivery team heard from students that the support we offered, in particular on a one-to-one basis, was really valued. We are delighted that we can repeat SOURCE in 2008 - indeed several Art teachers are relying on us to do so - and we are grateful to the Eridge Trust for its support of this project.

Head Space

All students attending SOURCE were invited to join an emailing list to hear about future events at the Museum aimed at young people. We planned a transitionary project for this age group which combined work in the galleries and then practical work in the studio. This followed the pattern of SOURCE but was not aimed to support exam work - it was just for fun. These sessions took place in July 2007. They took the form of drop in days for 14 - 21 year olds who were encouraged to get immersed in colour, its meanings and effects in our studio space.

Artist Lara Sellen and members of the Education Team were on hand to offer practical support to develop individuals' work. Twice each day we offered an informal tour of Howard Hodgkin's exhibition, making links with the works of artists in the collection who have inspired Hodgkin.

We advertised these two days in the Museum's events brochure, through the young people's emailing list and also produced an A5 flyer which was designed by A-level students studying Art and Design at Long Road Sixth Form college, and was distributed to colleges and venues in Cambridge used by young people. Approximately 30 young people attended over the two days and when asked what she enjoyed most about the day one individual said:

"Having the freedom to experiment with everything on offer and do anything with it. The tour of the exhibition as it offered an excellent insight into the artist, which would not be available if I went to the exhibition alone."

Our aim with this transitionary project is to build on our core audience for the Head Space programme we are planning for young people in the academic year 2007-08.



Research Study

The Research Centre for Museums and Galleries, (RCMG) based at the Department of Museum Studies at the University of Leicester, was commissioned to write a report for the East of England Museums Hub investigating whether visits to Museums raise pupils' attainment in secondary schools.

One of the case studies for this report was a visit made by year 8 from Manor Community College in Cambridge to the Fitzwilliam Museum. Their visit in March 2007 was the beginning of a creative writing unit of work for English. Sheila Watson, the researcher from RCMG, not only observed the Museum session but also visited the pupils at school following their Museum visit. She later wrote to the Museum teacher who had led the session:

"Two boys were very anxious because they picked up that the Museum was free but they thought that they should pay you £5 each because you had spent so much time with them, and they had such a good time. Chris, their teacher, has told me that their behaviour improved considerably after the visits because you had made them feel valued."

The Real Teaching Project

Frances Sword, former Head of Education, is working as a consultant on a project which aims to increase the quality and quantity of museum

education experiences for those who train teachers and their trainees in the East of England. The curriculum demands currently placed on those who train teachers have reached a point where anything non-essential must be ignored. In order to combat this situation the regional project has taken a two-pronged approach. In the first instance each partner museum is working to increase the quality and quantity of provision for trainers and trainee teachers. In addition to this the project partners are working collaboratively to create events to inspire those who shape teacher training with the power and worth of museum education.

This project is regional, funded by Renaissance in the Regions and led and supported by Fitzwilliam staff. It relies upon the enthusiastic and energetic work of all within the project group. Membership consists of: Philip Stephenson, Faculty of Education, University of Cambridge, Jenny Duke, MLA East of England, Colly Muddie, Norfolk Museums and Archaeology Service, Judith Caruthers, Colchester Museums Service, Eleanor Markland and Eleanor Payne, Luton Museums Service, Joyce Murdoch, Imperial War Museum, Duxford, Jo Roberts, The Cecil Higgins Museum and Art Gallery, Julia Tozer and Frances Sword, The Fitzwilliam Museum.

Partnerships with education staff from several museums and services have resulted in several initiatives designed to target different strands of teacher training to experiment and evaluate which approach bears most fruit.



Real Teaching: Cambridge

The Real Teaching project has enabled us to put in place an annual three-day museum education programme which gives all trainees on the PGCE course at the Faculty of Education experience of the power of learning in museums. In order that this experience is as rich as possible education staff at the Fitzwilliam, Kettle's Yard and the Cambridge and County Folk Museum produced a variety of complementary and holistic approaches to museum learning.

Real Teaching: Duxford

At the Imperial War Museum (IWM), Duxford, trainee teachers are involved in museum education while they are on placement in schools. Afternoons of museum learning for both trainees and their mentor teachers explore technology, history and creative writing activities and the wide range of learning possibilities presented by one type of artefact. The programme will be offered to local schools that have trainee teachers on placement.

Real Teaching: Norwich

The education team at Norwich Castle worked with the education tutors at the University of East Anglia to ensure that all the trainees experience working with artefacts before they enter the classroom. A group of 25 secondary History trainees took part in "Crime and Punishment", a museum teaching programme for Key Stage 3 pupils held at Norwich Castle. The trainees participated in every aspect of the day, which included restaging a trial, but most importantly

the trainees prepared and led one of the day's workshops based on archival investigations.

Real Teaching: Bedford

The education staff at The Cecil Higgins Museum and Art Gallery worked with education tutors from the University of Bedfordshire. One strand of this work has been particularly innovative. Working in partnership with an English tutor, twenty-seven third-year B. Ed Primary trainees produced a film or drama piece inspired by and based on a museum artefact. The trainees visited a gallery where they were introduced to the use of artefacts to stimulate literacy work. The trainees presented their films and drama pieces to University and museum staff and gave lectures to their peers which explained the educational theory supporting their work. This original and important collaboration will provide the basis for further expansion of the relationship between the museum and the university.

Real Teaching: St Albans

A collaboration between the education staff at Verulamium and education tutors from the University of Hertfordshire has been developed. The trainees will participate in science, creative writing, art and history workshops led by Philip Stephenson, Fitzwilliam staff and staff from Verulamium. The Hertfordshire Museum service and MLA East are using this as a training session for museum staff from Hertfordshire.

Real Teaching: Colchester and Luton

The education staff from Colchester and Luton museums worked with tutors based in SCITTs (School Centred Initial Teacher Training). This is particularly challenging work because the SCITT path to Qualified Teacher Status is even more intensely pressured than that based in college. Colchester worked in The Coastal SCITT in Essex to run a museum education training event which was highly successful and has resulted in a commitment from the SCITT tutors to continue this work. It is hoped that this successful relationship will act as a springboard for other SCITT based tutors in the area. Luton has developed a training programme in collaboration with the staff of The Shire Foundation, a Luton based SCITT. A training event was held in the museum where trainees were introduced to history, creative writing and technology teaching programmes. The evaluations demonstrated great enthusiasm on the part of both tutors and trainees and the museum education staff are working to extend this work.

Early on in the project it became clear that there was a need to clarify the complex paths to Qualified Teacher status for the museum education community in the Eastern Region. A training course was organised which included presentations from school-based, SCITT-based and college-based trainers. These were invaluable in helping museum educators understand the complexities of current training provision and thereby to help them effectively target their activities.

As work progressed on the individual initiatives within the project group, needs arose for inputs to individual museum education services. The project leader ran training courses for the education staff at: Colchester Museum, the Imperial War Museum, Duxford, Luton Museum and The Cecil Higgins Museum and Art Gallery.

These training events were designed to help with the specific needs of each education service and to help them lift the quality of provision for our target audience. Some of the individual initiatives within the Real Teaching project are also being used to train other museum educators in the region. County Museum Development Officers and MLA East have been instrumental in helping to maximise the effect of these opportunities.

Culture Connects to Classrooms

This collaboration with MLA East of England has resulted in every trainee who began their training in September 2007 at selected colleges of education being set, as part of their pre-course work, a task that takes them to one of a selection of museums. There, a pack and task awaits them to introduce them, at this very first stage of their training, to the reality of museums as learning environments.

Training for mentors

The project leader ran a training event at the Faculty of Education in Cambridge for 120 mentor teachers from the local area. These teachers are responsible for the school-based aspects of initial teacher training as well as being classroom teachers themselves. They can therefore become powerful advocates for museum education, both within their schools and as mentor trainers.

The difficulty and complexity of this work only stresses its importance. The very fact that those who train teachers have so little leeway in which to explore the rich world of learning that exists beyond the confines of the curriculum and the classroom just emphasises the need for those engaged in museum education to continue tenaciously with efforts to engage and inspire them and their trainees. If successful, this project will ensure future generations of school children will enjoy the delights and inspiration that awaits them in museums and galleries.



Outreach work

Gill Hart, Outreach and Access Officer, was appointed in October 2006. She has built on existing initiatives, taking the work in new directions and developing new partnerships.

One such partnership is with the Oncology ward at Addenbrooke's Hospital where monthly visits to bedsides with a selection of reproductions of paintings are run in partnership with Kettle's Yard and the Mary Wallace Cancer Support Service. The work began in 2004 and has attracted considerable attention. It was discussed at a conference organised by MLA in March 2007.

She also works with the Alzheimer's Society – sufferers and their carers – who visit the museum regularly, spending some time in the galleries in front of artworks and in the studio painting or making in response to what they have seen.

Gill Hart visits other existing partners offering regular outreach sessions at Cambridge Mental Health Resource Centre, Kneesworth House Hospital (a psychiatric hospital), and The Foundation of Edward Storey (elderly people). In these visits she introduces

the permanent collection in various ways. A3 reproductions of works of art can form the basis of a session, as can power-point presentations which may be used to present a themed virtual tour as a basis for discussion or simply to familiarise people with works they will see in the original on a visit to the museum. There is also an option to make practical work.

These outreach visits stimulate wider interest in visiting the museum and allow people too unwell to visit to have intellectual access to collections. From participants in the Looking at Art course held at Cambridge Mental Health Resource Centre in April and May 2007, responses to the question 'Please describe for us what you enjoyed most about the course' ranged from *'Learning about the history and meaning of the paintings - helped me understand and appreciate them more'* to *'being given eye contact so I knew I was part of the group even though I didn't talk.'*



New partnerships were fostered with the Complex Cases service at Addenbrooke's and George Mackenzie House at Fulbourn Hospital, and a commitment to work regularly with all the organisations has been maintained. Feedback from the Complex Cases group at Addenbrookes has included, from the group leader, 'I have learned to enjoy the experience through the eyes and feelings of my group'. The same group leader also said 'One patient told me that this gave her an hour and a half to think about something else other than her hideous life.' Furthermore, one participant said:

'What I enjoyed most about the visit was being helped to appreciate and enjoy a picture and have it 'come to life'. I really enjoyed this visit because I knew nothing about the story and the gods and goddesses, and I came away feeling that I had really learnt something...it was interesting and not the least bit dull which had always been my experience of Greek mythology in the past!'

Outreach from the Antiquities Department

Helen Strudwick and Sally-Anne Ashton have continued to develop outreach work based on the Egyptian collections. Helen's work focuses on visiting schools, whilst Sally-Anne has pioneered the Virtual Egypt in Prisons Project. Helen reports on a recent visit to William Law Church of England primary School at Werrington, Peterborough:

I spoke to three classes of Year 3 children, each with 28 pupils, including one child with Down's Syndrome. They have started working on Ancient Egypt this term. I focused on how we can learn about Ancient Egypt, including thinking about various sources for our knowledge and how we might use them including Egyptologists, books, pictures, television programmes, the internet, teachers/friends, visiting museums etc. One issue that obviously perplexed them was the divergence of opinions in different books and we discussed how understanding changes as one learns more about a subject.

Then we looked at a picture of a sarcophagus lid of Ramesses III. They recognised it as an object belonging to a king, and we thought about the clues that made them deduce that. Then I asked them how big the object was. The answers varied from tiny to enormous, which then highlighted that they were lacking an extra piece of information. When I showed them a picture of it in the gallery they were, without exception, bowled over by it. They then expressed a keen desire to come and see it for themselves.

The Virtual Egypt in Prisons Project has taken place in six prisons. Work has included delivering lectures on a number of subjects including 'Were the Ancient Egyptians Black?' and 'Cleopatra: black and beautiful' for black history month. The 'Changing Times' project, a collaboration between HMP Edmunds Hill and the Imperial War Museum Duxford, offered eighteen sessions in its second



year; work has been extended to the art groups in three prisons. Two prison Education Departments have agreed to be partners with the Museum in the extension of Dr Ashton's work made possible by the award of an AHRC Knowledge Transfer Fellowship and support from the J. P. Getty Trust and Lankelly Chase Trust.

The Virtual Gallery

An Egyptian Virtual Gallery is being developed with Heritage Lottery funding in response to an idea from long-term prisoners and with their input. Dr. Sally-Anne Ashton has continued to write materials for the 'gallery', which will feature material from the Museum's Egyptian and Nubian collections. Once developed, it will be used for teaching purposes in prisons, and will be made available through the website to wider audiences.

Community Participation

We have been developing a community programme by participating in city-wide/region-wide events organised by other bodies such as Cambridgeshire Celebrates Age. Information about events is distributed through others' mailing lists, reaching a wider audience, such as the Community Development Workers at the City Council.

Contact with the Community Development Worker for the north of Cambridge resulted in a pilot 'Time Travel Trek' in August 2007 and was attended by 25 participants, mainly family groups. Marketed by Sports Development to an audience interested in the healthy walks scheme, the walk took in historical Cambridge and finished at the Fitzwilliam Museum where participants explored paintings from 18th century to the present in a discussion. This is yet another way of working which enables the museum to access a new and wider audience and is inexpensive and easily sustainable.

Access

With the support of the curatorial departments, the Outreach and Access Officer is developing touch tours and audio-described tours for visitors with visual impairments. These tours will be led by Gill Hart and are available upon request and can be tailored for the individual, although there are necessary restrictions regarding which objects from the collection can be touched/handled.

Plans for the future include developing provision for people using British Sign Language (BSL) as a primary means of communication. Consultation and promotion includes CamSight and Directions Plus. Increasing awareness of disability issues among staff continues and was awarded by the nomination of the Museum in the City Council's annual 'Way to Be' awards.



Lifelong learning

The Museum continues to provide a rich and varied programme of talks and courses for the general public.

These include lunchtime talks linked to exhibitions and the Art in Context series supported by Bonhams. Organised by the Education Department and mainly given by members of the Museum's Collections Division staff augmented by distinguished visiting scholars and practising artists, these lectures, study days and participatory courses were open to all.

For full details of talks for 2006-07, please refer to Appendix 1.

Artspeak

Artspeak offers a more informal approach than the lunch-time talks. The topic or object is not advertised in advance so visitors take 'pot luck'. During the monthly half-hour sessions gathered round the work, those attending are invited to join in the discussion. Participants enjoy the challenge of looking at work they may not be familiar with. One visitor said she wouldn't have come had she known she'd be listening to people talk about Ben Nicholson's *White Relief* but that she had completely changed her mind about his work as a result of the session.

For full details of all courses for 2006-07, please refer to Appendix 2.



Working collaboratively

Museums and Galleries Month

During May 2007 the Museum organised a record number of events in response to the national call to participate in Museums and Galleries Month with the theme 'People – Who Are We?' and a joint launch and press campaign was undertaken with the other East of England Hub museums. The 'Welcome Weekend' (4-7 May) saw three drop-in sessions for families; 'Meet the Antiquities', a clay workshop and a chance to work in pen and ink on a Chinese scroll. There were also two guided tours, many talks including a gallery talk by the Director, two workshops for children and three concerts and two prize competitions. All events were free of charge. Staff throughout the museum were invited to write their own labels for work in the permanent collection. These personal responses to work were then displayed. Our events were featured in a radio interview with Radio Cambridgeshire.

Throughout the month, in addition to our regular programme of lunchtime talks, Sunday concerts, and pre-school sessions we offered three workshops for children and young people and the Museum programmed six free performances of

Bull's Eye, a theatre piece by the Time Out Live Award winning company 'Indefinite Articles'. Nearly 200 children and adults attended.

Bull's Eye tells the story of Theseus and his descent into the labyrinth to tackle the Minotaur – half bull, half man – and was aimed at children from 7 to 11 years old. It combined powerful story telling, humour and magical projections with evocative music composed especially for the show. The production was deliberately low-tech: an Action Man and Barbie doll starred as Theseus and Ariadne, his girlfriend. Props were minimal consisting of an overhead projector, a sail like screen, and a metre high ball of string. This was used brilliantly to take the audience back in time from 'here, now' – at 11.30 in The Fitzwilliam Museum' all the way to Ancient Greece. On the way Steve Tiplady created a 'cast of thousands' by bunching up the string to 'become', for example, his dad as a baby and Aristotle! The show ended with a projection from behind the screen of a Minoan coin in our collection that shows a labyrinth. The image slowly emerged from beneath a layer of sand as Sally Brown traced a spiral bringing the audience back to 'here, now' – at 12.30 in the Fitzwilliam Museum'.

At the end of each performance families were given a copy of a Theseus Trail produced to complement the show, taking visitors from ancient Greece right up to Picasso through the museum. We continue to offer this to young visitors as a 'stand alone' activity.



National Gallery

With **Bull's Eye** we were very keen to try and attract adults and children who had not been to the museum before. We put a flyer for the show into Community Centres and libraries well in advance of the Museum's publicity and were delighted to find that 25% of bookings received were from people who had seen these. The flyers were more effective than the local radio interview we'd given to promote **Bull's Eye** and our other Museums and Galleries Month events. 80% of the children had never been to an activity in the museum before.

Bull's Eye was a big hit with adults and children who described what they had most enjoyed:

'You capturing the attention of a ten year old for an hour!'

'It was great. My kids and I would definitely come here again'

'I couldn't believe how a show for children had me in stitches - I'm seventeen!'

'It was good to have the notebook about it - the children enjoyed the trail through the museum'

In our evaluation we also asked what people liked least. One child found the monster 'scary' and a few children who had arrived very early 'didn't like

waiting' but almost all were agreed that what they liked least was, as one five year old wrote, 'Nun of it'.

We are very grateful to Renaissance in the Regions East of England and to Barclays for making **Bull's Eye** possible and for the opportunity it gave us to try to reach a new audience - one we hope to repeat.

In the Frame: Exploring Film and the Visual Arts

This six-week course saw a new collaboration between The Fitzwilliam Museum and The Arts Picture House. It also provided an opportunity to work again with Kettle's Yard. The sessions comprised seminars, informal discussion, film screenings, a tour of the permanent collection at the Fitzwilliam Museum, the Howard Hodgkin show and study material.

This pilot was very successful. We are looking forward to planning more joint ventures and hope to repeat 'In the Frame' refining the content to make closer links between the sessions. Course members enjoyed their visit to The Fitzwilliam Museum discussing how narrative can be suggested in still images, the role of the frame and how photography and film have influenced painting. One member wrote:

"My absolute favourite session was the one in the Fitzwilliam with someone who I think is a wonderful teacher and really engages with her audience. Plus I liked the content and the pictures we looked at where she explained the story and the structure of the painting(s) and drew out of us our own observations. More please from the Fitzwilliam."

The Big Day Out and Summer Trail

Led by the Fitzwilliam, the University Museums ran an information stand and offered free family activities at Cambridge City Council's Big Day Out on Parker's Piece in July 2007. Details of the Museums' programmes were handed out to over 400 members of the public and activity sessions offered by the Fitzwilliam (pop-up mummy cards), the Sedgwick (fossil rubbing) and the Museum of Zoology (a skulls quiz) were constantly busy. A Summer Trail around the University Museums proved popular, both at this event and throughout the school holidays.



Guided Tours and Contemporary Art

Guided tours of the Museum are offered through the City Tourist Information Centre by Blue Badge Guides who have undertaken additional development of their knowledge of the Fitzwilliam's collections. They worked with the Education Department to devise tours of the Howard Hodgkin exhibition and to offer tours of modern art on display in the Adeane and Twentieth Century Galleries. The Guides are keen to build up their repertoire and offer a wider variety of options to groups booking their services.

In January we worked with two artists based at Wysing Arts. They photographed work in the permanent collection as part of 'The Danger Museum' an installation piece about Cambridge.

During his exhibition at Kettle's Yard we invited ceramicist Edmund de Waal to talk about his work and the influence the permanent collection of ceramics has had on his own practice.

Staff met with Jennifer Clu from Hong Kong Museum of Art to advise her about educational

material for families, and gave a presentation for delegates from the China Leader and Headmaster Supervisory Council. Staff also took part in a day for Cambridge University art history students on careers in the arts and offered themselves as guides during two evening events for graduates.

Music in the Fitzwilliam

The Museum's popular 'Music in the Fitzwilliam' programme offered visitors the opportunity to enjoy free weekly promenade concerts by Instrumental Award Holders on Sunday afternoons in Gallery 3. Twenty-two such concerts, attended by 2,305 people, took place during the academic year 2006-2007, and two live jazz sessions were held in May 2007. Dr Gerald Gifford, Honorary Keeper of Music, gave four harpsichord recitals - supported by Cambridge International Land Institute and TTP Group - on his Shudi & Broadwood harpsichord, which is on loan to the Museum. In addition, the Museum was the venue for three evening and four daytime concerts in the Cambridge Summer Recitals series as well as the annual Christmas Concert.

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Paul Hamlyn Foundation

The Prince's Foundation for Children & the Arts

TTP Group

Westminster Foundation

Appendix I

Lunchtime Talks

Mission Impossible 1 July – 24 September 2006

- Julie Dawson, *The conservation of antiquities; A pocket history* (12 July; 60 members of the public.)
- Spike Bucklow, *The conservation of paintings*. (26 July; 60 members of the public.)
- Bryan Clarke, *Print restoration in the 19th century*. (2 August; 55 members of the public.)
- Ian McClure, *Conservation: An impossible mission?* (16 August; 80 members of the public.)
- Melvyn Jefferson and Bryan Clarke, *The conservation of the Founder's print albums* (23 August; 70 members of the public.)
- Jo Dillon and Penny Bendall, *From jumble to jigsaw: The recovery and restoration of three Chinese porcelain vases* (20 September; 107 members of the public.)

Literary Circles 17 October – 30 December 2006

- Jane Munro *Going round in circles: A guided tour of the exhibition*, (14 November; 80 members of the public.)
- Grace Brockington, *Rhyming pictures: Victorian children's book illustration*, (16 November; 68 members of the public.)
- Duncan Robinson *William Morris and the Book Beautiful*. (17 November; 87 member so the public.)
- Linda Goddard *Moxon's Tennyson and Victorian Illustration*. (18 November; 78 members of the public.)

Egyptian displays (opened in May 2006)

- Christina Rozeik *Conserving the tomb group of the Fourth Priest of Amun Nakhtefmut*. (10 August; 58members of the public.)
- Julie Dawson *Taking precautions: How we protect the Egyptian collections from the ravages of time*. (28 September; 62 members of the public.)
- Sophie Rowe *Termites and the Mourning Women: The conservation of an Egyptian coffin*. (6 October; 60 members of the public.)
- Lucy Skinner *The coffins of Nespawershefyt: Technology and conservation*. (26 October; 60 members of the public.)
- Caroline Cartwright *Egyptian woods and their identification*. (7 December; 30 members of the public.)

Treasures of Today: Silver from Goldsmiths' Hall, London 1980 – 2006 2 February – 29 April

- Dr Robert Organ, *Revealing silver's secret past – the use of compositional analysis, hallmarks and radiography to detect fakes in antique silver* (22 February; 44 members of the public.)
- Rosemary Ransome Wallis, *The Worshipful Company of Goldsmiths and its patronage of modern silver*. (1 March; 70 members of the public.)
- Jane Short, *The art of the enameller* (8 March; 78 members of the public.)
- Hiroshi Suzuki, *Silver Sense*. (15 March; 81 members of the public.)

Museums & Galleries Welcome Weekend 4 – 7 May 2007

- Martin Allen, *Henry III Gold coin* (5 May; approx 15 members of the public.)
- Julia Poole, *De Heem Flower painting*, (5 May; approx 15 members of the public.)
- Rosemarie Baines, *Seurat Rue St Vincent*, (5 May; approx 15 members of the public.)
- Sue Rhodes, *Liberale da Verona*, (5 May; approx 15 members of the public.)
- Chris South, *Martinware Owl*, (5 May; approx 15 members of the public.)
- Sam Cane, *Plato*, (5 May; approx 15 members of the public.)
- Adi Popescu, *Alexander's Coins* (6 May; approx 15 members of the public.)
- Martin Allen, *Henry III gold coin* (6 May; approx 20 members of the public.)
- Duncan Robinson, *The Founder & his collection* (7 May; approx 100 members of the public.)
- Jane Munro, *Mlle Zacharie* (7 May; approx 50 members of the public.)
- Gill Hart, Rustici, *Mercury* (7 May; approx 30 members if the public.)
- Rachel Sinfield, Salvator Rosa, *L'Umana Fragilita* (7 May; approx 30 members of the public.)
- Paul Binski, *William de Brailes Psalter leaves* (7 May; approx 30 members of the public.)

Passport to the Egyptian Afterlife - The Book of the Dead of Ramose 19 June – 16 September

- Helen Studwick *Writing in Ancient Egypt*, (26 June; 31 members of the public.)
- Nigel Strudwick *The Archaeology of Death in Egypt*, (10 July; 36 members of the public.)
- John Taylor *Funerary Beliefs and Practices in Ancient Egypt* (24 July; 66 members of the public.)
- Renee Waltham *Back from the Dead* (7 August; 46 members of the public.)
- Bridget Leach *Papyri I have known...* (21 August; 33 members of the public.)
- Spike Bucklow *Death 'in Technicolor'* (4 September; 54 members of the public.)

Art in Context

- Duncan Robinson *Cabinets and Curiosities: A 17th-century cabinet with scenes of the prodigal son*. (11 October; 80 members of the public.)
- Mark Blackburn *Heads or tails: Scripts and images on coins ancient and modern* (18 October; 60 members of the public.)
- Helen Strudwick *The Coffins of Nespawershefy*. (25 October; 60 members of the public.)
- Julia Poole *Contrasting images of Una and the Lion from Edmund Spenser's Faerie Queene*. (1 November; 60 members of the public.)
- Jane Munro *Pissarro: Autumn in Cambridge, Springtime in Copenhagen*. (8 November; 60 members of the public.)
- David Scrase *Murillo, The Vision of Fray Lauterio* (15 November; 56 members of the public.)
- Craig Hartley *Rembrandt's 'Three Trees': An elegy for Saskia?* (22 November; 61 members of the public.)
- Sally-Ann Ashton *Pharaohs and enemies of Egypt* (29 November; 45 members of the public.)
- Duncan Robinson *"Lo! He comes with clouds descending": Peter Scheemaeckers Virgin and Child*. (24 January; 90 members of the public.)
- Graham Pollard *The Lucy Harington Medal* (31 January; 45 members of the public.)
- Penny Bendall *Ceramics and Conservation in Public and Private Collections*. (7 February; 60 members of the public.)
- Helen Strudwick, *The workmen of Deir el Medina* (14 February; 65 members of the public.)
- Julia Poole *Splendid 17th Century Silver from Paris and London* (21 February; 43 members of the public.)
- Lucy Wrapson *Mummy Portraits* (28 February; 52 members of the public.)

- Julia Tozer *'Starting at Zero': Josef Albers and Black Mountain College* (7 March; 60 members of the public.)
- Elenor Ling *Pictures that tell a story: Joseph Highmore's print series after Samuel Richardson's Pamela*. (14 March; 50 members of the public.)
- Lucilla Burn *Dealing with death in Greece and Rome* (25 April; 50 members of the public.)
- Anders Bell *One hump or two? Camels in the ancient Near East* (2 May; 45 members of the public.)
- Sally-Ann Ashton *African Queens: Royal women of the twenty-fifth dynasty* (9 May; 52 members of the public.)
- James Lin *Han Imperial tombs in China* (16 May; 43 members of the public.)
- Jane Munro & Sally Woodcock *"Three days work gone smash" Ford Madox Brown The Last of England* (23 May; 72 members of the public.)
- Claire Pettitt *"Falling Women": Alfred Elmore's On the Brink*. (6 June; 45 members of the public.)
- Katherina Zinn *Beetles & Stones: Materials, Meanings and motifs of Ancient Egyptian Scarabs* (13 June; 32 members of the public.)

General Talks

- Edmund de Waal *'A Very Immersive Process': Contemporary Ceramics in the Fitzwilliam Collection* (7 June; 49 members of the public.)
- Michael Harrison *Howard Hodgkin and 'the elusiveness of reality'* (12 July; 100 members of the public.)

Appendix 2

Adult Courses

Courses linked to the exhibition *Mission Impossible* 1 July – 24 September 2006

- Lucy Wrapson *Mummy Portraits*
- Ian McClure *A technical view of paintings*
- Renée Waltham *Papyrus – technology, deterioration and conservation*
- Jo Dillon *All that glitters: Caring for silver*

General Courses

- Julia Poole: a five week course *Looking at English Pottery*
- *In the Frame: Exploring Film and the Visual Arts* A collaboration between the Cambridge Film Consortium, Kettle's Yard and The Fitzwilliam Museum (10 May – 21 June, five Thursdays and one Saturday)
- Gill Hart and Rachel Sinfield: *Hidden Treasures Summer School* (Thursdays from 28 June – 30 August)
- Denise Casanova *In the Mind's Eye*
- True Colours: Creative Writing with Jackie Kay *Finding a voice - Dramatic monologues and short story writing*
- True Colours: Creative Writing with Jackie Kay *'These Foolish Things' – Poetry writing from painting*

Courses linked to the new Egyptian displays (opened in May 2006)

- Barbara Wills, *The ins and outs of Egyptian basketry: Technology and conservation*
- Spike Bucklow and Julie Dawson: *From Lamp Black to Green Earth*

Courses linked to the exhibition *Literary Circles* 17 October – 30 December 2006

- Helen Strudwick, *The Image is the Word*
- Amanda Lebus *Draw it Write*
- Penny Price *Creative Letters*

Courses linked to the exhibition *Treasures of Today* 2 February – 29 April 2007

- Martin Allen & Adrian Popescu: *Silver in your purse: Bullion and money in the ancient and medieval worlds*
- Jo Dillon *All that glitters: Caring for silver*
- Spike Bucklow *Alchemy – The Art of Metal*

Family Activities

- Denise Casanova, *The Magic Art of Ancient Egypt* (1, 2, 3 & 4 August; 60 children and accompanying adults)
- Sarah Burles & Kate Noble, StoryQuest 2006 *Sleeping Beauty & A Pirates Tale* (24, 25 and 26 October; 2 sessions on each day with 30 children and accompanying adults in each session)
- Denise Casanova led a studio workshop based on *A Pirates Tale* (Thursday 26 October; 15 children and 15 accompanying adults)
- Philip Stevenson, *Magical Metals!* (17 March; 30 children and 22 accompanying adults)
- Denise Casanova *Metal, Moons and Stars* (14 April; 30 children and 19 accompanying adults)
- Denise Casanova *The Alchemist's Star Book* (15 April; 15 children and 12 accompanying adults)
- Denise Casanova *Lost in Labyrinth* (29 & 30 May; 30 children and accompanying adults)
- Indefinite Articles *Bull's Eye* (29 May – 2 June; 200 children and adults)
- Denise Casanova *Worlds of Colour* (29 July; 12 children)
- Denise Casanova *Dreaming in Colour* (12 August; 12 children)
- Denise Casanova *It's Magic* (15 May, 19 June & 17 July)

Museums & Galleries Month welcome weekend (4–7 May)

- Denise Casanova, *Face Off!* (5 May; 30 children and 30 accompanying adults.)
- Denise Casanova, *Characters in Clay* (6 May; 80 children and adults over the afternoon.)

The Fitzwilliam Museum: Audiences and participation

July 2006 – September 2007

	Oct-Dec 06	Jan-Mar 07	Apr-Jun 07	Jul-Sept 07	Total Oct 06 – Sept 07
Total number of all visitors	69059	66844	70085	84145	290133
Total number of visits by children to the museum	9133	11807	11729	14996	47665
Total number of all facilitated school visits	2239	3741	3119	2029	11128
Total number of facilitated visits by primary pupils	1810	2804	2629	1322	8565
Total number of facilitated visits by secondary pupils	335	879	364	659	2237
Total number of children taking part in family activities	1387	1933	3119	2029	8468
Number of visits by teachers (excluding visits with school parties.)	94	312	306	11	723
Number of adults participating in all museums on-site educational activities.	1817	1607	2710	1695	7829
Number of adults participating in all museums outreach activities	210	410	400	962	1982
Number of all adults participating in activities facilitated by the Outreach and Access Officer (figures available Jan – Sept 07)					841

The Fitzwilliam Museum

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